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THE TRANSLATION OF TRAVEL BOOKS FOR CHILDREN: A STUDY OF LONELY PLANET'S "NOT FOR PARENTS" SERIES

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The translation of travel books for children: a study of Lonely Planet's "Not-for-parents" series

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ASBTRACT

This study aims at observing the translation of a series of travel books for children designed by Lonely Planet between the years 2011 and 2014. Different volumes of the *Not-for-Parents* series were released into at least fifteen languages with the help of several co-editors. The theoretical framework used in this study is grounded in the Translation of Children's Literature and Descriptive Translation Studies. From these perspectives, it was possible to organize the study into macro and micro levels of analysis. The macro-level analysis corresponds to a description of the context of production and reception of the series worldwide, including remarks about the companies involved in this international project, book market information, and tendencies in guidebook publication. The micro-level analysis compares translated books in its verbal and visual features, drawing attention to the challenges of translating the hybrid techniques used in such contemporary picturebooks and to the translation of culture-specific references in travel texts for children. The third movement of this study observes the series in relation to other books that deal with children's literature and travel, other books by the same translators, authors, illustrators, and also other related products. Although the whole network of distribution is observed (translated books are imported from English and exported to other languages and cultures), the study concentrates in the Brazilian Portuguese volumes of the series, namely the books about the cities of London, Paris, Rome, and New York. By contrasting the volumes edited by *Editora Globo* in Brazil with other translated volumes, the study finds that most of the layout of the books are kept untouched, while a certain freedom is given for local agents to adapt the verbal content so that it fits space constraints in a process similar to website localization. A comparison of the series with other books and products related to these iconic cities shows the ways tourism and children's literature are put together in order to seduce readers, viewers, and travelers of different ages and languages. As a conclusion, the research illustrates some tendencies in the production and reception of an international co-edition advertised for both the children, juvenile and adult markets.

Keywords: travel books, translation, children's literature, *Not–for-Parents,* Lonely Planet

Number of pages: 189

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RESUMO

Este estudo tem por objetivo observar questões ligadas à tradução de uma série de livros de viagem para crianças produzida pela *Lonely Planet* entre os anos de 2011 e 2014. Diferentes volumes da série *Proibido para adultos* foram traduzidos para ao menos quinze línguas através de parcerias com coeditores. O referencial teórico utilizado tem como base a Tradução de Literatura Infantil e Juvenil e os Estudos Descritivos da Tradução. A partir destas perspectivas, foi possível dividir o estudo em macro e micro segmentos de análise. A macroanálise corresponde à descrição do contexto de produção e recepção da série em nível global, o que inclui observações sobre as empresas envolvidas neste projeto internacional, o mercado de livros infantil e juvenil, e tendências na publicação de guias e textos de viagem. A microanálise compara os volumes traduzidos em relação aos seus aspectos verbais e visuais. Esta etapa destaca os desafios na tradução de referências culturais específicas, entre outros, gerados pelo uso de técnicas híbridas na produção de livros ilustrados contemporâneos. O terceiro movimento da pesquisa compara a série *Proibido para adultos* com outros livros sobre viagem para crianças, bem como outros livros produzidos pela mesma autora, pelo mesmo ilustrador e outras traduções feitas pelos mesmos tradutores da série. Dialoga ainda com alguns produtos afins. Embora a rede de distribuição como um todo seja analisada (os livros traduzidos são importados do inglês e exportados a outras línguas e culturas), o estudo se dedica mais profundamente a analisar os livros traduzidos para o Português Brasileiro. Ao contrastar os volumes sobre Paris, Nova York, Londres e Roma, publicados pela *Editora Globo,* com outros volumes da série em diferentes idiomas, o estudo aponta que grande parte dos elementos visuais são mantidos em sua forma original, enquanto uma certa liberdade é dada aos agentes envolvidos na tradução para adaptarem o conteúdo de modo a não alterar o projeto gráfico. Este processo é similar ao que se define como "localização." A comparação dos livros da série com outros livros e produtos relacionados a estas cidades icônicas revela a maneira como o turismo e a literatura infantil e juvenil são associados de forma a seduzir leitores, espectadores e viajantes de diferentes idades em diferentes culturas locais. Como conclusão, a pesquisa ilustra algumas tendências na produção e recepção de livros coeditados internacionalmente para crianças, jovens e, ao mesmo tempo, para adultos.

Palavras-chave: livros de viagem, tradução, literatura infantil e juvenil, *Proibido para adultos*, Lonely Planet

Número de páginas: 189

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1. INTRODUCTION

1.1 Traveling books

As children's stories and the images that surround and accompany them travel from one culture to another, translation becomes a necessary tool for the distribution of goods and values between cultures. Much is to be revised and said by academic researchers within the vast publications of books *for* and *about* children worldwide. Peter Hunt (1991) states that children's literature studies are mitigated by illusions such as "anyone can be a children's book expert" or "we are all on the side of the angels," as people want the best for their kids (p. 144). Haidee Kruger (2012) suggests that there is a "tendency of studies in children's literature to reflect on 'good' and 'bad' ways of translating books for children" (p. 266). The variety of styles of children's books also raises a great deal of interest worldwide. As Douglas Martin (2011) puts it,

> No category of books other than those for children uses such a wide range of illustrative styles and techniques to so many different ends, or lays down such varied visual-verbal pathways for the reader to follow. (p. 461)

This study presents a panoramic view on the production and distribution of a series of "travel books"[1] designed for children about famous places in the world. The book series studied here was first published in 2011 by Lonely Planet, a world "travel-book empire,"[2] together with several co-editors from different countries. The study of this product, designed for an international audience, helps bring to light a supposedly neglected aspect of children's books, namely, its characteristic as a "business primarily interested in profitability" (Nodelman, 2013, p. 157). A descriptive approach, in that sense, supports an observation of issues regarding the translation of children's literature without necessarily prescribing on what is 'good' or 'bad' about it.

The book series comprised in the research data is called in English *Not-for-Parents: Everything you ever wanted to know*. The first

[1] As its publishers calls them.

[2] http://www.newyorker.com/books/page-turner/tweets-from-a-lonely-planet

volumes of the series, known as the *City series*, include the volumes *Paris*, *London*, *Rome*, and *New York*. Although I have technical reasons for supposing that American and British English are the "original" languages of the books (as detailed in Section 1.3), I also investigate this series in different languages. The reason for adopting a multilingual approach is that international editions of the series help shed light on matters that a bidirectional study (say, English ↔ Portuguese) alone could not reveal. Nonetheless, as the study progresses, more attention is given to the volumes translated into Brazilian Portuguese, as this research is developed in Brazil.

To understand more about the translation of travel books for children, this study describes the development of guidebook publishing by Lonely Planet and its partners. Their guidebooks were first intended for the "go-it-alone" (adult) adventurer, but with the company's expansion and joint-ventures, they start embracing larger audiences. This new audience first included adults that want to travel with children and, later on, children themselves. The internationalization of the company seems to have reached its highest moment aroun the time the *Not-for-Parents* series was created and distributed in different languages. The design of children's books by Lonely Planet happened at a time the company (and other guidebook publishers) faced challenges in generating income through paid content. It coincides with a decline in sales in the guidebook industry after 2008, due mainly to technological changes such as the consolidation of the internet, which allowed new travel businesses to publish free content online. Moreover, digital books and apps have lately become new platforms for publication, a recurrent concern to scholars and publishers.

An important fact of this internationalization processes lies in the use of a lingua franca, in this case, English, as the source language of communication for local partners. This is attested by comparing the amount of texts published by Lonely Planet in English and in other languages, as well as by their travelers' forum (called *Thorn Tree*), which point that the language of the cosmopolitan traveler is English. In this sense, this study confirms Pym's (2006) argument that a lingua franca "plays its global role as a factor of production, whereas translation plays its marketing role as a tool of distribution" (pp. 749-750). With a new owner from 2013 on, the Lonely Planet's children's imprint is redesigned, and the *Not-for-Parents* series ceases to be edited in English, and lately in other languages. The company continues to publish books and online content for the children's audience, but a small part of it is now translated.

The study of the mechanisms of translation in an international project such as the series studied here shows that company's institutional names are given more importance than the names of authors, illustrators, translators, and editors alone. These and other contributers (here called *agents*) are credited according to their (not always clear) role in the whole production. Thus, the discourses of co-editors and the individual agents involved in the co-editions are observed separately but, above all, are understood as whole institutional components.

From the analysis of data about the global book market, it is possible to infer that children's literature has been contributing to a maintenance (and sometimes, a slight increase) in the numbers of sales of books in the latest years. Some of the examples verified are *Asterix* in France, electronic Manga in Japan, and new volumes of the Harry Potter series in different countries. Book fairs also help promote book sales in countries such as Turkey, Brasil, and India. The Brazilian book market seems to depend heavily on governmental purchases (Lajolo, 2012; Mello, 2012; Prades, 2017) and there is a constant need for research in the areas of children's literature and translation. The entering of international players into the Brazilian book scene, poor reading practices and the lack of statistics in the sector have also been calling the attention of scholars and publishers (Sections 2.1.9 and Chapter 4 describe these concerns). There is also more need to study publishing house *Editora Globo*, an arm of the greatest media conglomerate in Brazil, *Grupo Globo*, and the ways through which they operate.

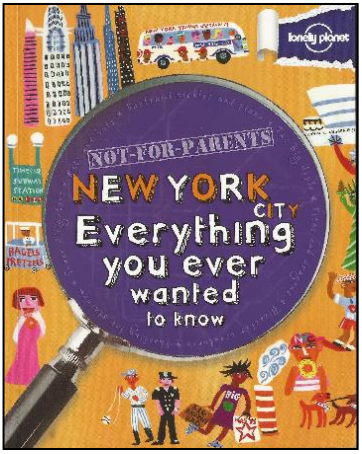
Additionally, the translation of travel books for children poses complex questions involving the way locales and peoples are portrayed for the young (and also adult) audiences. Together with fantasy stories, adventure stories are prominent in children's literature (Shavit, 1986, p. 80) and play an important role regarding children's access to literature (Coelho, 1987, p. 25). Throughout this study, I compare translated books for children that are related to travel with similar ones that have not been translated (so far). By doing so, I try to observe a whole system, or constellation, in which one galaxy, i.e. the book series that forms the data source of this research, is situated.

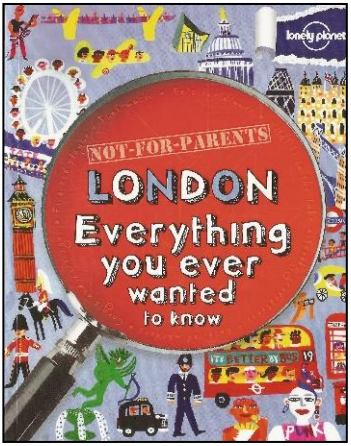
1.2 Preliminary information about the Lonely Planet series *Not-for-Parents*

The *British National Bibliography* describes the *Not-for-Parents* place and date of publication as "Footscray, Vic.; Oakland, CA; London: Lonely Planet, 2011." The London book is labeled "London (England) -- Miscellanea -- Juvenile literature." The institution presents the following summary of the book series[3]

> A new series about exciting places far from home written for young travelers. Covers all the cool stuff kids need to know about London. Lively stories and a blend of photos, illustrations, cartoons and quirky graphics.

The *Not-for-Parents* series are available in print only. The books can be purchased in bookshops, and at Lonely Planet's websites in different languages.





[3] The *British National Bibliography* does not offer a summary of other volumes, though.

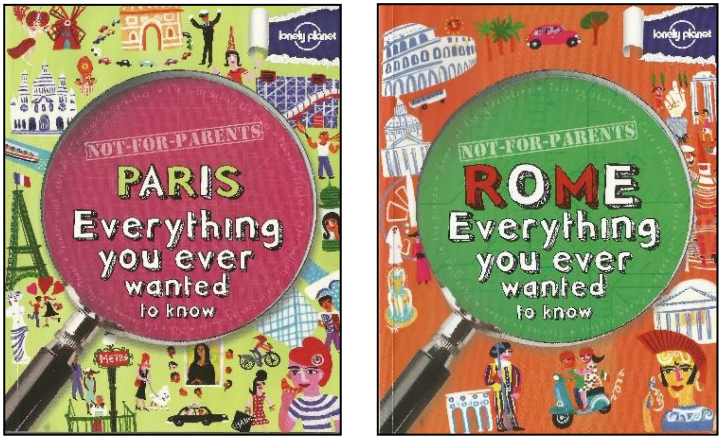


Figure 1. *Not-for-Parents City series* book covers, British English, 2011.

The *Not-for-Parents* series presents a humorous style and a colorful layout that appeal to both young and adult readers. On the first page of each book, different font types help describe what readers are about to find. "THIS IS NOT A GUIDEBOOK. And it is definitely not for parents. IT IS THE REAL, INSIDE STORY of one of the world's most famous cities," with promises of "fascinating," "amazing," "weird," "crazy," "creepy," "famous," "cool," stories (p. 5).

Five years after the first publication of the volumes *Paris*, *London*, *New York* and *Rome*, the *Not-for-Parents* series was expanded to eighteen volumes between other twenty-one products designed by the company for children.[4] *Appendix A* of this study displays the names of the series and the volumes translated into different languages. It also compiles the names of co-editors, authors, and translators, as well as the dates of publication and the source of each piece of information. A summary of the Appendix is shown below so it can be possible to grasp an initial idea about the number of books published within this international project.

[4] http://shop.lonelyplanet.com/childrens-books/. This information was retrieved on 5 January, 2016. A compilation of parts of different books from the series is available online for free and can be accessed through *iTunes*.

Table 1
Not-for-Parents titles (for more details, see *Appendix A*)

LANGUAGE	NAME OF THE SERIES	VOLUMES (1st editions)	CO-EDITOR
BRITISH ENGLISH	*Not for Parents: Everything you ever wanted to know*	**2011** *New York City, London, Rome, Paris, Australia, China, How to be a world explorer, The Travel Book* **2012** *Box set with City series, Great Britain, How to be a world explorer, Extreme Planet, U.S.A., Australia* **2013** *Africa, Asia, Europe, How to be a Dinosaur Hunter, Real wonders of the world, South America*	___
NORTH AMERICAN ENGLISH	*Not for Parents: Everything you ever wanted to know*	**2011** *New York City, London, Rome, Paris, Australia, China, How to be a world explorer, The Travel Book* **2012** *Box set with 4 cities, Great Britain, How to be a world explorer, Extreme Planet, U.S.A., Australia* **2013** *Africa, Asia, Europe, How to be a Dinosaur Hunter, Real wonders of the world, South America*	___
BRAZILIAN PORTU-GUESE	*Proibido para adultos: Tudo o que você sempre quis saber*	**2012** *Nova York, Londres, Roma, Paris*	Editora Globo
SPANISH	*Mi primera Lonely Planet: Grandes secretos para pequeños viajeros*	**2012** *Londres, Nueva York, Paris, Roma, Viajar por el mundo* **2013** *E.E. U.U., China, El libro del buen explorador* **2014** *Barcelona, Berlín , Cómo ser un cazador de dinosaurios, Lo más alucinante del mundo*	Geoplaneta
FRENCH	*Interdit aux parents: Pour em savoir plus qui les grands*	**2012** Londres, Paris, Rome, New York **2013** Etats-Unis, Chine **2014** *Barcelone, Berlin, Voyage autour du monde*	Place des éditeurs
ITALIAN	*Vietato ai genitori Tutto quello che hai sempre voluto sapere!*	**2012** *New York, Roma, Parigi, Londra* **2014** *Asia, Africa*	EDT / Giralangolo
GERMAN	*Für Eltern*	**2012** *Paris, Rom, New York,*	National

	verboten: Paris: Der cool verrückte Reiseführer	*London, Eine Cool verrückte Weltwunder, Eine cool verrückte Weltreise* **2013** *China, Großbritannien, USA, Unsere cool verrückte Erde, Australien* **2014** *Asien, Berlin, Europa, Cool verrückte Weltwunder, Afrika, SüdAmerika, Barcelona*	Geographic Deutsch-land
DUTCH	*Verboden voor ouders: alles wat je altijd al wilde weten*	**2012** *Londen, Parijs, Rome, New York, Encyclopedie van alle landen, Onze spectaculaire planeet* **2013** *China, Europa, Azie, Zuid-Amerika, USA, Groot-Brittannië, Australie* **2014** *Barcelona, Berlijn, Verbluffende wereldwonderen, Afrika*	Lanoo
SLOVENIAN	*Ni za starše: vse kar te zanima*	**2012** *Pariz, London, New York, Roma*	Ljubljana
RUSSIAN	*Не для родителей Все, о чем ты хочешь знать*	**2014** *Нью-Йорк (New York), Париж (Paris), Рим (Rome), Лондон (London), Африка (Africa), Великая Британия (Great Britain) Европа (Europe), Южная Америка (South America), Книга путешествий (The Travel Book), Азия (Asia)*	Eksmo - Press
TURKISH	*Bilmek istediğiniz her şey*	**2013** *New York, Roma, Paris, Londra*	NTV
ROMANIAN	*Interzis părinților. Tot ce trebuie să știi*	**2013** *Paris, Londra*	Litera
FINNISH	*Vanhemmilta kielletty Lontoo: kaikki mitä olet aina halunnut tietää!*	**2011** *Lontoo, Pariisi, Iso matkailukirja (The Travel Book)*	Readme.fi
DANISH	*Forbudt for Voksne - alt det du gerne vil vide*	**2012** *London, Paris* **2014** *New York, Rom, Barcelona, Berlin*	Globe
SLOVAK	*Nič pre rodičov. Všetko, čo chceš vedieť*	**2012** *Rím, Londýn, New York, Paris* **2014** *Ázia, Európa*	Fortuna Libri

As stated in the company's blog[5] (2011), the *Not-for-Parents* series is intended "for budding travel lovers 8 and up", a classification which shows that, despite its title, the product is directed to a quite broad audience. An adult traveler who expects to see the Lonely Planet's logo in guidebooks, magazines, TV shows and articles on the internet, is also offered a "family product" that claims to be non-traditional, or provocatively, "not for parents." Translations of the series around the world were co-edited by local companies (or local branches of international ones) as seen in table 1.

As we can observe, *The Travel Book* and the *City series* (*Rome*, *New York*, *London*, and *Paris*) were the first books to published in English and other languages. Many agents sign the credits of each book. In English, they are "managing" and "creative director," "publisher," "international sales," "images manager," among others, as we will see in Chapter 5. The list of producers becomes larger in each non-English book version. Small differences in layout when contrasting books in English and other languages point to a characteristic of a *localized* global product, as it will be further explored.

In Brazil, the *Not-for-Parents* series is classified by *Câmara Brasileira do Livro* as "1. Literatura Infantojuvenil (*Children's literature*) 2. Londres (*London*, or whatever city the volume is about) and 3. Historia (*History*)." As they present descriptions of places, they belong to the "livros informativos" category (*informative* or *non-fiction* books). To the government, however (Mello, 2012), these books can fit the category of "general-interest titles." Their translations are credited to Cynthia Costa (*Paris* and *Nova York*), Rosemarie Ziegelmaier (*Londres*) and Regina Alfarano (*Roma*). *Editora Globo* is the co-editor in Brazil (São Paulo).

As we are going to see, most parts of the books had their textual features adapted (or *localized*) according to the space constraints of their "original" design. The layout of the books remained mostly the same in translated volumes as in English. To follow this rule, translators, revisers, and editors needed to put in practice specific abilities, to find creative solutions, and to adapt content to form. The multiple culture-specific references, adjectives, wordplays, and superlatives present in the texts also pose specific challenges when considering young audiences of different cultures. The double-page spread layout observed in the series, its superposition of pictures, graphic, and cartoon elements,

[5] http://www.lonelyplanet.com/blog/2011/11/24/not-for-parents-travel-books-for-kids-and-free-ebook/

may well indicate a trend in books produced by multinational companies to be translated worldwide. The series can also be seen as an example of commercial products promoted for both the children, juvenile and adult markets, following a tendency pointed by O'Sullivan (2010, described in Section 4.4.1). Moreover, they illustrate ways of reading, writing, and translating that might have been common after the turn of the millennium and before the launching of *Ipads* and apps.

1.3 How this research is structured

During this Introduction I have already presented some of the preliminary description of the research data. In Chapter 2, I discuss the main concepts of this study, namely, *translation*, *travel books*, and *children's literature*. The concept of children's literature is observed in different languages as I study authors who see books for children as a product that is integrated with other medias and whose audience is larger than the word "children" can encompass (Yuste Frías, 2014). Key to this study is the relationship between verbal and visual aspects of translating children's literature.

The second part of Chapter 2 presents the main theoretical approach adopted in this study, i.e., Descriptive Translation Studies (DTS). Here I consider two broad issues, the understanding of translation "as a phenomenon of *import* (and of *export*)", as defended by José Lambert (2006, p. 97), and the notion of "system" or "network," as these words point to the complexities of movements across borders that Descriptive Translation Studies involve. In this chapter, I reinforce Brunelière and Lambert's stress on the need to investigate the layers of communication of multinational companies (2016).

The method used in this study (described in Section 2.3) is adapted from the hypothetical scheme of analysis proposed by Lambert and Van Gorp" (1985/2006). This scheme understands that "both source (literary) system and target (literary) system are open systems which interact with other systems" (p. 39). Therefore, this study starts with a general contextualization (Chapters 3 and 4), moves to a close observation of specific, concrete fragments (Chapter 5) and then goes back to a broader contextualization (Chapter 6). Having discussed terms, the theoretical background, and designed the method, at the end of Chapter 2 I present the three research questions that guide this research. These questions are

- What is the context of production and reception of travel books for children?
- How are visual and verbal elements translated in the *Not-for-Parents* series?
- What can translation practices tell about the network of import and export of these and other similar products for children?

Chapter 3 is the first of two chapters in which I describe macro-level issues (general contextualization) cornering the publication of the *Not for-Parents* series. The heading of this chapter is "Context of production," and it presents a description of the companies that created the series. Despite concentrating mainly on production issues, the chapter also brings to light some distribution issues regarding the co-editors of the *Not-for-Parents*books and other Lonely Planet content. Lonely Planet has enjoyed some recognition (even some kind of devotion, as explored in Section 3.1.3) among travelers. The company was purchased twice by other larger businesses, and it was reshaped by its owners and executive managers. These changes in the production and consumption of Lonely Planet's content is illustrated with two examples. The first one is *Travel with Children*, a book that has been re-edited since 1990 with the same title but different content. The second one is *The Travel Book*, a sort of encyclopedia of the world for young travelers, which was translated into several languages.

Chapter 4, the second part of the macro-level analysis, is the result of my participation at *Núcleo de Estudos e Pesquisas* (the NEP Research Group,) from *Barca dos Livros*, a community library situated in Lagoa da Conceição, Florianópolis. This research group is coordinated by Tânia Piacentini, and gathers teachers and researchers from different areas who have children's literature as a common interest. The aims of NEP are to study, evaluate, and suggest children's titles for the annual FNLIJ[6] catalog of highly recommended books. The debates held weekly at *Barca dos Livros* were crucial for this study. As it happens with scholars who constantly discuss about Translation Studies in events and meetings (Section 2.2.2), the local NEP meetings help exchange ideas and produce new thinking.[7] Through this group, I also had access to a large number of theoretical studies about children's

[6] Fundação Nacional do Livro Infantil e Juvenil, http://www.fnlij.org.br/
[7] Literary reviews of children's books by NEP can be read at https://nepbarcadoslivros.wordpress.com/

literature, mostly in Portuguese, which somehow justifies my concern in "translating" some findings from these materials into this study. The chapter is complemented with online information about the international book market and with a brief review of travel tendencies from the time the *Not for-Parents* series was published.

Chapter 5 is dedicated to the micro-level analysis of the books and their translations, where concrete fragments are observed. It presents detailed comparisons between translated volumes of the *Not-for-Parents* series in different languages. Visual elements are observed and these bring many insights about international practices regarding the translation of the series. The analysis of different copyright pages has lead me to an interlude where I investigate the works of an illustrator and translations of three Brazilian translators. Nonetheless, because the list of agents involved in the translation of each volume of the series is vast, I take a particular view on how the institutional discourse is represented visually. In this chapter I also observe omissions, additions, and alterations of verbal elements. Special attention is given to culture-specific references (mainly names of places, food items, and proper names (Section 5.4). Language variety, adjectives, rhyme, and rhythm are also observed.

Chapter 6 corresponds to a move back to a broader contextualization of the data source. In this chapter, the patterns previously found are confronted with others found in the "network." This last analysis mentions other texts by the same author, by the same translators, as well as other illustrations by the illustrator of the cover of the *Not-for-Parents* series. Different books about travel for children written in Brazilian Portuguese are observed. The examples gathered in this chapter tackle on the development of books related to travel in the last decades and point at different perspectives on the subject. At the end of the chapter, I present a comparison of the series with another media product.

As an outcome of the research, a rule observed in different editions is the presence of a fixed layout (except for copyright pages, flaps and small changes on the covers of the books as it is detailed in Section 5.1). The translation of the *Not-for-Parents* series, I argue, is similar to website localization (a topic explored in Section 5.6). As a consequence, verbal elements are fit into space constraints, posing an extra challenge for translators. This practice is different from the translation of other books (as described in Section 6.2.5). If, on the one hand, the layout of the series is fixed (possibly due to the "progressive reduction in the costs of communication and transport," which is a

characteristic of global times, as defended by Pym, 2006, p. 745), some degree of freedom was given to translators, revisers, editors, and other agents in order to solve translation problems.

1.4 Technical concerns

Aware of the pitfalls of the word "original" to translator scholars, I have chosen to use this term to refer to the first volumes of the series published simultaneously in British and American English – although the examples presented in this study are from the British English editions. A possible drawback of this research is the fact that it relies on much information from websites. These references may rapidly vanish from the web. The strength of this perspective, on the other hand, might be to register what is being published online regarding the topics investigated.

The *American Phsychological Associantion Style Manual* (*APA Style*) suggests that references to websites be incorporated to the texts, but I preferred to display most of them in footnotes, so that long addresses will not interfere with the reading flow. As there are still controversies about how to quote *Kindle* references, I have decided to state the position of the passages cited into parenthesis (instead of numbering sections and paragraphs) while including them in the reference list. The names of publishing houses, except for Lonely Planet, are presented in italics.

Although interviews were not done due to constraints in their execution, many published interviews were used throughout this study (such as the ones with Lonely Planet's founders, with scholars as Lambert and Hallewell, and with translator Cynthia Costa). Books whose existence is mentioned but did not have their content studied or used as examples were not registered in the reference list. I have tried to provide enough bibliographical information about them within the text instead. Finally, while most quotes and citations from Portuguese were backtranslated into English, the same did not happen with Spanish and French quotes. Although paraphrasing is recommended by the *APA Style Manual* in the case of translations, as this research tackles this subject precisely I decided to state in parenthesis when the translation is mine.

2. DISCUSSING TERMS, THEORY, AND METHOD

DTS and TCL are acronyms frequently repeated by scholars from the fields of Translation Studies and the Translation of Children's Literature. This chapter is dedicated to discussing these two areas and to explain the method used in this research. In Section 2.1, I situate the research by tackling on some controversies involving the most important concepts investigated here, namely *translation*, *travel books* and *children's literature*. The review of literature includes some ongoing debate about the Translation of Children's Literature by scholars of different times and cultures in order to situate my point of view. The second section of this chapter is dedicated to a brief historical review of Descriptive Translation Studies as a discipline that observes open systems where international communication takes place. Section 2.2 also highlights other key terms that will be used in this study such as systems, networks, globalization, and multinational institutions. Once again, I try to create a dialogue between international scholars and Brazilian writers. The aim is to foster more dialogue about the consumption of tourism content, about and Lonely Planet's content directed to children, more specifically. Finally, the chapter explains how the method is organized and presents the three main research questions that guide this study.

2.1 Situating the research

2.1.1 Reviewing some metaphors about *translation*

> The English word 'translation' itself is heavily metaphorical, as shown by both its derivation (the Latin rhetorical term *translatio* means metaphor and translates a Greek word meaning 'transfer') and its relation to the 'literal' meaning of transporting the bones of Christian saints from one location to another. (Hermans, 2012, p. 76)

The word *translation* itself seems to open the doors to the confusion of voices that the Tower of Babel represents. Shuttleworth and Cowie (1997) start their dictionary entry of the term by stating that

this is "An incredibly broad notion which can be understood in many different ways." The authors remind us that "Translation is frequently characterized metaphorically" and can be for instance compared to "playing a game or making a map" (p. 181), which reinforces Hermans words quoted above.

Lambert and Van Gorp (1985/2006) defend a descriptive approach to translation, stating that it is a "legitimate object of scientific investigation" (37). To Gideon Toury (1995), the leading proponent of Descriptive Translation Studies (Munday, 2008, p. 49), the word *translation* gains special autonomy, is used in the plural, and matters as it is received within a culture ("translations are facts of the target culture," Toury, 1995, p. 23). In the same direction, Dirk Delabastita, Lieven D'hulst and Reine Meylaerts (in Lambert, 2006) reinforce a view of translations as "texts that possess a proper identity, express aesthetic choices of the translator and correlate with the literary life in general" (p. xi). To Hermans (2013), a scholar concerned with the movements in translation theory, the primary thrust of descriptivism in translation studies is empirical, and so it is important to observe the "cultural and historical conditioning of translation as it occurs in real time and space" in each particular cultural tradition (pp. 77-78).

It might be useful (though also disturbing) to recall Lambert's (2006) comment that translation *is not* about complete and well identified texts produced individually (p. 88), and Herman's (2013) statement that translation is not "formally defined" (p. 75). The distinction between adaptation and translation are also not clear (Lambert, 2006, p. 97), which opens an enormous room for debate. In *Literatures, translation and (de)colonization* Lambert (2006) adds that translation is necessarily a "cultural phenomenon of import", with political and economic implications with its own source, target and intermediary dilemmas (p. 97). The metaphor of translation as a phenomenon of import (and of export) is a key idea that will be repeated throughout this research.

In the *Translation of Children's Literature*, Riitta Oittinen (2000) stresses the necessary "cross-cultural communication" underlying translation practices (p. 6). Oittinen reminds us that this communication implies dealing with the point of view of different readers, helping to recognize the dialogue established between children and adults' cultures in translation (p. 6). Gillian Lathey (2016) understands translation as a *manipulation*[8] or *rewriting* of source texts

[8] See Section 2.2 for a discussion on translation as "manipulation."

by translators, reminding us about cultural and age clashes. "The translator," she states, "is writing for an implied child reader living in different cultural and social circumstances from those of the implied reader of the source text" (p. 23).

In Brazil, awarded children's books writer and translator Ana Maria Machado (2016) claims that the very act of writing for children is itself *translation*. In the article "Livros infantis como pontes entre gerações" (backtranslated as "Children's books as bridges between generations") Machado states that children's authors should be "bilingual" when speaking to both adults and children (p. 167). To Machado, a two-way bridge should ideally help create a space where children can express themselves through reading and imagination (p. 169), away from psychological, pedagogical marketing slants (p. 170). It is worth noticing that the words of this experienced and renowned writer echo greatly in Brazilian culture (her 2016 book *Ponto de Fuga*, for instance, was considered *hors concours* in the 2017 list of awarded books by FNLIJ, the Brazilian foundation for children's books, referred to in Chapter 4). Machado, who also writes in English, stresses the importance for children to cross borders either physically or through the symbolic language of children's books. In the article "Where Worlds Meet" (2011), she states that

> *Ideally, every human being, from an early age, should have the opportunities of crossing frontiers, meeting neighbors, going abroad, getting to know different people and landscapes, listening to other languages, eating different food, being in touch with the beautiful diversity of cultures. But this is not so fully possible, for the whole process is not as easy as it appears when saying it. So, this need must be met by other means. That's where imagination and symbolic language begin their work.* (p. 397).

Experiencing other languages and cultures, to Machado, help children get in touch with diversity. In that sense, translated travel books for children are one way of introducing one culture to another. How this practice occurs in the specific case of the *Not-for-Parents* series is to be investigated.

2.1.2 Guidebooks, travel books, and the like

> Travel guidebooks are almost as old as travel.
> (Wheeler, 2011, pos.3301)

The word guidebook has two meanings in the online version of *The Collins English Dictionary*. The first is current in both British and American English and refers to "a book that gives tourists information about a town, area, or country." It is a synonym of "travel book". The second definition is more generally related to any reference book, "a guidebook is a book that gives you information or instructions to help you do or understand something."[9] Concerning the use of these words, the dictionary points that "guidebook" has a higher frequency in the latest years in comparison to "travel book."

Tony Wheeler, one of the co-founders of Lonely Planet, often uses the term "guidebook" to refer to the company's main product. Nonetheless, a quick browse through different Lonely Planet publications and online content reveals an interchangeable use of the words "book", "guide" (*Great Britain*, see Else et al, 2005; *Brazil*, see Louis, et al, 2013), and "destination guides" (for instance, at the company's online shop).[10] Another possible substitute for "guidebook" is "travel guide." This term can be found in academic research (Filo & Wang, 2011) and is presented as a synonym to "guide book" at Wikipedia.[11] Scholars from the field of Translation Studies include guidebooks with the umbrella terms "tourist texts" and "texts from the tourist sector" [12] (Kelly, 1997, p. 34). The expression "tourist translations" may also be found in relation to the translation of these specific types of text (Durán Muñoz, 2011).

Michael Cronin dedicates a specific chapter of his book *Across the Lines: Travel, Language, Translation* (2003) to discuss about "guide books". In the section "Guide books and complicated doubleness," Cronin examines the history of guidebooks and observes a change in travel practices by European travelers in the nineteenth century (pp. 85-89). At first, according to Cronin, travelers used to hire local personal interpreters, but the popularization of guidebooks opened up a new perspective for travelers. The pioneer of the guidebook publishing was

[9] https://www.collinsdictionary.com/dictionary/english/guidebook
[10] http://shop.lonelyplanet.com/
[11] https://en.wikipedia.org/wiki/Guide_book
[12] Which includes tourist brochures, information leaflets, sign or guide books (p. 34).

German Karl Baedecker, and his aim was to facilitate an autonomous style of travel, free from the "unpleasant, and often wholly invisible tutelage of hired servants and guides" (Baedecker's words in Cronin, p. 86). If, on the one hand, this shift allowed the linguistic autonomy of the traveler, on the other it created a dependency on guidebooks, fostering linguistic hegemony (p. 86). "The guide book" in that sense, "*translated* the foreign culture into the mother tongue of the traveler", and thus "facilitated the transition from heteronymous dependency on the oral interpreter to an autonomous mode of travelling grounded in literacy" (p. 86). Consequently, travelers, tourists or backpackers, nowadays travel to the same places of the world using the standard vocabulary found in the guidebooks they read (p. 86).

Although a great number of guidebook brands can be found in languages such as English and German, in Brazilian Portuguese there are four main international brands being sold in bookshops. They are *Lonely Planet* (co-edited with *Globo*), *Frommer's* (co-edited with *Alta Books*), *Dorling Kindersley* (*DK*), and *Rough Guides* (both co-edited with *Publifolha*). These guidebooks are usually displayed beside local brands such as *Pulp* and *Guia do Viajante*, signaling that this market segment is still selling books in print, be it in translation or not.[13]

During this research, I also found a similar proposal of travel books aimed at children to that of *Not-for-Parents* series, the *Kid's* travel guides *London* and *New York* (2000, see Chapter 6). Many are the books that deal with the subject of travel written for a young audience, some of which are imported and thus may go through similar translation challanges. Other travel books for children, like Fodor's *Around London with Kids* (2013), published in English, have no translations to other languages.

On the Lonely Planet's blog, the *Not-for-Parents* books are defined as "travel books." These books do not deal with the logistics of travel, such as where to sleep or eat, how to get to places, which objects to take on a trip (a rain jacket, comfortable shoes and so on). This sort of advice is found in adult's guidebooks, and thus are left for the older ones

[13] *Pulp* publishing house has launched a series of travel guides called *Crianças a Bordo* (backtranslated as "Children on Board"). The series includes are directed to parentes who want to travel with children. The titles are *Como viajar com seus filhos sem enlouquecer* (2008, 2011), *Praias do Nordeste com crianças* (2014), both by Patricia Papp, *Buenos Aires com crianças* (2011), by Fernanda Paraguassu, *Nova York com Crianças* (2014), by Fernanda Ávila, *Londres e Paris com Crianças* (2013), by Thais Caramico, and *São Paulo com Crianças* (2011), by Mariana Della Barba.

to manage (see, for instance, *Great Britain*, 2005, p. 13). Because Lonely Planet defines the series as "travel books" and because they are first of all intended for the children audience, from now on I refer to the series as "travel books for children."

2.1.3 Adults guidebooks vs. travel books for children: an example

As part of the interplay between theory and this practical case study, and to illustrate the differences in adult's guidebooks and travel books for children, I have selected two depictions about the same landmark in two books by Lonely Planet. The first one is from the guidebook *Great Britain* (2005), the second, from the *Not-for-parents: London. Everything you ever wanted to know* (2011). Both extracts picture the London Eye, the famous wheel situated in the heart of London.

LONDON •• Sights 137

Millennium Bridge
Although it nowadays provides a smooth river crossing, the Millennium Bridge will long be known to Londoners as the 'wobbly bridge'. Designed by Norman Foster and Anthony Caro, its low-slung frame looks pretty spectacular, particularly when it's lit up at night with fibre-optics – the so-called 'blade of light' effect. But it's hard to forget this footbridge's abortive opening in June 2000. It was closed after just three days, when it began to sway alarmingly under the weight and movement of pedestrian traffic. A year and a half, plus £5 million worth of dampeners, later, it reopened and has since conveyed crowds, without incident, between Peter's Hill (in front of St Paul's) on the Thames' northern bank and Tate Modern and Bankside south of the river.

SOUTH BANK
Twentieth-century planners weren't too kind to the area south of Waterloo Bridge. Although presenting the South Bank with a wealth – and a labyrinth – of cultural and arts venues like the Royal National Theatre and the National Film Theatre, the architecture in which they were housed is indescribably ugly. But they've gone a long way towards making amends. The South Bank is now home to the cherished London Eye, the Saatchi Gallery, extended Jubilee Gardens and the latest Norman Foster landmark, a futuristic glass egg designed to house the Greater London Authority (GLA) headquarters.

Saatchi Gallery
The greatest hits of the '90s Britart, or Young British Art (YBA) movement – from Damien Hirst's sheep in formaldehyde to Tracy Emin's bed – are to be found here, in the rather incongruous Edwardian setting of the former County Hall. Now the **Saatchi Gallery** (☎ 0870 1160 278; www.saatchi-gallery.co.uk; County Hall, Westminster Bridge Rd SE1; adult £8.75; ⓥ 10am-8pm Sun-Thu, 10am-10pm Fri & Sat; ⇔ Westminster or Waterloo), it's filled with works that became world famous in the twilight of the 20th century when Britannia's artists famously and controversially waived the rules.

Hayward Gallery
New foyer notwithstanding, the trick with the monolithic **Hayward Gallery** (Map pp114-6; ☎ 7928 3144; www.hayward-gallery.org.uk; Belvedere Rd SE1; admission prices vary; ⇔ Waterloo) is to get inside quick – away from the ugly concrete exterior into the roomy, modernist interiors that provide a perfect backdrop to the leading international exhibitions of contemporary art held here.

London Eye
Right on the Thames, the British Airways' **London Eye** (Map pp114-6; ☎ 0870 500 0600; www.ba-londoneye.com; adult £11.50; ⓥ 9.30am-8pm Mon-Fri Oct-Apr, 9.30am-8pm daily May, 9.30am-9pm daily Jun & Sep, 9.30am-10pm daily Jul & Aug; ⇔ Waterloo) is the world's largest sightseeing wheel. (For all sorts of technical reasons it can't be called a Ferris wheel.) It's certainly the most fondly regarded of all London's millennium projects.

It is a thrilling experience to be in one of the 32 enclosed glass gondolas, enjoying views of some 25 miles (on clear days) across the capital. The 135m-tall wheel takes 30 minutes to rotate completely and it's best experienced at dusk.

Such is the wheel's popularity that, even though the opening hours keep extending, if you turn up without a ticket you might not get on; phone ahead or book online. To rock up and ride, you either have to arrive before opening to nab one of the few same-day tickets or run the gauntlet of the touts.

London Aquarium
One of the largest in Europe, the **London Aquarium** (Map pp114-6; ☎ 7967 8000; www.londonaquarium.co.uk; County Hall, Westminster Bridge Rd SE1; adult/child £8.75/5.25; ⓥ 10am-6pm; ⇔ Westminster or Waterloo) has three levels of fish organised by geographical origin, none of which you'll see during school holidays when the place is stuffed to the gills with kiddies.

LAMBETH
Lambeth is the district just south of Westminster Bridge, home to a few interesting museums and Lambeth Palace, the official residence to successive archbishops of Canterbury since the 12th century.

Imperial War Museum
Even pacifists appreciate the **Imperial War Museum** (Map pp106-7; ☎ 7416 5000; www.iwm.org.uk; Lambeth Rd SE1; admission free; ⓥ 10am-6pm; ⇔ Lambeth North) because, alongside its

Figure 2. *Great Britain.* 2005, p. 137. The page displays a two column layout and no images.

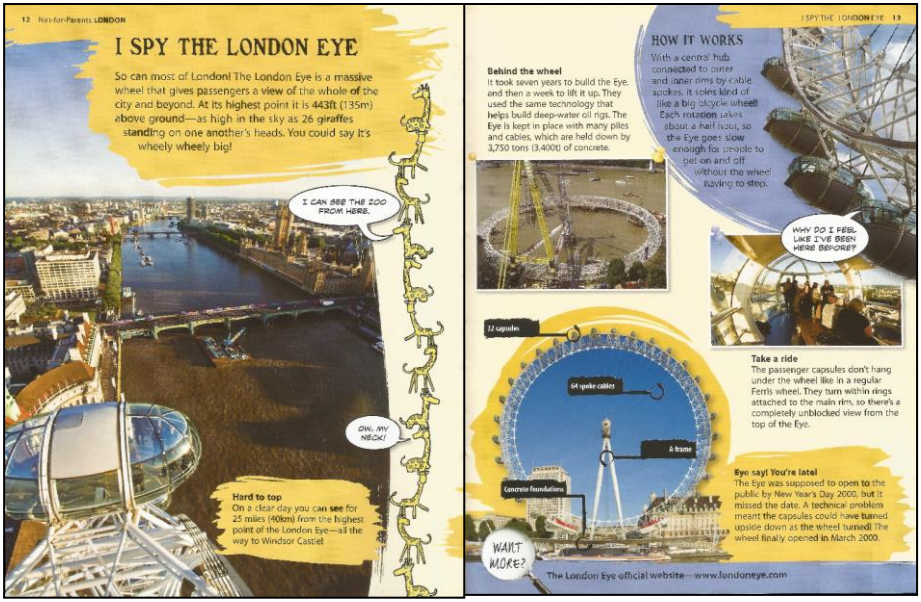


Figure 3. *Nor for parents: London*. Everything you ever wanted to know. 2011, pp. 12-13

The first difference that may stand out between the descriptions of the London Eye in these books may be the colors and images seen in the children's travel book, which are absent in the adult's guidebook. *Great Britain* displays a double column layout, while the *Not-for-parents: London* shows pictures of the wheel and its background setting. In the latter book, there are also fewer written texts, bigger type fonts, drawings, and speech bubbles. The design of the children's book suggests an interaction between visual and verbal elements, as texts refer to and complement images, and vice-versa. The presence of speech bubbles resembles the style of comic books. A more recent edition of an adult guidebook, this time about Brazil (2013), shows a layout similar to the one seen in *Great Britain*, except that the titles of the paragraphs are in blue, and there are red icons for headings such as "sights and activities" "tours", "sleeping", etc. Today, although the double column layout is still used, Lonely Planet books display colored maps, and specific pages with colored images.

Concerning the headings, while the adult's guidebook simply states the name of the attraction ("London Eye") in the *Not-for-Parents* book readers find rhyme and wordplay ("I spy the London Eye" is a

parody of the children's game "I spy, with my little eye"). In this book, animals help explain the size of the wheel: the text on the top of the page says its height is equivalent to "26 giraffes standing on one another's heads." On the next page there are curious facts about how the wheel was raised and how it works. Wordplays like the one in the title or "Eye say! You're late!" (p. 13) are not common in adult's guidebooks. In the *Great Britain* guidebook, on the other hand, there is exclusively practical information about the tourist attraction, such as its location on the city map, a telephone contact, and its opening hours. In common, both books inform that it takes half an hour to complete each of the wheel's rotation.

2.1.4 Children's literature in the 21st century: *imported* versus *local* theory

> Why study Children's literature? The best answer is: because it is important, and because it is fun. (Hunt, 1991, p. 17)

Defining terms in the area of children's literature is certainly another puzzling task. As Perry Nodelman (2003) observed, this challenge may derive from inaccurate ideas about who children are, how and what they need to read (p. 79). In revising five handbooks on children's literature studies published in English between 2010 and 2011, Nodelman (2013) observes that "few remember that the mainstream children's publishing has continued to be a business primarily interested in profitability" (p. 157).[14] In "The Disappearing Childhood of Children's Literature Studies," Nodelman observes that recent books on the subject (all published in English) tend to omit or show a lack of interest in children and childhood itself. Instead, they are more focused on "older young readers," or "young adults" (p. 155). Also alert to the material conditions of book production, translation, and distribution, Lathey (2006) reminds us that categories such as *pre-schooler*, *pre-teen*, *adolescent* and *young adult*, etc. depend on the initiative of fashion, games, and toys industries and their marketing strategies (p. 5).

In Brazil, Lincoln Fernandes and Marcílio Garcia de Queiroga (2016) confirm that "the search for a definition that can contemplate the

[14] Nodelman (2013) coins the term "commodification of cuteness" adding that this is "a time of increasingly repressive surveillance of and protectiveness toward children" (p. 157).

multitude of elements involved in children's literature (*literatura infantojuvenil*) is perhaps the most complex topic in the debates about this particular kind of text" (p. 65, my translation). Interestingly enough, if in English "children's literature" is commonly used to refer to texts produced for young readers, in Portuguese, different expressions are used to denote that general assumption.[15] The new orthographic agreement signed between Portuguese-speaking countries prescribes the written form *infantojuvenil*,[16] but different authors and institutions use the compound noun "children and youngster's literature" (in Portuguese, *literatura infantil e juvenil*, as in Gili (2014), and FNLIJ - *Fundação Nacional do Livro Infantil e Juvenil*).

More controversies arise when these expressions are used in English to talk about Brazilian production for children. In the catalog *Brazil: Countless threads, countless tales* published in English by the Brazilian government to introduce authors and illustrators at the 2014 *Bologna's International Children's Book Fair* one can find three different expressions, "literature for children and young people", "children and young adult literature" and "children and youngster's books" (pp. 9-13).

Authors who prefer to coin the term *literatura infantil* ("children's literature") are Leonardo Arroyo (1968), Nelly Novaes Coelho (1987), Marisa Lajolo and Regina Zilberman (1987, 2017), and Graça Ramos (2011, 2017). An example of the term in its translation into Portuguese can be found in the 2010 Brazilian edition of Hunt's *Criticism, Theory & Children's Literature*, which was translated literally as *Crítica, Teoria e Literatura Infantil*.

Although the notion of "childhood" and "literature" varies according to the person or institution who uses it (or to the way they are recognized in their "home cultures"), it could be fruitful to compare the different counterparts for "children's literature" in western languages. Spanish scholar José Yuste Frías (2014) observes that the terms *literatura infantil y juvenil* in Spanish, *littérature d'enfance et de jeunesse* in French, *children's literature* in English and *Kinderliteratur*

[15] The International Board on Books for Young People (IBBY), as the name puts it, refers to these specific readers as "Young People", while the organization claims one of their missions is to promote "children's books."

[16] In the place of *infanto-juvenil*, with a hyphen. In the chapter "Vantagens da unificação ortográfica" of the book "A nova ortografia" (2008), Brazilian linguist Evanildo Bechara defends that the new orthographic agreement between Portuguese-speaking countries confirms a "political and linguistic maturity," facilitates the teaching of Portuguese as a first language, and contributes to the "circulation of literary, scientific and technological products" (p. 27).

in German are diluted in a commercial mist where the audience of publications is larger and more profitable than what the term “children” can encompass (p. 14).

To Yuste Frías, children’s literature includes anything that the child or teen reads, sees or hears (p. 16). His studies are also open to covering everything written for children and youngsters without any literary intention such as *Kinder* chocolate bars and McDonald's *Happy Meals* (p. 16). In that sense, to Yuste Frías the *paratexts* are more important than the text itself, and therefore the translation of icons (images), sounds, and smell (altogether called “paratranslation”), needs special attention. In the article "Leer e interpretar la imagen para traducir" (2011), Yuste Frías examines how images in translation have symbolic, political, cultural and social implications, demanding from translators a careful reading of the whole and its details.

The example of the *Kinder* chocolate bar wrappers shows how this Italian product has been visually manipulated to be sold in different European cultures, being homogenized for international consumption in order to reduce its production costs. Yuste Frías’ studies, in that sense, brings new light to the study of products that are translated and consumed by children. In a similar way, Hunt (2010) points that a more accurate and flexible term to substitute *children’s literature* could be “texts for children.” The word “text” then could be used to potentially mean any type of communication (p. 287).

Indeed, the more one studies the variety of publications in the field of children’s literature, the more connections with media and consumerism can be found. In the article “Radio, Television, Film, Audio, and Video” from the *International Companion Encyclopedia of Children's Literature*), Michael Rosen (1996) defends that “Children’s reading is now integrated into a multimedia world” (p. 523). Rosen explores the topics of cinematic style of writing, the production and consumption of children’s radio, television and film programs by corporations such as Disney. Some of the examples given by Rosen are the first Mickey Mouse drawn animation from 1928 and “family films” such as the 1939 *The Wizard of Oz* and *ET the Extraterrestrial* (1982).

Implicit to the production and translation of children’s literature are power relations involved in the adult-child relationship. According to Lathey (2006) “it is adults who decide the very extent and boundaries of childhood”, and although they can never completely adopt a child’s perspective, this fact stresses the “duality of the narrator’s mode of address to the child reader” (p. 5). To Emer O’Sullivan (2006), this asymmetrical communication is reflected in the various steps of

translating children's literature (from the selection of texts to the translation of lexical items), and happens in accordance to what publishers and translators find suitable and acceptable for children (p. 113).

2.1.5 Lonely Planet's products for children

Many are the texts directed for children produced by Lonely Planet besides the *Not-for-parents* books in the latest years. Under the new imprint "Lonely Planet Kids" (see Section 3.2.3) one can find *First Words* language books, a blog with book samples and videos on Youtube where adults present tourist attractions for children (https://www.lonelyplanet.com/kids/). On the bottom of this website, children, parents, and teachers can find activities related to the travel books published by the company, an article about a kid's travel writing competition and other texts for adults with tips about traveling with children. Lonely Planet Kids also has a Twitter (@lpkids) and a Facebook (@lpkidstravel) account. Among other things, they publish pictures of kids with Lonely Planet books in their hands (all apparently sent by adults). Although I mention other products related to children by Lonely Planet throughout this study, I will focus on the *Not-for-parents* books because they were, so far, the children's product that had the greatest number of volumes translated into different languages.

2.1.6 The interaction between the visual and the verbal in the translation of children's books

> A fundamental difference between texts for adults and texts for children is the history of children's literature as a visual medium. (Lathey, in Baker and Saldanha, 2011, pp. 31-32)

In order to strengthen the analysis of the case study proposed, in this section I review some theoretical concerns about the interplay of words and images in the translation of books for children. In 1986, when the translation of children's literature was "largely ignored" by theorists, publishers and academic institutions (O'Connell, in Lathey 2006, p. 15), two significant texts were published in English: *Poetics of Children's*

Literature, by Zohar Shavit, and Göte Klinberg's *Children's Fiction in the Hands of the Translators*. Klinberg presents a more prescriptive approach to translation, proposing solutions to specific problems through what he describes as a "degree of cultural adaptation." Shavit, additionally, describes the notions of childhood from a social and historical perspective, investigating the inferior position of children's literature under the light of Even-Zohar's polysystem theory.

Simultaneously, but through different perspectives, Klinberg and Shavit draw on the children's audience as "intended" (Klinberg, 1986, p. 10) or "implied" readers, where "the child is much more an excuse for the text rather than its genuine addressee," i.e., the adult (Shavit, 1986, p. 71). Although their writings present several insights that up to now have been guiding much research on the field, the two authors made few considerations about images, pictures, or illustrations in translated books.

Klinberg's concern about "picturing" a place is expressed through his suggestion for translators to include maps in target texts when they have to deal with a geographical setting (coincidently or not, this is a recurrent element in the *Not-for-Parents* books). Shavit, in her turn, mentions the important role played by pictures in *chapbooks* (an early type of booklet of European popular ballads and stories), reminding that some of their illustrations were even colored (p. 174). Throughout her book, Shavit makes one reference to "picture books" (p. 167), without mentioning, however, the specific problems involved in their translations.[17] Klinberg's and Shavit's shy position towards the role of pictures in translated children's books, thus, point at a gap that had to be filled in with more debate and new publications.[18]

Within the new millennium, however, the study of images and their impact on the translation of children's books have gained more space. In *Kinderliterarische Komparatistic* (2000, in English *Comparative Children's Literature*, 2005), Emer O'Sullivan suggests an international panorama of children's literature, inspiring a fresh look at

[17] Apart from her book's cover, Shavit does not present other images to her readers.

[18] Some problems in relation to Shavit's work were pointed by Nodelman in the article "Signs of confusion", published in the journal "Children's Literature Association Quarterly" from 1986-1987. Nodelman states that had Shavit read this very same journal volume, she would have noticed her research questions had already been extensively discussed before. He states "In the last decade, many scholars have indeed been examining exactly the questions that Shavit says have been ignored" (p. 162). This observation is brought to light here because Nodelman's arguments over Shavit's book seems an example of the risks in supposing that a specific topic in theory (and specifically, children's literature) is really a "new" topic that has not been investigated yet.

the field and stressing the commercialization and globalization issues as main changes in children's culture (pp. 149-152).

Riitta Oittinen, translator, author and illustrator of children's books recorded a bit of her work and academic experience in *Translating for Children*, published in 2000. Inspired by Mikhail Bakhtin, Oittinen advocates for a dialogical, collaborative relationship between translator, authors, illustrators and future readers. Translation is understood by her as "cross-cultural communication" including child and adult culture and the point of view of different readers (p. 6). "Reading" is a keyword to the understanding of Oittinen's proposal. In this renowned book, Oittinen favors a child-centered approach to translation, and states that "the translator, by being loyal to the reader of the translation, may be loyal to the author of the original" (p. 6). Oittinen broadens the perspective when she advocates that translation creates texts for different situations, for different purposes and different audiences (p. 5). Therefore, according to her, texts are never finished (p. 162), an idea much in tune with Lambert's conception of what translation is *not*, presented at the beginning of this chapter.

Moreover, Oittinen's (2000) holistic and comprehensive view represents a turning point in the translation of children's literature because it includes "not only the verbal presentation but the visual as well" (p. 101). There is a prescriptive orientation in her studies too, as she defends that the adult translator must have the ability to read pictures just as they read and write in written and spoken language (p. 101). Translators, thus, need "media literacy" (2008, p. 76). Interestingly, Oittinen uses her own illustrations for the analysis of images in translation (p. 200). When the author refers to Maurice Sendak's classic "Where the wild things are" there are no images in her text, in a way, suggesting readers look for Sendak's book. Oittinen's choice in not reproducing images in academic texts also shows a solution to the problem of dealing with copyrights in publications.

Similarly to Oittinen, O'Sullivan (2006) explains that "…in a genre combining words and pictures, an ideal translation reflects awareness not only of the significance of the original text but also of the interaction between the visual and the verbal, what pictures do in relation to the words" (p. 113). Lathey (2006) reinforces O'Sullivan's arguments stating that this kind of interaction "leaves gaps that make the interplay possible and exciting" (p. 3). O'Sullivan (2006), accordingly, alerts that when facing the complexities generated by the intricate interplay between words and pictures, translators end up producing texts that interpret the gaps existing in the source text (p. 113).

Another milestone study that contributes to this discussion is Haidee Kruger's *Postcolonial Polysystems: The production and reception of translated children's literature in South Africa* (2012). This study helps compose the global panorama of the Translation of Children's Literature, as it uses Even-Zohar and Ventuti's theories applied to South African children's *literary polysystem*. In this study, Kruger presents an analysis of visual and verbal dimensions of books produced and translated into South-African languages as well as reader responses to translation strategies through eye-tracking experiments. Kruger affirms that some aspects of the South African situation do not "fit" into existing theory (p. 27), and thus proposes a deeper analysis of the local children's book production. She remarks that Venuti's terms *domestication* and *foreignization* are "complementary, strategies" (120), and shows that Toury's and Even-Zohar's theories can be expanded from the perspective of South-African books for children.

2.1.7 Some thoughts on Children's Literature and its translation in Brazil

> The Brazilian editorial market undoubtedly follows an international tendency in the production of children's books – the interwoven relationship between verbal and pictorial texts – and the same happens in the field of theory. (Debus, 2014, p. 168, my translation) [19]

The aim of this section is to foster a dialogue between what has been written about children's literature in Brazilian Portuguese and in English. When looking at the theoretical production in Brazil today, we can easily find a number of books and articles on the subject, some of which tackling translation issues.

Perhaps one of the most influential experts in Brazilian theory about children's literature is Regina Zilberman. In a 1982 book written together with Lígia C. Magalhães they discuss the themes of power relations between readers and writers and the lack of dialogue with children in the school environment. Zilberman and Magalhães do not discuss translation issues in depth, but briefly recommend that "the

[19] "Sem sombra de dúvidas, o mercado editorial brasileiro acompanha uma tendência mundial na produção de livros para crianças – a relação imbricada entre texto verbal e texto pictórico – e o mesmo ocorre no plano da reflexão teórica."

translation system should be in perfect correspondence with thought, i.e., in an univocal correspondence between signified and signifier" (p. 45, my translation).[20] The authors thus, reproduce an idealized notion of translation - much debated and criticized under the term "equivalence" in translation studies (Munday, 2008, Chapter 3). In *Literatura Infantil Brasileira* with Marisa Lajolo (1988), Zilberman records an important piece of information about translated literature, stating that FNLIJ numbers attested a growth of around 50% in Brazilian publications over translated books by the end of the 1970's. On Chapter 4, I go back to the issue of numbers (or lack of them) concerning translated books in Brazil.

Another (perhaps less renowned) author who published in the 1980s is Maria Antonieta Antunes Cunha. In *Literatura Infantil Teoria e Prática* (1989) Cunha observes that children and adolescents of the time showed a preference for reading comic books instead of "literature" books (p. 101). The author does not talk directly about translation but she revisits an interesting debate about it, namely the fact that comic books were (and still may be) mainly imported. Cunha comments about pessimistic views regarding comic books, blamed for provoking mental laziness, propel violence and present non-national literature (p. 103). The author curiously agrees with this last argument, supporting a view that comic books favor foreign (imported) literature in place of a national one (p. 103). Nonetheless, Cunha adds that the popularity of the comic books is a consequence of several factors: they are easy to acquire, have a strong visual and dynamic appeal, use oral and picturesque language, show optimistic and humorous adventures, and have interesting characters that respond to all age groups (p. 103).

A Brazilian scholar interested in discussing the translation of children's literature in relation to other media is Nelly Novaes Coelho. In a 1987 article and in tune with the study by Rosen (1996) mentioned before Coelho points at the importance of the support of movies and television in children's literature since the early 30s (1987, p. 28). These media, according to her, helped establish a "visual empire" that changed the speed of reading practices (p. 29). As examples to her argument, Coelho observes that Disney's productions started influencing Brazilian culture in the 1950s, while the 1960s showed the rise of Maurício de Souza, creator of *Monica's Gang* ("Turma da Mônica"), as "the only

[20] In the original, "o sistema de tradução deve estar em perfeita correspondência com o pensamento, isto é, numa correspondência unívoca entre significado e significante" (p. 45).

one able to compete with foreign productions" (p. 30, my translation). In the 1980s, according to Coelho, it was time for the heroes from comic books to play the role of "mediators of a consumerist society" (p. 30, my translation).

As books related to travel for children, Coelho states that when children, youngsters, and adults first had access to literature in Brazil, the most popular books were translations of fairy tales, short stories, religious narratives, and adventure stories (Coelho, p. 25). Examples of early adventure books translated into Brazilian Portuguese are Daniel Defoe's *Robinson Crusoe*, Jonathan Swift's *Gulliver's Travels*, the many of Jules Verne's Journey books such as *Journey to the Center of the Earth* among others (Arroyo, 1968/2010, p. 246).[21]

The debate about target versus source orientation in Brazil has been gaining new insights in more recent and global times. In his book *Brazilian Practices of Translating Names in Children's Fantasy Literature: a Corpus-based Study* my Professor and adviser Lincoln Fernandes (2013) shows that there are two basic tendencies in the translation of names in imported literature (more specifically *Harry Potter*, *Chronicles of Narnia*, *Artemis Fowl* and *The Worlds of Chrestomanci*): "(i) one which attempts to privilege the readability of names in translation; and (ii) another one which does not seem to prioritize the translation of these narrative elements" (pp. 226-227). The Brazilian tradition of translating children's literature inspired by Monteiro Lobato privileges readability is a major criterion (we bring this issue back in Chapter 6). Besides updating the studies of children's literature to include a corpus-based perspective under the light of Descriptive Translation Studies, Fernandes' study also brings recent Brazilian practices of translation into the international debate.

Academic researches about the translation of children's literature attest the growth of the field. Some of these studies are developed in São Paulo, as the publications by Professor John Milton on Monteiro Lobato ("Monteiro Lobato and translation: 'um país se faz com homens e livros'", published in 2002, and "The Political Adaptations of Monteiro Lobato", published in 2003), as well as Nilce Maria Pereira's "Traduzindo com imagens: a imagem como reescritura, a ilustração como tradução" (2008), and "Book Illustration as

[21] Shavit also mentions some adaptations and abridgments in children's literature with the examples of *Robinson Crusoe* and *Gulliver's Travels*. According to her, these books were enthusiastically read by children "in absence of other literature written specifically for them" (1986, p. 116).

(Intersemiotic) Translation: Pictures Translating Words" (2008). In Santa Catarina, examples are Marcílio Garcia de Queiroga's PhD dissertation *A voz da tradutora Clarice Lispector em Livros Infantojuvenis do Gênero Aventura* (2014), Cybelle Saffa Cunha Pereira Soares's thesis *The Purification of Violence and the Translation of Fairy Tales: A Corpus-Based Study* (2015), Danielle Amanda Raimundo da Silva's "A Interação Texto/Imagem em Duas Traduções de Flicts Para o Inglês" (2013), Adriana Maximino dos Santos "Uma perspectiva sociológica para o estudo da tradução: o caso da trilogia infantil e juvenil mundo de tinta" (2014), among others. In 2016, a special volume of the journal *Cadernos de Tradução*, from PGET/UFSC discusses the issue of translating for children with two articles in French, one in English and six in Portuguese. Still, it seems that there is a lot to be said about Brazilian practices of translating children's literature.

2.1.8 Local versus imported Children's Literature theory and books

As it was mentioned in previous sections, the number of publications dedicated to children's literature and child reading in Brazilian Portuguese in the latest years is huge. In a recent website post, Denise Guilherme, curator of children's books at *Taba* (an organization that functions as a book club) suggests 20 books that help understand the subject.[22] Some of these books were originally written in Portuguese (by Ana Maria Machado, Ruth Rocha, José Gregorin Filho, Dolores Prades Leite), others are translations from Spanish (as the books by Yolanda Reyes, Teresa Colomer, Maria Teresa Andruetto, Constantino Bértolo), French (Michèle Petit, Daniel Pennac) and English (Peter Hunt).

One of the most celebrated books of this list is the 2010 Brazilian edition of Hunt's *Crítica, Teoria e Literatura Infantil* translated by Cid Knipel from *Criticism, Theory, & Children's Literature* (1991).[23] The book has been sold by Amazon in a bundle sale together with Maria Nikolajeva and Carole Scott's *Livro Ilustrado: Palavras e Imagens* (2011, also translated by Cid Knipel, originally *How Picture books Work*) and Sophie Van der Linden's 2011 *Para Ler o livro ilustrado: Palavras e images* (originally in French *Lire l'album*,

[22] http://ataba.com.br/dicas-de-livros-para-pensar-sobre-literatura-infantojuvenil-e-formacao-de-leitores

[23] Some of the texts reviewed in this research, such as Fernandes and Queiroga's, Silvana Gili's, besides *Taba's,* mention Hunt's translated book as an important theoretical source.

2006). These three books were edited by the recently closed publishing house *Cosac Naify*.[24] There seems to be a warm welcome to international perspectives on the topic of children's literature in Brazil, together with a recognition that the notion of childhood is understood differently from place to place. As Hunt (1999/2005), states, "in non-western countries, the relationships between story and storyteller, adult and child, can be radically different from those in the West (…). (p. 3), an affirmation that may lead to severeal other questions that interest parents, teachers, librarians, authors, translators, editors, pubishers, and booksellers.

2.1.9 On the status of Children's Literature and its prizes

A paradox in the study of children's literature, at least in Brazil, is that on the one hand, as we have seen, theory is blooming with the spread of technology and advanced studies, but on the other, there seems to be an alarm regarding the poor reading practices by youngsters (probably difficult to be proved with numbers). For Ana Maria Machado (2016),

> What we see today is not only the fact that we have a generation of parents who never read and are not going to give reading examples to their children – and that is not a small problem. What we have is a whole generation who thinks that words in print are slow and difficult, almost incomprehensible without the excitement brought up by technology (p. 35, my translation).

Machado's description of social poor reading practices contrasts with the prestige of Brazilian authors and illustrators of children's books who have been internationally recognized. The awards won by Machado herself, by Lygia Bojunga Nunes (awarded with IBBY's higher prize for best writer) and author and illustrator Ziraldo help consolidate the genre, which was more firmly established in Brazil at the time of Monteiro Lobato (1882-1948). To reinforce that argument, we also remind that Renato Moriconi won both Jabuti (2011) and FNLIJ (2011, 2012)

[24] Cosac Naify also published the *This is* series, a vintage travel book collection for children, examined in Chapter 6.

awards, and that Roger Mello was the winner of the Hans Christian Andersen's award for best illustrator in 2014.

Regarding book awards and translation, the most important national institution, "Fundação Nacional do Livro Infantil e Juvenil" (FNLIJ), awards four categories of books related to translation/adaptation. These are 1) children's fiction ("criança"), 2) non-fiction ("informativo"), 3) young adult's fiction ("jovem"), and 4) retelling ("reconto"). Interestingly, and not without controversies, FNLIJ considers translation and adaptation as synonyms.[25] In 2013 FNLIJ has received the inscription of 120 books as candidates for their prize. In 2014, this number increased to 140 books (*Notícias* 05, FNLIJ, Maio, 2016, *Suplemento 51*). Together with other prizes such as the *Jabuti* and book fairs such as *FLIP* (Parati), *Biennal do Livro de São Paulo* and *Feira do Livro de Porto Alegre*, to name but a few, academic events celebrate and debate children's books in Brazil. Another recent example is *Seminário de Literatura Infantil e Juvenil* (SLIJ), whose 7th edition was held in 2016 at UFSC in Florianópolis.

As we can see, the number of events, prizes, fairs and publications about children's books in Brazil is huge. Perhaps the problems that need to be tackled are not so much related to the production or quality of books, but to its distribution, and to the fact that a significant number of the population have difficulties to read, as stated by Machado.[26] The issues of reading practices and book prizes will be further explored in Chapter 4, while in the next section I examine the theories about translation that will direct this study.

[25] Mundt (2008) criticizes this division. She refers to adaptation as a process of translation "in which the option for an interference and profound alteration is preferred upon a more literal translation (p. 282, my translation). Nonetheless, as we have seen, this clear-cut definition is questioned by scholars like Lambert (2006, p. 97) and Oittinen (2000, p. 75).

[26] According to IBGE (*Instituto Brasileiro de Pesquisas e Estatísticas*), in 2015 8% of the Brazilian population were "completely illiterate" http://brasilemsintese.ibge.gov.br/educacao/taxa-de-analfabetismo-das-pessoas-de-15-anos-ou-mais.html. In a study called "Retratos da Leitura no Brasil" about reading habits in Brazil released by *Instituto Pró-Livro* (IPL) 44% of people interviewed declared they had not read any books in the last three months, while 30% had never bought a book in their lives http://www.snel.org.br/dados-do-setor/retratos-da-leitura-no-brasil/

2.2 Discussing translation theory

2.2.1 Why DTS?

> Broadly speaking, no focused observation is possible without a theory which tells the observer what to look for and how to assess the significance of what is being observed. (Hermans, 1999, p. 34)

In order to enhance some insights about the research data within a major globalized context, this section presents a review of the literature on Translation Studies that I believe will help shed some light over the books produced for children under scrutiny here. In this study, I embrace the DTS approach because it has been crucial in the last twenty years as it helps identify larger social, historical and literary systems of target cultures (Munday, pp. 107-108). Moreover, this is the approach adopted by two Professors that helped me develop this study, namely José Lambert and Lincoln Fernandes. In this section, I situate Descriptive Translation Studies in time and space and justify the main names and ideas that help ground the analysis proposed here. After setting this initial scene, I focus on writings by Pym (2006) and Lambert (2006), which point at new directions in Descriptive Translation Studies generated by unbalanced relations between the production and reception of translated material on a global scale.

2.2.2 Descriptive Translation Studies: "International from the start"[27]

> The descriptive and systemic perspective on translation and on studying translation was prepared in the 1960s, developed in the 1970s, propagated in the 1980s, and consolidated, expanded and overhauled in the 1990s. It introduced itself to the wider world in 1985 as "a new paradigm" in translation studies. (Hermans 2009, p. 9)

[27] Expression used by Daniel Simeoni (2008) to refer to the group who stablished DTS (p. 338).

The scholars who helped consolidate Translation Studies as a discipline used international events as a fertile space for exchanging ideas, debating and producing new thinking. This group has also been referred to as constituting a *systemic* or *manipulative* paradigm. Although the name "manipulation school" was not chosen by its members to refer to their practices, it became popular since the mid 1980s, after Mary Snell-Hornby's publication of their research was expanded at the Göttingen University in Germany, and after the international summer courses held at CETRA, in Leuven, Belgium (Hermans, 1999, p. 8-14).

Czech scholars Jirí Levý, Anton Popovič and František Miko together with Dutch James Holmes were interested in literary theory and the role of translation as part of literary history (Hermans, 2009, p. 11). The most influential text that helped to establish the discipline was Holmes' celebrated *The Name and Nature of Translation Studies*, first published in 1972. In José Lambert's words (2010), this is "a classic", and the "program of the discipline" (p. 212).

Between 1975 and the mid 1980s, Holmes' ideas were debated in international groups, organizations and publications such as those by Itamar Even-Zohar and Gideon Toury (Tel-Aviv University), by Flemish academics (José Lambert, Raymond van den Broeck, André Lefevere), by Susan Bassnett (Warwick), and also other Czech and Slovak scholars. It was mainly since Hermans' *The Manipulation of Literature* (1985), the journal *Target* (Benjamins 1989-) and Toury's *Descriptive Translation Studies and Beyond* (1995) that the functional-systemic ("Polysystemic") approach was disseminated and enlarged beyond literary topics.

Together with the journal *Target,* new scholarly societies, and new publication houses have also contributed to the academic and institutional status of Translation Studies as a new discipline. The systemic contribution represented an important component of the new academic discipline, helping to establish the Holmes' and Toury's heritage. Even-Zohar, in his influential article "The position of translated literature within the literary polysystem" (in Venuti, 2004), for instance, sees translation as "an activity dependent on the relations within certain cultural systems" (p. 204). While concerned with a theory about the socio-literary status of translation, Even-Zohar conceives translated literature as an active system containing central or peripheral literature. The very notion of each polysystem is metaphorically compared to a "constellation" (p. 200).

Even-Zohar's polysystem theory includes not only prestigious literature but also 'literary historiography'. The Polysystemic wing in Translation Studies also found inspiration in the sociological approach by Pierre Bourdieu, as Daniel Simeoni's *Beyond Descriptive Translation Studies* (2008) demonstrates. Within the Polysystemic framework, and specifically related to the Translation of Children's Literature, is the already mentioned research by Haidee Kruger (2012), which tackles Postcolonial Theories, DTS, and the study of picturebooks to describe the production of children's literature in South Africa.

The descriptive paradigm in translation is relativistic: its authors are aware that what is considered a good translation at one specific moment may not be considered so in a different context. Research developed under these points of orientation have done much to reveal the vast diversity of translation practices in different historical periods, different cultures, and different types of communication (Pym, 2010, p. 26).

To sum up, as recalled by Hermans in *Translation in Systems: Descriptive and Systemic Approaches Explained* (1999, pp. 31-45), *descriptive*, *manipulative* or *systemic* oriented approaches propose

- a view of literature as a complex and dynamic system
- the continual interplay between theoretical models and practical case studies
- a descriptive approach to literary translation
- a target and functional orientation (or "intended function")
- an interest in constraints that govern the production and reception of translations, their place and role, and interaction between literatures

2.2.3 Systems or Networks

Criticism to the descriptive paradigm lies in its own difficulty with the development of new concepts other than laws and norms (Hermans, 1999, p. 26), and its "positivistic slant" as revised, among others, by Fernandes (2013, pp. 62-64). Another critical perspective that aims to go *Beyond Descriptive Translation Studies* (2008) is that of Simeoni. In "The geopolitics of translation theory," the author argued in favor of the term *network*, instead of *system*. In his belief, the term *network* better represents movements across borders; it is "less rigid, more sensitive to individual usage, more open and porous to exchanges,

suggesting bi-directionality or multi-directionality and, above all, describable on the ground…" (p. 339).

The term *network* can be found in thesaurus and dictionaries as a synonym of *system*.[28] It suggests complexity and at the same time organization and structure. The words *system* and/or *network* seem to be crucial for Descriptive Translation Studies since it points to international movements, meetings, and collective work, as Lambert stresses at a certain moment of a 2010 interview.

> I think that the very origin of Translation Studies is linked with meetings, seminars and discussions, publications afterwards, and the willingness to develop new movements and **networking,** international **networking** – even beyond the borderlines between, say, communist and non-communist Europe – and even intercontinental contacts. (p. 212, my emphasis)

2.2.4 Translation as a phenomenon of imports and exports

> The institutional frame within which translators (and other transfer channels between languages) operate has an impact on translation (transfer strategy). (Lambert, 1994, p. 23)

As it was mentioned at the beginning of this chapter in relation to metaphors of translation, a key notion throughout this study is Lambert's (2006) suggestion that "it may be very instructive to construe translation first of all as a phenomenon of *import* (and of *export*)" (p. 97). According to him, translation is "one of the most obvious kinds of import (…) rather strongly submitted to the basic organization of societies" (p. 100). The translation activities involved in the system (or network) of the publications studied here is described in terms of exports and imports, production and reception flows, and the selection and distribution issues underlying it. In order to expand the limitations

[28] http://www.collinsdictionary.com/dictionary/american/network

of the binary polarity between source and target texts, I recall Lambert's (2010) hypothesis of multilateral distributions, which was first explained in 1989

> It is clear that in many cultural environments there are multilateral distributions and kinds of dissemination.... So it means that the developments and the dynamics of research on translation, little by little, rediscover the past on the basis of new trends in our contemporary view on translation. (pp. 219-220)

The idea of translation as being "facts of a target culture," as defended by Toury in his 1995 *Descriptive Translation Studies and Beyond* (p. 39), is thus expanded by Lambert (2006) and also by Pym (2006), who observe the circulation of texts at a global scale. These authors suggest that the global demand for translations produces not one, but a variety of target texts, as it can be observed in Lambert's notion of "multilateral distribution." To Pym (2006), traditional views of translation as occurring between a pair of texts ("source" and "target") are thus being replaced by the study of globalized distribution on the basis of a "one-to-many geometry" (p. 750). In this new scenario, production and consumption happen across borders, with nation states becoming "intercontinental markets with a growing lingua franca" (p. 746). As there is more communication resulting from new technologies, this lingua franca, Pym argues, "plays its global role as a factor of production, whereas translation plays its marketing role as a tool of distribution" (p. 749).

2.2.5 An interdisciplinary businesses

In the "Globalization" entry in *Key Terms in Translation Studies* (2009) Giuseppe Palumbo revises Pym's idea that the one-to-many translation projects often have as their lingua franca "an internationalized form of English from which cultural elements have

been removed so that translation can more easily make adaptations to the local target environments" (p. 55).[29] In Pym's (2006) words,

> We find centralized production of the one "internationalized" text or product, which is basically a source text that has had as many as possible source-culture elements removed. The resulting internationalized version is then more efficiently "localized" (translated and adapted) to a wide range of consumer environments ("locales"). (p. 750)

Recent studies by Lambert (2012) and Lambert and Brunelière (2016) add to the discussion importance of analyzing institutional discourses within translation studies. The authors suggest that the study of corporations is still an academic no man's land and that universities have little experience observing international businesses from the academic point of view. This fact points to the necessity of perceiving the discourse of companies that sell their products in multiple languages.

In the opening chapter of his doctoral thesis "Glocalisation d'une Multinationale" (2016), Jean François Mathieu Brunelière suggests that the functioning of international organizations at the beginning of the 21st century is not explored in depth in the academy. According to him, the management of languages in different linguistic zones, as well as within the scope of the enterprise, are even almost forgotten (p. 32). The academic world is, according to him, more interested in multinational organizations when it comes to the study of economy and business management (p. 36). Brunelière's Ph.D. study of marketing communication by Peugeot Citroën under the light of Translation Studies brings a new perspective over multilingualism issues, language management policies, and translation policies in multinational companies. His interest is in the mechanism of mundialization/globalization through what he calls the external communication of a multinational enterprise.

In the article *From translation to organization to international business: an academic no man's land* (2016) Brunelière and Lambert claim that

[29] Although other languages than English (Arabic, Hebrew, Lingala) may fulfill similar function, though in different cultures.

> Interdisciplinarity has at least become a new key issue in the literature about TS, although, strangely enough, specialized TS publications and bibliography have so far rather systematically ignored the ubiquity of translation in a few particular areas of social research." (pp. 24-25)

Brunelière and Lambert investigate about the space for systematic research on translation outside the field of Translation Studies (p. 25) and point at a new path which is observing the huge amount of documents produced (and dealt with) by multinational companies in different languages, oriented to different markets (p. 32). According to the authors, these documents are classified as *internal communication* (such as internal journals, meetings, intranet - which deal with the corporate language, and the *lingua franca*) or *external communication* (annual reports, magazines and press, video, TV and radio advertising, interviews, websites, social media, etc. - which deals with the client). A third aspect, the outside communication by other companies, government, suppliers, representatives, clients, and so on can influence the company's internal and external communication. Brunelière and Lambert's proposal is then to map and investigate the layers of communication of multinational companies in order to better understand and evaluate the globalization phenomenon (p. 34). "What deserves to be analyzed is precisely the dynamics of circulation and, even more, the decision-making process" (p. 38), which again, includes and is expressed in the management of languages.

Applied to my research, the study of the institutional discourse of certain publishing houses can help uncover some globalized practices that involve translation and circulation of children's books. Therefore, international partners that sign the co-edition studied here deserves some investigation: What are the companies' programs? Have they established joint ventures? With whom? What other products do they commercialize in the different target markets or linguistic zones? The interdisciplinary issues that will be examined next reinforce the ubiquity of translation behind an internationally produced book series.

In order to understand who is the producer of the series of books studied here, I shall first define what is meant by *multinational company* (sometimes referred to as *corporation* or *firm*). An initial definition of multinational corporation can be found in a reference books.

> A form of capitalist enterprise in which the financial structure, managerial control, and integration of productive activity span national boundaries and are oriented to international (or global) markets.[30]

The fact that translated products are "oriented to international (or global) markets" help settle the initial perspective upon the publishing houses who sign the book series investigated in this research.

When Lonely Planet was sold to the American company *NC2 Media* in 2013 (as I describe in Chapter 3), its CEO Daniel Houghton declared in an interview that "LP has always been a global company", and that one of his aims was to maintain and expand the company's "global footprint." [31] If we think about co-edition (as "a title published jointly by two publishers"),[32] the multinational corporations involved in the publication of the *Not-for-parents* series can be understood as *joint ventures*. A joint venture is

> A business where the provision of risk capital is shared between two or more firms. This is a method of organization often adopted for projects which are too large or too risky for any one firm to attempt alone. The firms joining in such a venture may provide different forms of expertise: for example, it is common for firms investing abroad to seek local partners. Foreign firms can provide technical expertise, but locals have advantages in familiarity with local conditions and business practices, in marketing, and in dealing with national governments and the labour force.[33]

The concept points to large, risky projects undertaken by "abroad" and "local" firms. My initial argument is that this concept applies to Lonely Planet and its global partners. One of the questions that may come up from this affirmation is: how much autonomy is given to each co-editor (and individual agents) in the process of selection and translation of content?

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[30] http://www.oxfordreference.com/view/10.1093/oi/authority.20110803100215790
[31] https://skift.com/2013/03/19/interview-lonely-planets-new-boss-on-why-he-wanted-lonely-planet/
[32] https://www.collinsdictionary.com/dictionary/english/co-edition
[33] http://oxfordindex.oup.com/view/10.1093/oi/authority.20110803100023715

2.2.6 New York, Paris, London, and other "models of consumption"

If there is an "increasingly global picturebook market," as we will see in Chapter 4 (Salisbury and Styles, 2012, p. 43), the *Not-for-parents* series is a case in point because these books are produced by a multinational company, co-edited, translated, and distributed to different places in the world. While today Lonely Planet does not define itself exactly as a multinational enterprise, though, the company shares some characteristics of a multinational or global firm, as seen before. In this section, I expose some historical and geographical points of view about multinational companies, mass tourism, and the consumerism of tourism products by two Brazilians and one Australian author.

Brazilian geographer Milton Santos, in his book *O Espaço Dividido* (first published in French in 1979, translated to Portuguese by Myrna T. Rego Viana, 2008) explores the complexities of three great historical periods in global scale that help understand social, economic, and political orders through the major *innovations* or *modernizations* they bring (pp. 31-32). According to Santos, these periods, or moments of global history, are characterized by three great revolutions: maritime transportation, the industrial revolution, and the technological revolution - of which we are part since the end of World War II (p. 33).

The latter (current) moment in history is characterized by an uprising in consumerism which, according to Santos, will never be sufficient to talk about (p. 35). The present consumerism period is represented by multinational companies and their platforms for spreading information, with an overwhelming presence of technology (p. 35). By its turn, states Santos, information is now more easily accessible and "constitutes the main backbone of the diffusion of new models of consumerism inspired in richer countries" (p. 36, my translation).

In the Third World (as Santos calls it, which includes Latin American countries), a mass of people with lower incomes coexists with a minority with high earnings, which divides society in the ones who have access to goods and services and the ones who do not (p. 37). In between these two poles are the middle classes, who benefit but do not control the economic activities of the cities. The middle classes tend to align with upper classes' desires of buying goods such as houses, cars and **tourism activities** (p. 51, my highlight).

Without going too deep in theorizations about the different urban spaces and the economic and social dimensions of the so-called

first and third worlds (which escapes from the objective of this study), I borrow Santos' definition of "**multinational firms and conglomerates**" (*firmas multinacionais e conglomerados*, in Portuguese). The author defines them as "financial giants who operate above the countries' frontiers" (p. 114, my translation). According to Santos, these companies operate an immense diversity of activities, from communication to hotel management, and are characterized by a continuous transformation of the group and its control over companies that once had a national scope (p. 115).

Although first written in the 1970s, Santos concepts help interpret the reconfiguration of the world after World War II from the perspective of the "periphery." Thirty years after the first edition of "O Espaço Dividido", and though the present review of his book to a certain point ignores his central argument of the *anathomy of circuits* ("anatomia dos circuitos"), Santos definition of multinational firms and conglomerates seems not only contemporary but very fruitful to the discussion of literature and tourism consumption. He reminds us that richer countries set the trends and models for poor ones in relation to the consumption of goods.

The beginning of mass tourism follows these trends. In "Tourism Management" (2004), Australian researcher and Professor Neil Leiper explains changes in tourism practices in the 20th century by stating that "since the 1960s air travel has moved ahead of sea travels as the major mode for long-distance international travel" (p. 15). The first commercial flight from New York to London in 1970 was the start of the era of jumbo jets and mass tourism" (p. 15). Also, the expansion of the internet and mobile phones point to a new direction in the sector (p. 19). In this context, guidebook companies also have been struggling to adapt to technological changes.

The ways of consuming tourism products in countries like Brazil, as we have seen, involve class issues. A controversial article about it was published in *Folha de São Paulo* on November 25, 2012, by Brazilian journalist Danuza Leão. In "Ser especial" (backtranslated as "Being special") Leão ironically declares that there is no fun for the Brazilian middle classes in buying apartments, imported cars, electronic devices and travel products such as a trip to New York or Paris if the doorman of their condominiums can do the same thing.

> Traveling became trivial and the question is: what can one do to make it original, different, to impress friends and show that he/she is a rare

> human being, with imagination and creativity, thus different from the rest of humanity. (my translation)[34]

In other words, we have witnessed in the last decades in Brazil an expansion of tourism and consumerism in general, despite recurrent (global and local) economic crises. These arguments point again to the circulation of tourism content and the omnipresence of translation activities to conduct and seduce new consumers of, among many other products, children's literature and guidebooks.

2.3 Method

In order to build up a method that can deal with the DTS broad perspective and convey the above disscussions, the main guidelines for this research are adapted from the article "On describing translations," by Lambert and Van Gorp, first published in Hermans' *The manipulation of literature* (1985) and re-edited in *Functional Approaches to Culture and Translation* (2006). This article presents a general and flexible scheme that helps study various aspects of translation (see Section 2.3.1).

In addition to Lambert and Van Gorp's framework, the method designed for this research includes contemporary concerns about the discourses of multinational companies (Lambert & Brunelière 2016, Pym 2006, and Lambert 2006, see Section 2.2). In order to answer the research questions proposed in this study, I investigate some of the external communication of the multinational enterprises (Brunelière, 2016), i.e., the communication produced by the different printing houses and by specific agents involved in the co-edition of the *Not-for-Parents* series. This external communication includes online content produced to different linguistic audiences, including websites and social media channels of the printing houses involved in this international co-edition project.[35] The work of individual "agents of translation," understood here as "text producers, mediators who modify the text" (such as editors,

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[34] "Viajar ficou banal e a pergunta é: o que se pode fazer de diferente, original, para deslumbrar os amigos e mostrar que se é um ser raro, com imaginação e criatividade, diferente do resto da humanidade?" http://www1.folha.uol.com.br/fsp/cotidiano/80046-ser-especial.shtml

[35] As Brunelière, reminds us, online communication (in French "*communication en ligne*") is more ephemeral than traditional communication in print (2016, p. 41).

revisors, translators, commissioners, and publishers, as in Milton & Bandia, 2008) is also observed. To Lambert and Van Gorp, the main focus is on norms and models "rather than exclusively in individual texts or individual translators" (p. 45, in reference to Toury's approach) as a way of accounting for the complexities of the translational phenomena.

In search for a description of the multinational networks that embrace this series of travel books for children, I also draw on Lambert's (2006) metaphor of translation as a phenomenon of imports and exports (p. 97). At global times, this phenomenon indicates a "progressive reduction in the costs of communication and transport" (Pym, 2006, p. 745), and relies heavily on visual communication.

As children's literature is integrated into a multimedia world (Rosen, 1996, p. 5230), I observe hybrid aspects of the book series (Simon, 2011), such as its plurilingualism (mostly expressed in culture-specific references), verbal and visual compositions, and references to cultural goods (TV shows, historical figures, comic books, etc.) in the series. The ways the visual elements are manipulated in the translation of children's literature are observed with the help of Yuste Frías' studies (2011, 2012, 2014), while Kress and van Leeuwen (2002, 2006) help observe subtleties about the uses of colors in translated volumes.

2.3.1 Lambert and Van Gorp's methodological framework[36]

"On describing translations" was translated into Portuguese by Marie-Hélène Catherine Torres and Lincoln P. Fernandes (2011) as *Sobre a descrição de traduções* (pp. 197-213). The article is still celebrated by academic students internationally as a practical, encompassing method that "remains a popular descriptive tool" (D'hulst, Meylaerts & Delabastita in Preface to *Functional Approaches to Culture and Translation - Selected Papers by José Lambert*, 2006, p. xii). Jeremy Munday (2008) states that Lambert and Van Gorp's method was designed for comparing and describing relations between source and target texts by trying to avoid superficial and intuitive commentaries

[36] When this PhD research was defended, Professor José Lambert strongly recommended me to consider his article "La traduction, les langues et la communication de masse: Les ambiguités du discours international" (Target 1 (2), 215-237). Due to time constrains, however, this article was not included in the editing of the thesis, but should be revised in further studies.

(p. 119). The scheme is defined by its authors (1985/2006) as a "comprehensive methodological framework" (p. 37).

In 1985 Descriptive Studies were not yet broadly recognized, and socio-cultural contexts were often isolated from theoretical research. There was, thus, a lot of intuition in translation research, which pointed to the need for a clearer methodology (p. 37) and to the necessity of analyzing cultural data instead of evaluating them as translators would tend to do. One of the arguments defended by Lambert is that scholarly discourse cannot coincide with the translator's discourse (an idea that amplifies the studies that focus on the work of translators as a solo agent). In Lambert and Van Gorp's proposal, a hypothetical scheme is drawn upon previous works in the context of Even Zohar's polysystem hypothesis "to enable us to study various aspects of translation within the context of a general and flexible translation theory" (p. 38). According to this methodological framework, "both source (literary) system and target (literary) system are open systems which interact with other systems" being the task of scholars "to establish *which* relations are the most important ones" (between texts, authors, translators, readers, p. 39).

As in other studies by Lambert, the aim of this scheme is to present a set of questions, rather than a series of theses, comprising elements that are relevant to translation in its historical context (p. 40). The dilemma between source-oriented (adequate) versus target oriented (acceptable) translation would supposedly lead to more concrete questions about the translation process in both systems. Although utopian in its attempt to summarize the relationships involved in the translation activity, this working scheme does not neglect the complex nature of equivalence and all types of interferences arising from the target system (p. 41).

Lambert and Van Gorp claim that the comparison of texts (T1 and T2) is one of the relevant sources, though they are aware that it can lead to reductionist approaches. In order to overcome this pitfall, in this hypothetical scheme they propose an analysis of translation that moves from general contextualization (macro-structural level), to a closer look at more specific elements (a microscopic analysis where more concrete fragments are observed), than back to a broader contextualization

(Hermans, 1999, pp. 66-67). This "top-down-top" approach (the way I see it) is used to compose the present method.[37]

The descriptive oriented approach to translation used in this research, thus, considers literature as a complex and dynamic system (also referred to here as *network*). In order to do so, I have adopted a continual interplay between theoretical models and the practical case study, as summarized by Hermans' (1999, pp. 31-45). As I am specifically interested in the constraints that govern the production and reception of the book series studied here, I describe and compare the *Not-for-parents* series in different languages.

2.3.2 Research data

The collection of the research data starts with an observation of the chronology of publication of 130 books in the *Not-for-parents* series (as described in Appendix A). In this initial moment of data gathering, I observe who the main editor is, the international partners (co-editors), and when each volume of the series was published. As part of the context of production, Lonely Planet's discourse is studied, and three different moments of the company's history are identified (Chapter 3). As the research is interwoven with examples, I tackle on general aspects of different translations of a book that was initially produced for adults and lately adapted for children of different linguistic cultures (*The Travel Book*, see Section 3.2.3). In this chapter, I also observe the changes in the companies intended audience, as children are included as readers from these 2011 publications onwards.

Next, the research data is narrowed down to the collection of books within the *Not-for-Parents* series called the *City series*. This "sub-series" corresponds to the books that picture the cities of London, Paris, New York, and Rome, which were first and more widely translated into different languages. Within this multilingual data, I observe closely the printed volumes of the *City series* in English, Spanish and in Brazilian Portuguese, sometimes comparing them with their translations into French, and German. The specific focus on the Brazilian Portuguese

[37] This suggestion is inspired in Baker's distinction of "bottom-up" approaches (starting from words and phrases) in contrast to "top-down" models of translation process (from text to sign) (1992, p. 6).

translations is justified due to my personal context of investigation and language skills.

As part of the macro-level contextualization, I summarize the profile of the company's international partners, i.e., the local publishing houses that sign the translations of the series in different languages. The description of these publishing houses may reveal more about production practices and relationships between partners (distribution issues). Equal importance is given to mapping the current global children's book market (Chapter 4). In order to better understand the companies' discourses within the contemporary book market, I investigate news, articles, and interviews about tourism and children's literature that I believe might shed some light over translation matters. Together with the comparisons between books and other products related to children's literature and travel (Chapter 6), these data compose the whole panorama (or "constellation", in Even-Zohar's terms) where this study is situated. Specific verbal and visual features are scrutinized in Chapter 5.

As a case study, this research is rooted in the social sciences (Susam-Sarajeva, 2009) where a "case" is broadly defined as a unit of human action understood in its context (p. 38). This method thus intends to be intensive, open-ended and flexible, naturally occurring, focused on context, on a whole unit of analysis and on interpretation, as suggested by Susam-Sarajeva.

2.3.3 A synthesis of the method and main research questions

Having explained the sources for the design of the method, next I present a synthesis of the next steps to be followed. Each step corresponds to a subsequent chapter.

Macro-level analysis 1. Context of production. The Lonely Planet's discourse in three different moments of the company's history. An example of a travel book for children in translation. A description of the publishing houses that co-edit the *Not-for-parents* series.
Macro-level analysis 2. Context of reception. The dynamics of children's literature contemporary book market. A specific outlook on the Brazilian book market. Trends in international and local travel businesses. Specific issues about the reception of the book series.
Micro-level analysis. Detailed comparisons between different translations of the *Not-for-Parents* series. This includes a description of visual and structural elements such as characters, literary structure, the use of photographs, typography, and colors. The study of omissions, additions and alterations, culture-specific references, proper names, language variety, adjectives, superlatives, rhyme and rhythm.
Back to Context. A confrontation of patterns found with the analysis of other texts of the network. Other texts by the same author, by the same translators and illustrators in the host culture. Other texts about travel for children. A comparison of the series with other media.
A wrap up of the whole study and concluding remarks.

The main research questions that guide this study are

- What is the context of production and reception of travel books for children?
- How are visual and verbal elements translated in the *Not-for-Parents* series?
- What can translation practices tell about the network of import and export of these and other similar products for children?

3. MACRO-LEVEL ANALYSIS 1: CONTEXT OF PRODUCTION

> The entire set of questions about the production, the distribution, the organization, the storage and the use of (translated) communication appears to be the global question for scholarship.
>
> José Lambert (1994, p. 31)

Within the DTS proposal described in the previous chapter, which considers literature as a "complex and dynamic system," in this chapter I address some institutional issues related to the production of the *Not-for-parents* book series in different languages. The chapter is thus dedicated to an investigation of the companies who produced the series in order to observe how the "multilateral distribution" (or the "one-to-many geometry" as exposed in Section 2.2.4) happens. Section 3.1 presents a summary of the story of Lonely Planet. Although I review different perspectives and facts about the company's story, three specific moments are highlighted according to who owned the company, namely Maureen and Tony Wheeler, *BBC Worldwide* and *NC2 Media*. In the hands of each of these owners, different practices concerning translation and the approach to visual elements are observed.

In section 3.2, I take a particular interest in texts *about* traveling with children and others produced *to* children by the company. As seen in the Introduction to this study, Lonely Planet presents their "travel books for children" as directed for "budding travel lovers 8 and up."[38] Although 2011 may be the year when the company started publishing for children, kids are seen as consumers of their content since the mid-1990s through adult's guidebooks specialized in family travel. An example of a Lonely Planet book produced for children in the new millennia that translated into several languages is *The Travel Book*, as Section 3.2.3 presents.

Section 3.3 analyzes the global network that signs the *Not-for-Parents* series and which functions as Lonely Planet's international arms. Several publishing houses (co-editors) are responsible for

[38] http://www.lonelyplanet.com/blog/2011/11/24/not-for-parents-travel-books-for-kids-and-free-ebook/

translating and distributing the series in the different home cultures. Some of these local publishing houses belong to big media conglomerates that also produce TV programs, newspapers, magazines, digital content and even had other different types of business (as it is the case of Turkish media channel *NTV*, and the *NC2 Media*, the new company behind Lonely Planet). The last section of this chapter is dedicated to the Brazilian co-editor, publishing house *Editora Globo*.

3.1 From a couple of owners to media corporations: Lonely Planet throughout time

3.1.1 Institutional discourse

The Lonely Planet story is widely known by adults who are consumers of its produts. It is repeated on the last pages of each of their guidebooks and it can be found in numerous publications of and by the company in different languages. In books for children, however, this information seems not to be a priority. In the *Not-for-Parents* volumes, the institutional story is not mentioned, but readers of any age can recognize the Lonely Planet's logo stamped on the cover of the books. The company's name seems to be more important than the names of authors, illustrators, and translators, who are credited in the second and last pages of each volume of the series. This preliminary information calls attention to the institutional components of this publication and justifies the review of the external communication of the companies such as websites, news, interviews, and articles by and about the company. Lonely Planet's institutional discourse, therefore, results from the action of many agents, as the ones related to the translation of the content they produce for the international audience.

As it will be explained further, it is possible to observe changes in the Lonely Planet discourse throughout time as well as some attempts to maintain characteristics associated with the early years of the company. I have organized this information by focusing on the internationalization of the company, the technological advances in the guidebook publishing industry and how children have become a concern for content producers.

3.1.2 The Wheelers' years (1972 - 2007)

Lonely Planet started in the 1970s. Its founders, the married couple Maureen and Tony Wheeler, have documented their story in a book that so far has had two editions. The first one is called *Unlikely Destinations: The Lonely Planet Story*, and it was released in 2005 (*Penguin Books Australia* and *Periplus*, Singapore). The second edition is an updated and expanded version of the first one, published in 2008 under the title *The Lonely Planet Story: Once While Travelling* (*Crimson*). The 2008 (new) edition includes a chapter about the acquisition of the majority of Lonely Planet's shares by *BBC Worldwide*. It also contains an opening text that summarizes the story of the company, affirming that Tony and Maureen Wheeler created Lonely Planet after following the "hippi trail" from England across Asia to Australia in mid-1972, when they felt the need for a "new sort of travel guide to suit the new breed of laid-back, independent travelers" (2008, pos. 35). Further on the book, the Wheelers explain that, at that time, many travelers were going back and forth from London to Kathmandu. Some British citizens, like them, eventually went further and settled in Australia, where they did not need a visa to work (pos. 171).

After this journey, having settled in Australia, the Wheelers started drawing up lists of the most frequently asked questions about their overland trip, and they decided to publish a first "primitive book" called *Across Asia on the Cheap: a complete guide to make the overland trip* (pos. 619). Today, this book is

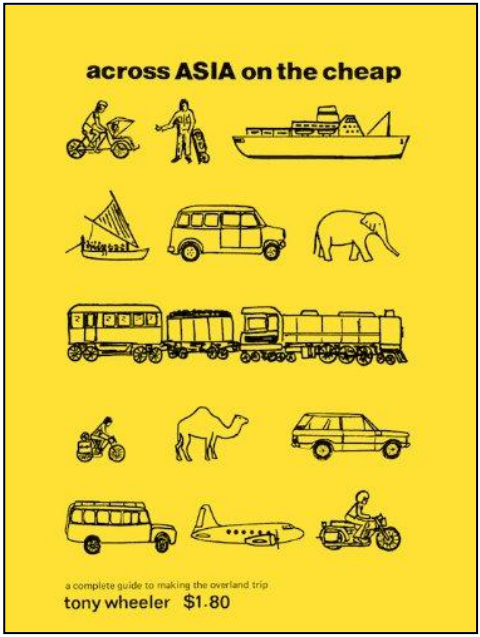

Figure 4. Across Asia on the cheap, *first published in 1973.*

known as the travelers' "Yellow Bible" (pos. 1371).[39] Soon, Tony Wheeler would start designing the company's maps - for which Lonely Planet guides have also become a reference among travelers.

As they put together their "first serious book," *South-East Asia on a Shoestring*, Tony and Maureen decided its layout would be similar to that of the *Reader's Digest* magazines, with two columns of text and a handy size (pos. 1141). This overall design is still used today in adult guidebooks, although much has changed in relation to paper quality, images, and colors.[40]

During the 1970s, states Tony, the Australian book market was dominated by "old names of British publishing, along with a few recent Americans interlopers" in a one-way flow, as Australian publications did not interest British publishers (pos. 1253). More globalized, with Tony's business trips to London and his participation at the Frankfurt Book Fair, Lonely Planet books were shown off to the bookselling world (pos.1376). By the end of the 1970s, the company started translating guides from German into English (and from English into German as well), and to expand their books content to cover other places in Asia. At that moment, there was only a weak competition in the guidebook industry with companies like *Fodor's* and *Frommer's* (pos.1897).

Lonely Planet had a period of short consolidation in the beginning of the 1980s and started publishing phrasebooks (the first edition being about the Indonesian language). Tony states in his 2008 book that "Today, we like to say, we cover more languages than Berlitz and sell more phrasebooks than any other publisher" (pos. 2130). As competition increases and computer technology develops (with programs like *AutoCAD 1989* as a first attempt at computerized mapping) the company starts hiring designers and cartographers (pos. 2236).

An important moment of the internationalization of the company happened in 1984 when the Wheelers expand overseas with a sales and distribution office in San Francisco, USA. Tony states "We reasoned that we would never develop the market we deserved until we had a real presence in the USA" (pos. 2249). They were careful, however, and knew that "plenty of British publishers had burnt their fingers with abortive American operations." (pos. 2253). Soon the

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[39] http://www.nomadicnotes.com/lonely-planet-across-asia-on-the-cheap-1973/

[40] In children's books, these layout principles do not stand, as we have seen in the example of the "London Eye" in Chapter 2. In Chapter 5 a deeper examination about layout issues is done.

company would grow at a fast pace, with the international side of their business becoming more and more important (pos. 2589). That was a relatively stable time, as the efforts of entering the American market "had paid off" and the sales of the 80 titles they published at the time continued to climb in the beginning of the 1990s (pos. 2811). As it happened to other publishing houses, Lonely Planet decided that in order to expand globally they would have to find international partners and to enter the USA book market.[41]

Although Tony, Maureen, and their staff had problems with immigration authorities during the time they tried to establish their activities in the U.S., Tony pointed at what the company had gained. "One of the benefits we foresaw from our US operation" he claims, "was a little competition, a little cross-fertilization, some exciting new ideas, particularly in computer technology" (pos. 3299). This movement allowed Lonely Planet to enter the "tech boom" of the 1990s and perhaps helped settle their leading position in the digital era, as we explore further on in this chapter.

An important translation of a Lonely Planet guidebook also dates from the beginning of the 1990s. It was the *Cambodia* guide, translated into French in 1991. Lonely Planet was already a multinational company by then. In Wheeler's words,

> Lonely Planet could be anywhere too. We take a writer from X, send him to Y, he returns to Z to write it up, then we manage the publication from our London office, edit and design it in Australia, print it in Singapore and finally our US office sells it in Canada. (Wheeler, T. & M., 2008, e-reader version, chapter 7, pos.3180)

Interestingly enough, Tony states that he was not very skilled in languages apart from knowing how to ask about prices, and transportation schedules (pos. 1007). This observation shows that the company was initially (and still is, as we will see) focused on English speaker travelers, although their content can be found in many languages. Another interesting fact about this period is Tony's statement

[41] In relation to picturebooks for children, M. Salisbury notes the importance of co-edition in a hugely competitive international market, stating that "most picturebooks published outside of the US now need to sell co-editions to publishers in other countries (most importantly, the US) if they are to generate sufficient sales to be financially viable" (2006, p. 7).

that he was philosophically opposed to booking things (pos. 2631), while nowadays, Lonely Planet offers booking services.

3.1.3 The faithful Lonely Planet's audience

Much of Lonely Planet's positive image was built upon the story summarized above. Even a certain devotion to the publishing house can be read on the words of its customers, from the time of the "Yellow Bible" to today's social networks. An example of Lonely Planet's engagement with its audience is described by Brian King in a 1995 report called "Us or them? Lonely Planet travel summit." This is a summary of an event organized by Maureen and Tony Wheeler in 1994 in Melbourne, Australia.

In the report, King compares the summit to a "gathering of the faithful," with its priests and its "congregators" (p. 245). "The faithful [the audience] were hanging off every word uttered by the high priests," states King. These "priests" were international names and local figures (such as the Wheelers themselves), who talked about travel writing (245-246).[42] The panelists discussed responsible tourism practices and entertained the group of Lonely Planet "aficionados" with anecdotes (p. 246).

The Lonely Planet's audience who was present at the event is defined by King as "middle-class people with good jobs," "travelers rather than tourists and tourists who would not deliberately trash cultures or despoil the environment" (p. 245). This chapter describes how this costumer profile has changed as the company was bought, sold and reshaped throughout time by its owners and executive managers.

Within this first phase of the company, Tony Wheeler already points at a change in Lonely Planet's audience with the growth of the enterprise. Alongside entering the USA and European markets in the 1990s, Lonely Planet enlarged their hotels and restaurants listings to include other options for a wider range of budgets (Wheeler, pos. 2939). This happened as the company started designing and publishing guidebooks about European cities and countries.

There was, then, a movement in the company's blueprint in the first phase of Lonely Planet's operations. While in the seventies it was a small-scale enterprise focused on low budget travels to Asia, in the

[42] Other sessions of the event addressed the topics "travel photography, how to talk to the locals, maps and travel equipment, **travel with children**, disabled travel and women travelling solo (…) ecotourism, and the future of travel guidebooks in the face of rapidly changing technology" (p. 246, my emphasis).

eighties it crossed oceans to gain America. In the nineties, they had Europe covered in their guides. "By 2001 there was no question that we'd carved out our place in the market" (Wheeler, 2008, pos. 3116).

3.1.4 Backpackers versus mainstream travelers

In the chapter "The BBC and beyond" of the 2008 *The Lonely Planet Story: Once while traveling*, Tony Wheeler describes the challenges the guide book industry was facing in the beginning of the new millennium with the technological changes from print to digital formats. There was also a strong competition with other guidebook publishers such as *Rough Guides*, *Dorling Kindersley* and the *Time Out* guides, all distributed by *Pearson PLC* (pos. 5567; in Chapter 6, I describe some of *DK's* publications). "Suddenly we were up against an organization orders of magnitude larger than us" he argues (pos. 5567). At the same time, it seems that Tony struggles to rectify the image of the company of "Lonely Planet equals backpackers," reminding his readers that "We cover every market segment, from young family groups to city weekend escapes, Tokyo business travelers to Africa safari explorers" (pos. 5571).

To illustrate these arguments, if we take a look at the visual elements on the cover of the 2nd edition of their guidebook to Paris, we can grasp a bit of the mood of Lonely Planet in the late 1990s (particularly, in 1998). While on the right of the book cover we can see the image of the Tower, the man upside-down on the left shows that this is not just an ordinary shot of a landmark. This cover shows, at the same time, a cliché image from an unusual

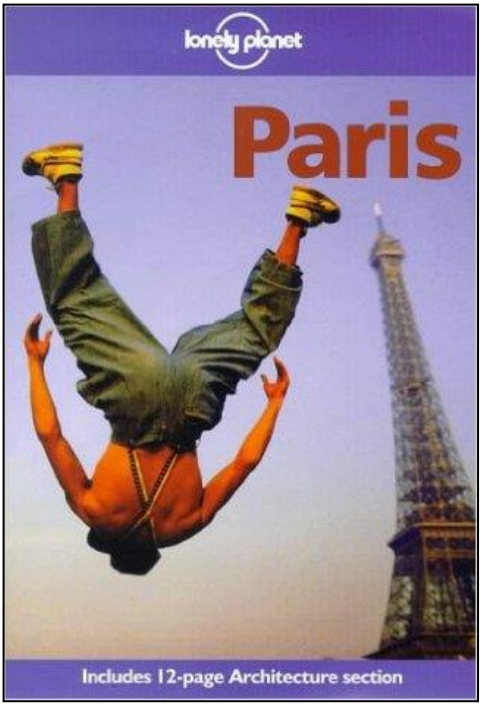

Figure 5. Fallon, S. Wheeler, T., & Hawthorn, D. R. (1998). *Paris*. (2nd ed.). Vic. London: Lonely Planet.

perspective. The man's pants also seem dirty and his shoes are not the glamorous, elegant outfit portrayed in other guides or even in children's books like the *Not-for-Parents*(about characters in the *Not-for-Parents* series, see Chapter 5).[43] Tony expresses the company's difficulties with the design of book covers when he states that

> Finding the perfect cover is virtually impossible. You want something that is a cliché (one glance tells you where it is) and yet somehow isn't one. The last thing you want is yet another shot of the Eiffel Tower for a Paris guide… (pos. 3601)

Perhaps this ambivalent image sustained by Lonely Planet helps minimize criticism to the company as being just another guidebook publisher. Controversies about the company's practices can be read in Thomas Kohnstamm's book *Do Travel writers go to hell?,* published in 2008 by *Three Rivers Press* (an imprint of the *Crown Publishing Group* that publishes "humor, parody, pop science, and quirky reference").[44] Kohnstamm reveals the backstage of travel writing when he worked as "a full-time mercenary hack" for Lonely Planet with the mission to write a guidebook about Brazil. He claims that some changes occurred in Lonely Planet after the turn of the century.

> The new LP style isn't just about making the books much more midrange, it is also about making them more mainstream. Lonely Planet is going for the biggest audience possible. Unlike some LP writers and readers, I don't necessarily think that they're selling out. The reality of the situation is that they're only trying to stay competitive and relevant in an increasingly crowded marketplace. (Kohnstamm p. 141)

Kohnstamm, who (at least in part) has a view from within Lonely Planet's business, suggests that while travel writers are still as poor "as the original backpackers' audience," the new buyers of the guides come from different backgrounds and also from a more common ground mindset.

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[43] "Unhappily" says Wheeler, "these days we have to be much more cautious about getting model releases signed before we can use photographs of people." (pos. 3621)

[44] Which in its turn is a division of (*Penguin*) *Random House*.

> Whereas Lonely Planet used to offer up rather polemical political opinions and frank advice on drugs, sex and how to cut corners, the books now aim to be as inoffensive as possible, to talk up how fun and exciting each place is rather than reveal any unsavory or controversial realities. They are trying to sell a destination (and thereby the book) more than they are trying to say anything honest about it. (p. 142)

Around the same time, Tony Wheeler points that "backpackers are still an important category and one we work very hard to keep happy" (2008, pos.5572). Even within this first "era" of the Lonely Planet story, we have seen that the company's aims changed, but the image created by its founders for consumers of low budget travel still sustained.

3.1.5 *BBC Worldwide*: Curators in noisy world (2007 - 2013)

In 2007, most part of Lonely Planet was sold to *BBC Worldwide*, BBC's commercial arm. With a decline of print guidebooks after the 2008 global economic crisis, the company managers started to invest heavily in online products.[45] The UK business magazine *The Bookseller* describes more about this operation in the articles "Wheelers exit Lonely Planet" from February 25, 2011, and "Only the Lonely" from 20 January 2012. They mention that *BBC Worldwide* acquired 75% of the publishing house in 2007 and the remaining 25% in 2011. In "Only the Lonely" (2012) it is observed that the company moved its digital and online operations from Melbourne to London. Instead of owners and founders, Lonely Planet now has a CEO, Matt Goldberg, and a "Director of Digital," Dominic Rowell (p. 14).

Goldberg and Rowell comment on the risks of changing Lonely Planet's "ecosystem" to the northern hemisphere (a movement that started in the mid 1980s, when the company still belonged to the Wheelers). Despite market threats, they showed confidence in this new BBC era, stating that the company was "using the clout of the *BBC Worldwide* advertising teams" with a "91% sell-through rate in the US"

[45] http://www.forbes.com/sites/andrewbender/2013/07/22/layoffs-at-lonely-planet-writing-on-the-wall-for-guide-books/#3f5ad9581b67 retrieved on February, 2016.

and a new platform "streamlining the creation of different formats" (2012, p. 14). It seems, thus, that the company was taking advantage of the opportunities of the digital age as the sales of e-books was a primary concern to both executives. Moreover, Lonely Planet's e-books sales raised around 350% a year through Amazon, according to the article (p. 14).

With this dislocation of Lonely Planet's digital operations to London, another change in the mindset of the company becomes clear. Goldberg and Rowell justify that "the market's needs are varied and changing, with more travelers wanting a bit more guidance than the original go-it-alone Lonely Planet adventurer" (p.14). The "market's needs" they talk about are travelers who are heavily located in the US (though increasing in India and China), and who need to be "taken by the hand." This new audience is also shaped by technology, as they use more mobile devices. To these consumers, the company responds with a new conception of their role "…to really curate in a world with a lot of noise" (p. 14). The "noise" Rowell and Goldberg refer to are, specifically, free travel sites like *TripAdvisor* (p. 14). The challenges they declared to be facing at that moment were 1) how to generate income with paid-for content and 2) the need to produce more diverse content, such as games, and TV programs.

Other online business articles report that *BBC Worldwide* failed to operate Lonely Planet, as it sold the company in 2013 for about half the price paid for it six years before.[46] These articles speculate that Lonely Planet's administration failed due to the "layers of bureaucracy that came with BBC ownership," together with the drops on sales in the whole guidebook industry after 2008, which affected five big travel publishers in the U.S. (namely *Frommer's*, *Doris Kindersley*, *Lonely Planet*, *Fodor's* and *Avalon's Moon/Rick Stevens*).[47] These pieces of information make sense when seen alongside the whole panorama concerning guidebooks sales, which "declined by twenty-seven percent between 2010 and 2012.[48]

[46] Examples of articles are "LP losses mount as travel slumps" (2013) and "The 25-Year-Old at the Helm of Lonely Planet" https://www.outsideonline.com/1922236/25-year-old-helm-lonely-planet are examples

[47] https://skift.com/2013/03/19/interview-lonely-planets-new-boss-on-why-he-wanted-lonely-planet/

[48] http://www.newyorker.com/books/page-turner/tweets-from-a-lonely-planet

3.1.6 Less global, more American: *NC2 Media* era (2013–)

In 2013 Lonely Planet was purchased from *BBC Worldwide* by NC2 Media, a company based in Nashville, USA. In an article at *The Guardian*, journalist Mark Sweney points at economic factors behind this transaction "The BBC's ownership of the guide book company coincided with the onset of the global recession, which hit leisure travel hard (…)."[49] Sweney also mentions that new Lonely Planet proprietor, US billionaire Brad Kelley, is one of the biggest landowners in the US. In the past, Kelley had also worked with the tobacco business.[50]

Kelley's *NC2 Media*, with Daniel Houghton as its CEO, defines itself as a company that creates, acquires and distributes media content. The company declares to be investing heavily in a "healthy digital publishing program" and "focusing on translating its books to formats friendly to both e-readers and apps."[51]

Today, at the section "shop" of the Lonely Planet website one can find links to "shop home," "destination guides," "e-books," "pictorial & gifts," "phrasebooks," and "Lonely Planet kids." The last one is a catalog with around fifty-seven titles designed for children. The link "Pictorial & Gifts" displays more than a hundred and fifty coffee table and picturebooks, more than 60 phrasebooks, 271 e-books, and 551 travel guides in print.[52] Besides travel guides and phrasebooks, these numbers include manuals for travel writers, waterproof maps, bike ride guides, books about street food, and travel accounts. Moreover, Lonely Planet produces an assortment of free articles with tips about travel.

Although, as we have seen, the economic crisis has hit book production and travel affairs in the last years, Lonely Planet seems to be enjoying some success in the *NC2 Media* era in comparison to its competitors. At least this is described in the article "Lonely Planet and the rapid decline of the printed guidebook" (2013) from the travel news platform *Skift*. Its author, Jason Clampet, comments that publishing houses such as *Frommer's*, *DK* and *Rough Guides* have reached "an enviable niche with colorful, illustrated titles, but it's been a failure on

[49] https://www.theguardian.com/media/2013/mar/19/bbc-worldwide-criticised-lonely-planet-sale
[50] https://skift.com/2013/03/04/bbc-selling-lonely-planet-to-kentucky-cigarette-billionaire-brad-kelley/
[51] https://skift.com/2013/03/04/lonely-planet-and-the-rapid-decline-of-the-printed-guidebook/
[52] http://shop.lonelyplanet.com/

the web."[53] In 2013, Lonely Planet was the most followed guidebook company on Facebook and Twitter.[54] In an article entitled "Platforms in Destinations and Hospitality" Barbara Gligorijevic reports that

> It is evident that UGC [User Generated Content] and social media have greatly assisted Lonely Planet to bridge the gap between traditional and online publishing. TT's forums and community spirit have kept the brand active in social media space before it embraced Facebook, Flickr, Instagram, Pinterest and Twitter as part of their brand awareness strategy. (2016, p. 224)

By "TT", Gligorijevic is referring to the *Thorn Tree* travel forum, a more traditional space for travelers' interaction supported by Lonely Planet and a popular corner of Lonely Planet website where users exchange travel advice and travel tips. The *Thorn Tree* forum was created in the mid-1990s by the Wheelers in reference to a café in Nairobi where travelers used to meet (Wheeler & Wheeler, 2008, pos. 2711). As it happens to most of Lonely Planet's interaction on the web, the *Thorn Tree* forum is available only in English, pointing again at the lingua franca of the company and of international travelers.

Regarding the use of social media in different languages, this varies according to each translated language (or "home culture"). At the moment I write this research, Lonely Planet's *Twitter* accounts can be found in Spanish, Italian, French, Russian, Korean and English.[55] In German, for instance, *G+* also displays the company's content, and in Italian, there is a Lonely Planet Flicker account. In Russian, Lonely Planet uses the social networking service *VK*. In Portuguese, the company's Twitter account is currently offline, though few publications have been uploaded to Facebook. Both German and Portuguese *G+* websites have not been updated for two years or more, which points to a possible decline in the use of this social media in these languages.

[53] https://skift.com/2013/03/04/lonely-planet-and-the-rapid-decline-of-the-printed-guidebook/
[54] https://skift.com/2013/03/04/skiftsocial-analysis-how-old-school-travel-guidebooks-stack-up-on-social-media/
[55] Other social media used by the company include Facebook and Pinterest in English.

3.1.7 Free versus paid content

Before Lonely Planet belonged to *NC2 Media* – and even before Facebook, Twitter and other social media were successful - a great worry for producers and consumers of guidebooks concerned paid versus free content. Filo and Wang (2011) analyze paid news content online in the article "Will consumers pay for News Content Online: The implications for Tourism."[56] The authors state that "making information available and accessible is particularly imperative in the tourism industry, given that tourism products are relatively luxurious, intangible and perishable." Besides pointing out these characteristics of the "tourism industry,"[57] Filo and Wang found out through online interviews that there was a reluctance by British consumers to pay for news content on the internet (pp. 7-8). Nonetheless, as scholars from the business area, they provide insights on how the consumer's "free mentality" can be overcome. Lonely Planet, they state, is a successful example of a specialized content provider, as their website

> is structured into free basic information for attracting traffic, along with the more specialised content that has a price tag. Travellers can also purchase the entire guidebook or only the sections they need, allowing self-tailored content based on individual needs. (p. 8)

According to Filo and Wang, with the new media technologies, "information goods are costly to produce, but very inexpensive to reproduce" (p. 3-4). This argument that the reproduction of information is not expensive endorses Pym's (2006) idea of the "reduction in the costs of communication and transport" at global times (p. 745). Furthermore, it seems important to stress that Lonely Planet guidebooks (and that includes the *Not-for-parents* series) are printed in China, a fact

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[56] https://research-repository.griffith.edu.au/bitstream/handle/10072/41509/73939_1.pdf?sequence=1&isAllowed=y

[57] Neil Leiper (2004), already quoted in Section 2.2.6 defends that the expression "tourism industry" is a metaphor" and as all metaphors, are imprecise. The elements involved in tourism "do not function like the components of any other industry" (p. 42). Leiper reminds us that tourism can be understood from different angles, as, for instance, "a decadent style of travel" (in opposition to travel "a livelier, more authentic alternative" (p. 39), "a complex of environmental impacts", "a sector of regional and national economies" "market" and "system" (pp. 41- 43).

that reminds us of the advantages of transporting goods produced with a lower cost overseas.

An example of Lonely Planet's free content available for mobile devices today is the *City guides app* for cell phones. This product is "curated by their experts" with tips and bookmarks that can be accessed anywhere, even offline. Is tells, for example, where to have an expresso nearby depending on where you are in Rome, thus directing travelers' steps even more dynamically (and perhaps more authoritatively) than guidebooks. Lately, the constant updates of Lonely Planet website seem to be concerned with the adaptation of their content to cell phones and tablets, which present larger images and shorter texts spread vertically. Other free content can be found in articles at the company's websites in different languages, but as pointed out elsewhere (Figueredo & Pasquetti, 2016), translations are limited to parts of the whole content published by Lonely Planet in English.

3.1.8 International partners and online translations

So far, I have highlighted some changes in the Lonely Planet's discourse and stressed some aspects related to the production of their texts. It is worth noticing, however, that the effort to keep the original "aura" of Lonely Planet is still present in the current discourse of the company. In March 2017, one could read on the company's website that "Lonely Planet is still driven by the philosophy defined in *Across Asia on the Cheap*. "All you've got to do is decide to go and the hardest part is over. So go!"', it states. There were no mentions on it, however, to who the owners of Lonely Planet are (the Wheelers, the *BBC*, or *NC2 Media*).

If at the Lonely Planet website in English there are no references to its current owners (thus, erasing the sense of having a person or a bigger corporations behind it), in Spanish, for instance, these references could still be found in the link "quienes somos" of their website.[58]

> Con el paso del tiempo, Tony y Maureen recibieron diversas ofertas por la compra de la

[58] https://www.lonelyplanet.es/quienes-somos has been updated and the definition of the company on December 2017 states "Lonely Planet es una de las plataformas online más conocidas en el mundo de los viajes", not mentioning who operates it.

> empresa, pero no fue hasta el año 2007 cuando encontraron un socio que podría permanecer fiel a los principios de Lonely Planet. En octubre de ese año, la *BBC Worldwide* adquirió el 75% de la compañía y en 2011 se convirtió finalmente en su única propietaria.

This excerpt of "Quienes somos" (backtranslated as "about us") also shows that this section of the website in Spanish has not been updated from 2011 to 2017. What we can observe through this case of a translated webpage is a delay in the design of the company's image abroad, and once again the strength of English the central language of production. This delay may also point to a certain independence of the international branches in terms of defining (or localizing) the content related to the profile of the company.

In Brazilian Portuguese, as we will explore, the Lonely Planet website does not have an "about us" link, but displays the stripe of *G1*, which is *Rede Globo*'s heading on the internet. Before proceeding further with international partners, however, in the next section I will examine how Lonely Planet has been dealing with the issue of children as consumers of travel content.

3.2 Travel with children

In the 1990s, as the Wheelers grew older and had kids, the theme of traveling with children becomes a personal concern and a topic to start writing about. In *The Lonely Planet Story: Once while traveling*, Tony (2008) argues "children certainly hadn't stopped us travelling" (pos.2621). In some passages of the book, on the contrary, they explain that Maureen had to stay home watching the kids while Tony traveled for business. In an interview at a CNN talk show called *Talk Asia*,[59] Maureen states her point of view about traveling with babies "I don't think you should travel with children under the age of three," and talks about two occasions when they lost their kids, one in a Paris subway, and another one near the top of the Niagara Falls. Nonetheless, in other moments of *The Lonely Planet Story*, the Wheelers narrate successful trips with their kids to Asia, where the children had the opportunity to

[59] http://edition.cnn.com/2002/WORLD/asiapcf/02/27/talkasia.lonely.planet.transcript/index.html

see and experience several things that are not usual to Western kids (pos. 3076).

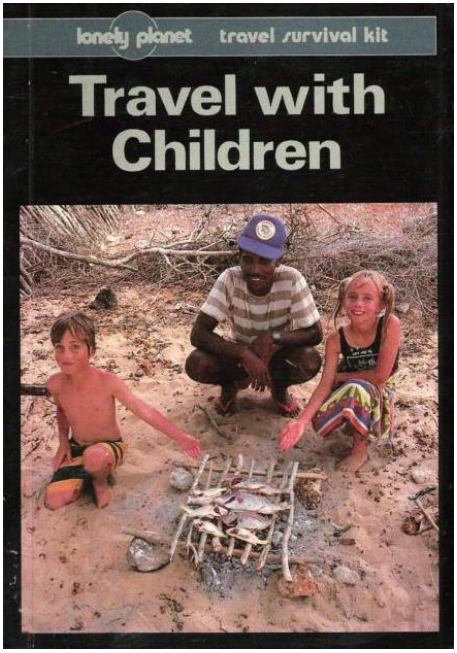
Apparently, the first Lonely Planet guidebook exclusively about these matters was *Travel with Children*, written by Maureen Wheeler in 1985. In the opening of the book, Maureen states that

> For many people of my generation travel as children was most likely to be a visit to grandma, or a week or two at the not too far distant beach. Few children traveled 'abroad' with their parents (actually, comparatively, few parents traveled abroad). Nowadays that has changed considerably; many of the people who are now parents spent a lot of time traveling in the 60's and 70's, exploring places that to their parents were only names in a song or movie. (p.4)

Like the first Lonely Planet guidebooks, *Travel with Children* (1990) gathers tips about off the beaten track destinations. The book also presents "traveler's tales" about the Australian Outback, New Zealand, the Cook Islands, Indonesia, Nepal, India, Sri Lanka, Japan, Hong Kong, Macau, South America, Mexico and South Africa. The tips for parents include preparation (what to take on trips), visas, transport, hotels and sleeping, health care and guidelines for traveling pregnant.

It seems that, from this book on, despite the occasional troubles during some of the Wheeler's family trips, a marketing campaign for traveling with children starts to echo at Lonely Planet. The tone of this book and other related texts often presuppose that readers have many doubts about traveling with kids and are looking for reasons to do so. Maureen continues "So travel with children is possible, but why bother? Well, if travelling is one of your major pleasures in life, why stop?" (p. 7). Admittedly, she believes that children "can increase the hassles in travel" but can also make it more fun and provide a fascinating experience for both kids and parents (p. 7-8).

For us to have a better idea about the company's concern of including kids as a topic covered in their guidebooks, I present the covers of the 1985 and the 2015 editions of *Travel with children*. While the titles of both books are the same, the two proposals seem very different.



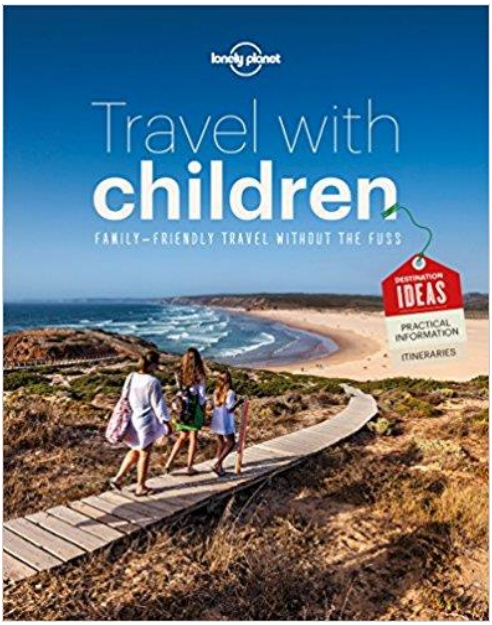


Figure 6. *Travel with Children*, 1990 edition. **Figure 7.** *Travel with children*, 2015 edition.

On the 1990 book cover, we see the Wheeler kids and a native man in a closed shot of the scenery, seen from above. They are on a beach where sticks are displayed on the top left (a kind of shelter?) and the ground being used for grilling the fish they had probably just caught. This image is packed (exoticised) for tourists and the encounter with the "exotic other" is promoted (for a debate on the impact and dilemmas faced by tourist destinations, peoples, and places, see Regina Scheyevens' in *Tourism for Development* 2002).

The cover of the 2015 edition also shows three people, but the image is more generic: it presents what seems to be a mother and two girls seen from their backs walking towards an empty beach, with no frame around the picture as in Figure 6. Inside the book there are no personal/family stories, but hints on how to travel with kids to more than 80 "family-friendly destinations" around the world, from staying at resorts to camping.

Travel with Children has received constant updates (1985, 1990, 1995, 2002, 2009, 2015) suggesting that there is a stable place in

the guidebook market for this product. The 2015 edition continues the campaign for traveling with children started in the 1980s, also reinforcing the advantages for parents that share the kids' excitement, changing their adult's perspective and renewing their "sense of wonder" (2015, "Introduction").[60]

In this more recent marketing campaign, "travel" and "children" are not seen in opposition, but on the contrary, together they bring elements of surprise to the trips. This argument is also recurrent on free online content as, for instance, the article below about traveling with kids to Buenos Aires describes.

> Steak, soccer, tango and…toddlers? Surprisingly, Buenos Aires is a great city for kids - it's safe, and there are activities galore, child-friendly eateries and lots of parks to explore. Best of all, porteños adore children, and with these natural ice-breakers in town, you'll probably meet more locals than you would otherwise. Here are a few tips to make traveling with los niños enjoyable.[61]

These free tips on traveling to Buenos Aires with children is followed by an ad of the city guide, the book *Travel with children*, and a link to the *Thorn Tree forum*. We can see that meeting locals is again one of the arguments pro traveling with kids, as these usually work as "ice-breakers." On its turn, the *Travel with children* book is promoted together with free articles and other books designed for young readers. The company's strategy is, then, to offer free information together with other paid content and bundle sales.

Lonely Planet's latest edition of *Travel with Children*, written by Carillet, Caupeil, Tartour, Thureau, and Gallotta, has been translated into a few languages. In French, for instance, it is called *Voyager avec ses enfants: La bible des parents voyageurs* (2013), in Spanish it is called *Viajar con niños* and it was released in June 2017. On the next section I focus on the investigation of *Not-for-Parents* context of production and reception, as the subject of *travel with children* was expanded to include *travel books for children* during Lonely Planet's *BBC* era. From this moment on, children are regarded not only as object of guidebooks, but also as readers or consumers of travel texts.

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[60] http://media.lonelyplanet.com/shop/pdfs/Travel%20With%20Children%206%20Preview.pdf
[61] https://www.lonelyplanet.com/argentina/buenos-aires/travel-tips-and-articles/1636?utm_source=t.co&utm_medium=referral

3.2.1 Children as readers of the Lonely Planet's *BBC* era

An important piece of information from the report "Only the Lonely" (2012), mentioned before in this chapter, is the announcement of "a new series of children's titles over Christmas." This statement probably refers to the *Not-for-Parents*, with the *City series* first published in English in August, 2011. In September and October 2012, Lonely Planet launched other books from the same series. They were *U.S.A.*, *Australia*, *China*, *Extreme Planet*, *Great Britain*, *How to be a world explorer* and a boxset with the four books from the *City series*. The decision of the company to produce new volumes of the *Not-for-Parents* may be an indication of its success, despite the critical moment for print book industry. These were the first books by Lonely Planet directed to young readers, pointing at a new interest of the company during the *BBC Worldwide* management. What were then some of the practices of *BBC Worldwide* in relation to the design of children's content?

A 2009 collaborative research project entitled "What Do Children Want from the BBC?"[62] draws on "insights into what children want from the BBC news provision" (p. 2). Though this project intended to offer a preliminary glimpse of what children wanted from the BBC in terms of news content, some of its concluding remarks draw on an important portrayal of the use of technology by children in the UK at the time. Its target audience is children between 8 and 12 years old. According to the report, they "are not frequent users of various forms of interactive technology, especially technology which involved uploading information to the website" (such as what they call "citizen journalism") (p. 37). Regarding the themes presented in the *BBC* program *Newsround*, "hard news stories" do not need to be avoided and neither do topics related to "a wide range of political, social, economic and personal issues, as they can always be addressed in ways that are relevant and appropriate to the child audience" (p. 37-38). After listening to children all over the UK, the writers of this report recommend including a more varied range of accents in the news while allowing children to speak for themselves (p. 38).

[62] This document was produced by BBC together with *The Arts and Humanities Research Council* and three British universities and can be found at http://www.bbc.co.uk/blogs/knowledgeexchange/cardifftwo.pdf

Although there is no evidence that the above-mentioned research has directly influenced the production of the *Not-for-Parents* series, it exemplifies *BBC*'s concern about adapting their content to what the UK children wanted. Moreover, it points to limitations in the use of technology by children at the time whereas, in terms of content, it shows belief on the acceptability of political, social, economic and personal issues. Accordingly, one of the similarities between the BBC children's news program and the Lonely Planet's *Not-for-Parents* books is the presence of "hard news stories." In the case of the book series, this can be represented in historical facts such as the misery of the Parisian people during King Louis XVI reign or the torture practices that happened in the Tower of London. The fact that children agreed that more "nations" should be represented in news programs may also coincide with the expansion of the *Not-for-Parents* series into new volumes that picture different cities, countries, and continents (see Appendix A).

3.2.2 *Lonely Planet Kids*: the redesign of a brand

Moving on to the third phase of Lonely Planet (from the moment it was purchased by *NC2 Media* in 2013 up to the present) we can observe changes in the design of their kids' products. In the Lonely Planet catalog *September 2014 - February 2015,*[63] there are 17 titles of the *Not-for-Parents series* displayed together with five titles under the brand *Lonely Planet Kids* (two titles for kids aged 8 and up, and three titles for kids aged 3 and up). In addition, in this catalog there are three titles of a series called *World Search* (recommended for children aged 5 to 8).

One of Lonely Planet novelties in 2015 is the production of an exclusive catalog to display the Lonely Planet children's books.[64] This is called *The 2015 Lonely Planet Kids Catalog*, which shows 35 titles, their descriptions (including pictures of their insides), and their prices. There are, thus, in this catalog, ten more titles than in the previous one, an evidence of the growth in children's publications during the *NC2* era. The *Not-for-Parents* series still figure among these books, but are placed

[63] https://issuu.com/mrbrendand/docs/emea-lonely-planet-sep14-feb15-cata_906d19cfbcf73d
[64] https://www.lonelyplanet.com/kids/wp-content/uploads/sites/7/2016/07/kids-catalog-2015-aus.pdf

merely in a final list of publications (p. 12). The objective of this new catalog is clearly to present new and redesigned titles.

One year later, on the *March 2016 – August 2016* catalog,[65] the *Not-for-Parents* series is again listed at the final index in the section "Complete list," after "New titles and editions" of *Lonely Planet Kids*. This time the new titles include, for instance, the *Pop-up* books *London*, *New York* and *Paris*, and a series called *City Trails Paris*, *New York*, and *London*. The *Pop-up* books are designed "for any age" (p. 17), thus aiming at an even broader readership.

Given the list of children's books in these catalogs, it is possible to observe that there was a reshaping of the Lonely Planet content for children, most evident in the change of the stamp *Not-for-Parents* to *Lonely Planet Kids* in some specific volumes (see Section 3.2.3). This product adaptation is part of the constant change and reinvention that Lonely Planet has undertaken during its different phases. Some years after its creation, when the company belonged to a couple that traveled to unusual destinations, travel with children turned out to be a topic of interest. Then, at the *BBC Worldwide* era, children's responses to the media group are carefully studied, and in 2011 Lonely Planet's first children's books (the *Not-for-Parents* series) were launched. Finally, at the *NC2 Media* years (which include the moment of the writing of this research), new children titles continue to be released, and pop-up books show that the content produced by the company has no age limitation. Phrasebooks start to be designed for children too (*First Words* series in *English*, *Spanish* and *French*) and most books of this new era receive the logo *Lonely Planet Kids*.

The change in the name of the package of books ("brand", or "imprint"), from *Not-for-Parents* to *Lonely Planet Kids* shows a deletion of irony, as the books are now not "forbidden" to parents (or adults) anymore. The name *Lonely Planet Kids* is not translated into other languages, as *Not-for-Parents* was, so the name of the stamp shows again the dominance of English.

The *Not-for-Parents* series, however, is still being sold in several languages, but it had not been redited in English. It is possible that this series represented a period of a higher globalization (translation practices) in the company's timeline, when as a greater number of its titles were translated into different languages.

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[65] https://issuu.com/mrbrendand/docs/lonely-planet-uk-catalog-mar16-au. The index of these catalogs is similar to the one found on the company website, except that the catalogs are designed for booksellers while the website is designed for general readers. On the Lonely Planet website, however, it is possible to find brand new products (including upcoming books).

3.2.3 A case in point: *The Travel Book*

A book that illustrates the change of imprint from *Not-for-Parents* to *Lonely Planet Kids* is *The Travel Book*. As we have seen above, this change in imprint occurred during the *NC2* era, more specifically with the launching of five titles aimed at both 3 and 8 years up in 2014. In this same year, *The Travel Book* appears in the catalog on its first edition (2011) and in three different adult's versions (2010, 2011, and 2013) (pp. 33, 28). The 2013 adult volume brings the information on the cover "1 million copies sold" while the children's book is announced as "the bestselling kids' version of Lonely Planet's popular *The Travel Book*."[66] Both adult and children's books aim at covering every country in the world,[67] with two pages dedicated to each destination. This division of chapters is common to both adults' and children's editions, but there are two editions for children which differ greatly from one another.

The first of these editions was written by Michael Dubois, Katri Hilden, Jane Price and published in 2011 with the *Not-for-Parents* stamp. The second edition, published in 2015, is signed by Malcolm Croft and holds the *Lonely Planet Kids* stamp on the top of its cover.

[66] http://shop.lonelyplanet.com/world/lonely-planet-kids-travel-book-1/. Also selected by the Australian Book Industry Awards in the Book of the Year for Older Children (age range 8 to14 years) in 2012.

[67] The promotion texts of the adults' 2016 edition is more precise: "every United Nations-approved country in the world, and a few more principalities and dependencies besides (…)" http://shop.lonelyplanet.com/world/the-travel-book-3/

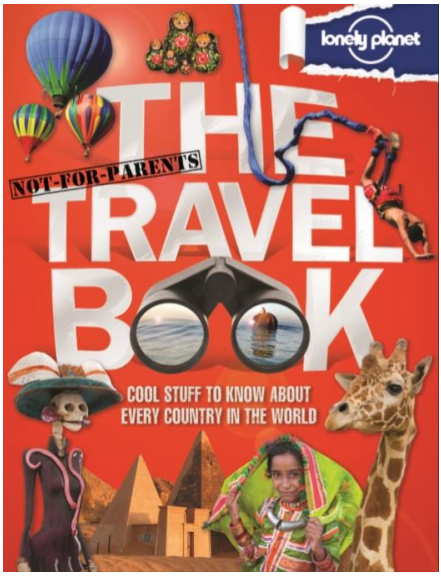

Figure 8. *The Travel Book*, 2011 ed.

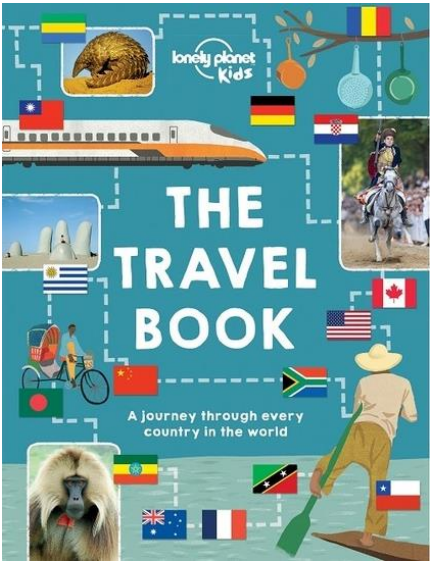

Figure 9. *The Travel Book*, 2015 ed.

Regarding visual aspects, the combination of colors in the 2015 book is smoother, and its drawings seem more pictorial/figurative (as the biker and the man rowing boat on the cover), while its techniques seem be have been done with computerized ink spray. The 2011 edition of *The Travel Book* presents a more naturalistic appeal in the sense that its photographs supposedly reproduce the "real world" (see Chapter 5 on the uses of photograph). In the words of Kress and van Leeuwen "the more colour is reduced, the lower the modality" (2006, p. 159). Still, both editions combine drawings and photographs. The type font is different in each edition: the 2011 one shows binoculars in the place of the double "o" of the word "book," demanding more adaptation by its translators, designers, and editors. Regarding their verbal elements, we can compare the introduction of the 2011 edition with the 2015 edition in English below.

Table 2
The Travel book preface (2011, 2015)

2011 edition (p. 3)	2015 edition (p. 5)
The story of THE NOT-FOR-PARENTS TRAVEL BOOK Everyone knows which is the world's highest mountain, but do you know which country banned chewing gum? Or what's the world's **stickiest fruit**? Or who invented **roller skates**? Or which building leans more than the Leaning Tower of Pisa? Or where can you eat fried spiders as a snack? Here at Lonely Planet we decided to make a book about the world's countries for children, not parents. The world is **a very big place**, and in The Not-for-Parents Travel Book we've concentrated on the really interesting bits to create **a snapshot** of what each country is like. (Warning to parents: these might not be the same 'really interesting bits' that you like...where to buy coffee, how many stars the hotel has, what's the phone number for the airport, blah, blah, blah.) In this book are the epic events, amazing animals. **hideous histories**, funky foods, and **crazy facts** that make the world's 200 countries so fascinating. Each country has a page to itself-so tiny Tuvalu gets as much as superpower USA. If you want to know **all the cool** stuff about every country in the world, turn the page...	**THE TRAVEL BOOK** You might not realize it yet, but you're holding the world in your hands right now. Yes, this book is your ticket to a round-the-world journey through every country on the planet. There are wild rainforests and tropical islands, busy cities and soaring mountains, wild animals, incredible architecture, tasty treats and a whole lot of amazing people waiting to be discovered. What are you waiting for? Turn the page and begin your journey around the world!

Concerning these verbal elements seperately, the first difference that can be noticed in the introduction of the books is their length. The 2011 introductory text is longer, it has different type fonts and bolded expressions, allowing also a quick and general (*skim*) reading. The 2015 editions shows a "flat" text, that is, with no bold and no different type fonts. On the 2015 edition the interplay between the different adults' and kids' demands (present in the 2011 series title and in the expression "Warning to parents") vanishes. Instead of "crazy facts" and "cool stuff," a bland list of "attractions" with "tropical islands, busy cities and soaring mountains, wild animals, incredible architecture, tasty treats."

The first edition of *The Travel Book* (2011) was translated into different languages: Spanish (*Viajar por el mundo*, 2012), French (*Voyage autour du monde*, 2012), German (*Eine Cool verrückte Weltwunder*, 2012 and *Unsere cool verrückte Erde* 2013), Dutch (*Encyclopedie van alle landen* 2012), Russian (*Книга путешествий*, 2014), and Finnish (*Iso matkailukirja*, 2011). Examples of *paratranslation* can be found on the covers of *The Travel Book*. As we have seen in the previous theoretical chapter, the idea of *paratranslation* is drawn by José Yuste Frías upon Gerad Genette's concept of paratexts. To Yuste Frías (2014), who analyzes the translation of paratexts in publicity and children's literature, paratranslation is

> the detailed study of iconotextual entities, the painstaking analysis of verbal, iconic and verbal-iconic products that follow, involve, introduce and present the translated text. (p. 25, my translation)[68]

This concept helps us observe visual elements on the covers of the translated books, as shown on the next pages.

[68] In Portuguese, "O estudo detalhado das entidades iconotextuais, a análise minuciosa das produções verbais, icônicas e verbo-icônicas que acompanham, cercam, envolvem, introduzem e apresentam o texto de um trabalho de tradução".

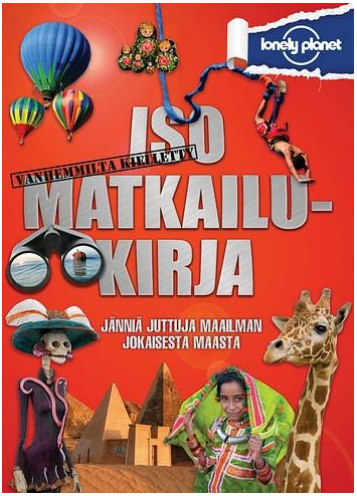

Figure 10. *The Travel Book*, Finnish edition, 2011.

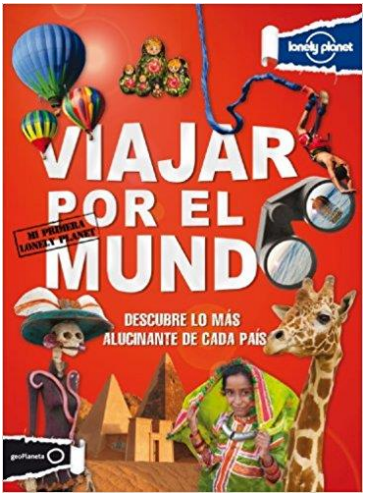

Figure 11. *The Travel Book*, Spanish edition, 2012.

Figure 12. *The Travel Book*, German edition, 2012.

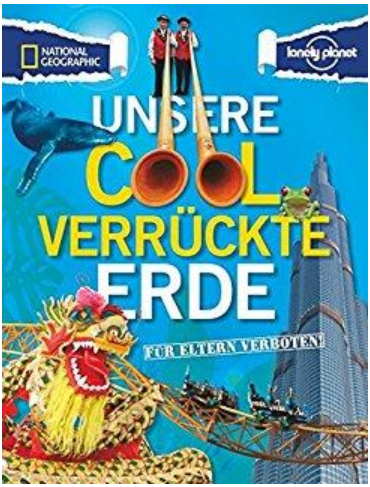

Figure 13. *The Travel Book*, German edition, 2013.

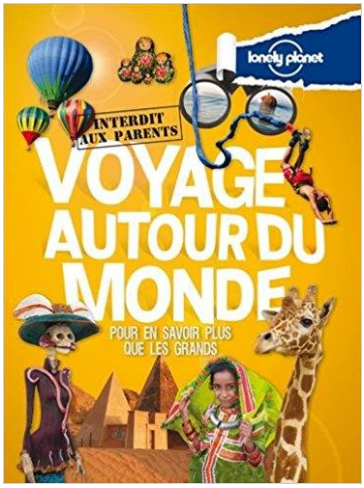

Figure 14. *The Travel Book*, French edition, 2014.

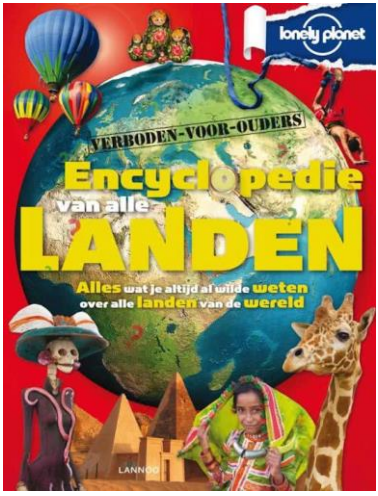

Figure 15. *The Travel Book*, Dutch edition, 2012.

There are two French editions of *The Travel Book* (the first, from 2012 with a red cover, and the second one, from 2014, with the same cover only in yellow, as seen above). The second edition in German shows a different background color on its cover and new elements that "substitute" previous ones: in place of the binoculars there is more local references. Two men playing the alphorns, a rollercoaster translates the sense of adventure represented through the original's balloons and the man doing bungee jumping; there is a whale instead of giraffes, a building suggesting modernity instead of the Egyptian pyramids and a big mouthed Chinese dragon shows a perhaps more popular cultural reference to the German readers than the Mexican lady skeleton.[69] In Dutch, the typographical elements on the cover vary greatly from others, and there is a globe in the center of the page. Does it make it easier to identify a book about countries in the world when there is a globe displayed on its cover? Perhaps yes.

[69] The first German edition already differs from others with the presence of a boy playing an air guitar on the left, instead of the person doing bungee jumping on the right.

Figure 16. The Travel Book, Russian edition, 2014.

As Yuste Frías (2012b), reminds us "in children's books, the paratexts are more important than the text itself" (p. 40, my translation). Thus, at least in relation to its covers, the style of *The Travel Book* is not globally alike. The new edition of *The Travel Book* (2015) has not been translated into other languages yet. We do not know if this is a result of time delay or lack of interest about the international audience, but nowadays timing does not seem to be an obstacle if publishing houses forecast sales opportunities.

3.3 Lonely Planet's partners

> It is clear that the very principles of selecting the works to be translated are determined by the situation governing the (home) polysystem: the texts are chosen according to their compatibility with the new approaches and the supposedly role they may assume within the target literature." (Even-Zohar in Venuti, 2004, p. 200)

Lonely Planet defines itself as "one big far-flung family," made up of several "different legal corporate entities."[70] At the moment I write this research, the company has "legal corporate entities" in Ireland, England, USA (Oakland and Tennessee), India, China and Australia.[71] In China, the company is called "Lonely Planet (Beijing) Culture Development Co. Ltd," and this is where Lonely Planet books are printed and shipped from.

[70] http://www.lonelyplanet.com/legal/corporate-entities/

[71] http://www.lonelyplanet.com/legal/corporate-entities/ However, they do not show the Chinese or the Irish offices in the list of "contact details" of their website, but include on it a New York and a Wyoming addresses (http://www.lonelyplanet.com/contact)

Lonely Planet's main website is in English (http://www.lonelyplanet.com/), and thus, most of the content produced by the company too. At the bottom of their page, however, there is the link "international,"[72] which takes readers to versions of the website in Indian English, German, French, Spanish, Italian, Korean, Russian, Portuguese and Czech. Some of the content of these international Lonely Planet's webpages are translations from the English source, the most noticeable case being the annual articles "Best in" (once called "Top 10," with tips on cities, countries and continents). Travel guides in print can be found in languages other than the ones publicized at Lonely Planet website. That is the case of, for instance, Japanese, Polish, Dutch, Hebrew (Wheeler & Wheeler, 2008, pos. 4306), Danish, and Chinese (pos. 4325). As we could see, Lonely Planet also "adapts" its English versions to Indian and American English.

The company has different partners for producing, translating and publishing their content. In the case of the *Not-for-Parents* series, a company called Weldon Owen produced them in partnership with Lonely Planet. In languages other than English, both the *Not-for-Parents* books and the websites in translation are signed by international partners that include local publishing houses (some of these are part of big media conglomerates). These partners can apparently manipulate the content of articles and the whole website design. The names of the international partners can be identified on the bottom of each version of the Lonely Planet website, after the second copyright sign (the first being Lonely Planet's one).

In 2017, Lonely Planet's international partners are *GeoPlaneta* in Spanish, *MairDumont* in German (through *National Geographic Deutschland*),[73] *Place des éditeurs* in French, *EDT* in Italian, *Ahn Graphics* in Korean, *Eksmo* in Russian,[74] *Svojtka & co. s.r.o* in Czech and *Globo* in Brazilian Portuguese. On the next section, I decribe the partners of the *Not-for-Parents* series. These list of partners include the companies that are responsible for Lonely Planet's editions in English as well as local publishing companies that sign the translations of the series

[72] In 2018 this link has been removed.

[73] The biggest editorial group on the field of travel in Germany, publishes guidebooks such as *Dorling Kindersley*, *Marco Polo*, *National Geographic Deutschland*, and *Verlag Karl Baedeker*.

[74] *Eksmo* is one of the largest general interest publishing houses in Russia https://www.publishersweekly.com/pw/by-topic/industry-news/financial-reporting/article/52694-global-publishing-leaders-2012-eksmo.html

in other languages (such as Turkish, Romanian, Slovenian, and Dutch, which are not represented through localized websites).

3.3.1 Weldon who?

As we have seen, Lonely Planet, is not the only company to sign the *Not-for-Parents* series in English. Weldon Owen, another multinational company, joined them in that task, and this company also owns the copyrights of the books. More specifically, in the books' key pages we can see that several people are responsible for this production under Weldon Owen PTY LTD (Proprietary Limited). In English, these agents include a "managing" and a "creative director," a "publisher," an "international sales" person, an "images manager," and seven more titles. This list becomes larger with each non-English book versions, as we have new roles under each partner's name.

The first and most important co-editor of the *Not-for-Parents* series is, therefore, *Weldon Owen*. Like Lonely Planet, this company was created in Australia.[75] It was founded by Kevin Weldon and John Owen in Sydney, in 1984, and bought by Bonnier AB, a Swedish media group with international operations.[76] On the "who we are" section of the Weldon Owen website, the brand claims they create "visually splendid, mind-expanding books that nurture a wide range of readers' passions".[77] The fact that Weldon Owen works with the creation of magazines and illustrated books seems to have solved one of the oldest Lonely Planet challenges, that of developing visual content. In their biography, the Wheelers (2005) state that

> Book covers often cause us angst. They inspire lots of arguments, and work well when we don't expect it to fall flat when we have high hopes for them. Finding the perfect cover seems virtually impossible… (p. 242).

Weldon Owen, then, seems to be an adequate partner for the co-edition, creating content, and meeting Lonely Palnet's needs.

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[75] http://weldonowen.co.uk/about/
[76] http://www.bonniercorp.com/brands/
[77] https://www.weldonowen.com/about-us/

> Weldon Owen's books are typically sold on a co-edition basis or under license to publishers throughout the world, or are developed exclusively in partnership with a publisher or retailer to meet the needs of their market. [78]

Although the company holds the copyright of the books, Weldon Owen's logo is not shown in any cover of the series volumes. An overview of its 2014 catalog[79] shows 17 titles of the *Not-for-Parents* series. The 2015 online catalog,[80] however, there are no mentions to Lonely Planet's books, an indication that the partnership between the two companies was probably over.

Weldon Owen is now part of *Bonnier Publishing USA*, which is a division of Bonnier Publishing in the United Kingdom, ultimately owned by global media group *Bonnier AB*[81] mentioned above. Weldon Owen is another example of a small publishing house who was bought by multinational corporations and, like Lonely Planet, has ultimately focused on the United States market. Alongside this movement, the company stopped producing children's books and now concentrates exclusively on adult's publications. The *Bonnier AB* arm *little bee books* is now responsible for the children's catalog.

3.3.2 More about the *Not-for-Parents* partners

> (...) même si l'on cherche à en savoir plus sur un marché spécifique, on ne pourra se limiter à celui-ci, sous peine de ne jamais pouvoir comprendre s'il est en relation avec d'autres marchés et quels sont les modèles qu'il utilise. (Brunelière, 2016, p. 41)

So far, I have focused on gathering information about the institutional partners that produced the series of children's books analyzed in this study. Other content signed by Lonely Planet concerning the issues of travel and children were also investigated. The last movement of this chapter consists in drawing a panoramic view

[78] http://weldonowen.co.uk/about/
[79] http://weldonowen.co.uk/wp-content/uploads/WO_Catalog_2014_NEW.pdf
[80] https://pt.scribd.com/document/245740984/Weldon-Owen-2015-Catalog
[81] http://bonnierpublishingusa.com/

about the international partners involved in the selection, translation, and distribution of the books. The ultimate goal here is to build a wider picture of the international dynamics behind the circulation of the series, to understand more accurately the relationships between countries and partners and to grasp more about the programs of the publishing houses involved in this venture.

As mentioned before, *Place des éditeurs* is the French co-editor of the *Not-for-Parents* series, translated into French as *Interdit aux parents: Pour en savoir plus qui les grands*. *Place des éditeurs* is a group of twelve publishing houses, which includes the stamp Lonely Planet. The group publishes books about literature, tourism, young literature and others. One of its values, as stated on their website, is "digital competence".[82] *Place des éditeurs* belongs to French editorial group *Editis*, acquired in 2008 by Spanish group *Planeta*. Editis is responsible for 40 brands in the fields of literature, education and reference books (such as *Le Robert* dictionaries). In French, Lonely Planet has published more than 130 guidebooks.[83] About the French translations, Tony Wheeler states in his 2008 book that "in the early years we'd made the mistake of producing books not totally aligned with French demands" (pos. 4301). So Wheeler and his Lonely Planet team decided to sell their "French operation" in 2004 to *Place des éditeurs* who "have kept their style profitably" (pos. 4301). The sale shows that when whole of Lonely Planet's operation was sold, as a branch of it had already been negotiated.

Grupo Planeta, the Spanish co-editor, does not only work with editing but also with communication content. In the article "Planeta, una galaxia de contenidos en sí misma" (*El País*, 2015) Carles Geli states that *Planeta* is the eighth editorial group in the world.[84] As a big media corporation, *Planeta* also generates and manages different sorts of communication and educational products. Its print books include more than 100 stamps (as well as French group *Editis*, as we have seen) and around 15.000 authors from Spain, Portugal, and Latin America. The Lonely Planet translations to Spanish count with more than 160 destinations and more than 10 phrasebooks.[85]

Lonely Planet's partner that deals with the German language is the *National Geographic Deutschland*. The "National Geographic Partners," as it is now called, is a nonprofit organization founded in the

[82] http://www.placedesediteurs.com/ see the link "Espace corporate"
[83] http://www.placedesediteurs.com/ see the link "Lonely Planet"
[84] https://elpais.com/ccaa/2015/01/31/catalunya/1422736463_489456.html
[85] https://www.lonelyplanet.es/geo-planeta.html

United States in 1888. It has a partnership with *Century Fox*, which since 2015 combines National Geographic television channels with other media and consumer enterprises, including the *National Geographic* magazine, books, and travel businesses. In common with Lonely Planet, *National Geographic* had a staff reduction in the late 5 years, which happened alongside the merging or buying of these companies by others.[86] Although the partnership of Lonely Planet and *National Geographic* happens only in German, it is worth noticing that *National Geographic* in English has a special website for kids with magazines, books, apps, games, toys, videos, events, claiming to be "the only kids brand with a world-class scientific organization at its core."

The *National Geographic Deutschland*, in its turn, is owned by *MairDumond*, a German company that holds nine different brands of travel products (guidebooks, maps, travel writing software, apps and others). In its official website there is no information about the number of the Lonely Planet titles translated into German, but from Tony Wheeler (2008) we can have an idea about the importance of travel (tourism) industry in Germany.

> (…) when it comes to spending lots of money on travel, the Germans are in the lead. Long vacations and a strong economy combine to make Germans the world's biggest travelers. So it's hardly surprising that Germany has lots of guidebook publishers, both old school (Dumond and Polyglott, for example) and new era. (pos. 3393)

As we have seen in Chapter 2, the concept of the modern guidebook dates from the early 1830s with Karl Baedeker's guides. According to Wheeler "some of the first translations of our books appeared in Germany and we sell a lot of books there in English." These translations were initially produced by independent publishing houses (pos. 4310).

In Italian, *EDT* (*Edizioni di Torino*) has been producing Lonely Planet's books including the *Not-for-Parents* series through their children's stamp *Giralangolo*. In 2008, Tony Wheeler declared that there were 200 books co-edited between *EDT* and Lonely Planet (pos. 4306). Today, *EDT* also produces music books, publishes *Marco Polo* travel guides, coffee table books, children's literature (like the *Milly*

[86] https://www.theguardian.com/media/2015/nov/03/national-geographic-layoffs-21st-century-fox-merger

Molly book series), books about food and wine.[87] *EDT*'s imprint *LeMilleunaMappa* signs a series of 66 x 98 cm maps for children that describe the travels of famous literature and history characters such as *L'itinerario del Giro del mondo in 80 giorni* (2012) and *Il viaggio di Ulisse* (2012). Lonely Planet's website in Italian, however, does not display the *Not-for-Parents* series.[88] Have they become outdated?

Romanian Publishing house of *Litera* dedicates 50 percent of its portfolio to children's books, including the Disney's ones. Lonely Planet translations are part of their nonfiction catalog, next to the *National Geographic* magazines.[89] Curiously, in Romanian the *Not-for-Parents* titles are the same ones as in Portuguese: *Rome*, *Paris*, *London* and *New York*.

In Turkey, Lonely Planet's partner is a large media conglomerate, the *Doğuş Group*, which signs the books through their media channel *NTV*. The group also owns banks, construction, and tourism companies.[90] The conglomerate bought *NTV* in 1999, and the stamps they publish include the *National Geographic*, *Vougue Magazine* and *Condé Nast Traveller*, a luxury travel magazine.[91]

Figure 17. Not-for-parents Russian ad, which reads "Who has painted the taxis yellow"?

While there are few Lonely Planet adult titles in Dutch, co-editor *Lannoo* is responsible for the translation of 14 titles of the *Not-for-Parents* series. This Flemish company handles other illustrated books in the fields of art, photography, outdoors lifestyle, design, fashion, gastronomy, travel, and tourism for children and youngsters. They are also responsible for

[87] http://www.edt.it/chi-siamo/
[88] http://www.lonelyplanetitalia.it/kids/
[89] http://www.business-review.eu/news/marin-vidrascu-litera-publishing-house-adult-coloring-books-gain-track-in-romania-106334
[90] https://www.dogusgrubu.com.tr/en/history/
[91] Political affairs regarding an exchange of TV programs had lead the BBC to suspend its partnership with NTV in 2014 http://www.bbc.co.uk/mediacentre/statements/bbc-ntv.html

publishing the *Michelin* guides and other accommodation and travel guides and maps.

As it can be seen in Appendix A, other editions of the Lonely Planet's *Not-for-Parents* series include Slovenian, Danish, Russian, Slovak, and Finnish publishing houses. At the bottom of Lonely Planet website in Russian (http://www.lonelyplanet.ru/) one finds an ad of the series, which shows that the nine Russian volumes published in 2014 are still in fashion in 2017.

3.3.4 A close look at Brazilian *Editora Globo*

After drawing at an international panorama and the relationship between the major companies that have produced the *Not-for-Parents* books in English and their subsequent translations, we now focus on the company that signs Lonely Planet's translation in Brazilian Portuguese, *Editora Globo*, also known as *Globo Livros*. This editing house is an arm of the greatest media conglomerate in Brazil, *Grupo Globo*, also known as *Rede Globo* or *Organizações Globo*. This large media group owns newspapers, record labels, premium channels, and the editing house that produces a wide range of magazines, comic books, websites, apps, and events.[92]

When speaking about *Editora Globo*, many researchers refer to the period between the mid-1880s up to 1986, when the company did not belong to *Grupo Globo* yet (see, for instance, *O livro e a Leitura no Brasil*¸ by Alessandra El Far, 2006). During this period, the company made an important contribution to translated literature in Brazil (Chiarelotto, 2016). It is known, for instance, that before 1986, the Marinho family owned *Rio Gráfica Editora*, while the Bertaso family was the proprietor of the former *Editora Globo*, which was originally created and administered in Porto Alegre.

Before being acquired by *Grupo Globo*, *Editora Globo* from Porto Alegre was responsible for a great number of translations, mainly, from English into Portuguese. In John Milton's words "One of the most publishing achievements was that of the provincial publishing house, *Editora Globo* de Porto Alegre, which, from 1931 to 1956, published a considerable amount of fiction in translation, especially from English" (2002, p. 5). *Editora Globo* was then one of the few publishing houses

[92] http://grupoglobo.globo.com/editora_globo.php

situated outside the Rio de Janeiro – São Paulo editorial axis. It had the renowned Brazilian writer Erico Verissimo as their chief editor. Verissimo described a bit of his daily life working for *Globo* in the book *Um certo Henrique Bertaso* (1972).[93] Another important translator who worked for *Globo* during these golden years of translation in Brazil was Paulo Rónai.

Oddly, academic researches and other publications that refer to *Editora Globo* after the company became part of *Rede Globo* in 1986 seems scarce. The "new" *Editora Globo* continues to publish the prestigious titles of the "old" publishing house, thus keeping their original status and main names. From Lawrence Hallewel's classic book *O livro no Brasil* (reedited in 2005) we learn that it has been hard for Brazilian editing houses to face multinational competition, except in the cases of *Editora Globo* (after it was bought by *Rede Globo*), *Melhoramentos* (which produced paper), and the former *Francisco Alves* (when this was related to a navigation company, p. 692).

Editora Globo, thus, has undergone a major change after it became part of *Rede Globo*. Sérgio Mattos, in the article "Organizações Globo na Midia impressa" (in Brittos & Bolaños, 2005), describes the different branches of *Organizações Globo*, and how the company took advantage of technological advances and a favorable economic context in the 1990s (p. 272). Mattos also mentions that before buying Editora Globo from Porto Alegre, *Rio Gráfica Editora* (RGE) had an important role in the publication of comic books (p. 279).

In the field of children's literature, *Editora Globo* has published Brazil's greatest classics, the stories of Monteiro Lobato. From 1987 to 2006 the publishing house was also responsible for publishing another Brazilian classic, the popular comic books *Turma da Mônica* (*Monica's Gang*). According to Nelly Novaes Coelho (1987) in her article "A tradução: Núcleo Geratriz da Literatura Infantil/Juvenil" Mauricio de Souza, creator and designer of *Monica's Gang*, is the only Brazilian author who is able to compete with foreign production in the field of comic books (p. 30).

In the article "'Turma da Mônica muda de editor pensando no exterior" (backtranslated as "Monica's gang changes publishing house aiming at the foreign market"), Jones Rossi (2007) quotes de Souza's view about his (or Globo's?) mainstream audience in the early 2000s

[93] Curiously, its 1997 edition, sold on newsstands alongside all of Verissimo's books, were printed in Italy, indicating a sort of pre-China years, since some of Globo's books now are printed in China.

> The [Turma da Monica's] audience has changed. Children are becoming adolescent at seven, eight years old. So we have to follow that evolution with more mature stories. The audience of our comic books is also 50% adults and 50% super-advanced, plugged in, and well informed children.[94] (my translation)

Mauricio de Souza's view and work are symptomatic of the Brazilian mindset about childhood as being an important market segment. His characters are licensed to publicity campaigns by different multinational companies (*Unilever*, *Kimberly-Clark*, *Arcor*, *Grow*, etc.). They help sell toys, clothes, hygiene products and all sorts of foods. In 2007, *Editora Globo* sold *Monica's Gang* to multinational company Panini but the company still focused on other profitable titles. On the next chapter, I look at some bestselling children's books in Brazil and point out that *Globo*'s profits are also based on religious books for children (such as *Agapinho*, 2012).

Today *Editora Globo* is responsible for all translations of Lonely Planet content in Brazil: 42 titles (less than half of the number of Lonely Planet's books in French). Four out of these 42 are from the *Not-for-Parents* series (about 23.5% of the number of books in English). Before *Globo* began to co-edit Lonely Planet's books, in 2008, the adult's version of *The Travel Book* was published in Portuguese as *O Livro da Viagem Uma Jornada por Todos os Países do Mundo* (edited by *Nova Fronteira*, and translated by Luciana Pérsice Nogueira). In 2010, another publishing house, *Duetto*, was the co-editor of Lonely Planet magazines in Brazil. In their Brazilian version of the magazines, Lonely Planet also presented local information. It was only at the beginning of the 2010s that *Globo* took over Lonely Planet's translations, starting with the publication of *Guia da Cidade* (Berlin, Paris, Praga, Istambul, Buenos Aires).

Before Lonely Planet entered the Brazilian guidebook market, *Publifolha* was one of the main sellers in the field, with visual guides (*Guia Visual*) translated from *DK* and *Frommer's* (since the 1990s). Meanwhile, at that time *Globo* had other travel guides translated and distributed in Brazil and Portugal. One example is the 1992 *Guia de Viagem American Express Nova York* (published in Rio de Janeiro and

[94] http://g1.globo.com/Noticias/PopArte/0,,MUL477-7084,00-TURMA+DA+MONICA+MUDA+DE+EDITORA+PENSANDO+NO+EXTERIOR.html

Lisboa), by Herbert Bailey Livesey, a novelist specialized in tourism. The copyrights of this guide belong to *American Express Publishing* corporation, and it points to the facilities of travel for the ones who have credit cards and traveler checks. An interesting explanation about linguistic issues is given on the first pages about its translations: "Tourist attractions (monuments, museums, parks and others) appear in their original language (…) for example, for *Estátua da Liberdade*, see *Statue of Liberty*" (p. 6). At the end of the guide, seven pages present suggestions about where to take kids in New York. These tips include boat excursions, children's theater houses, toys and bookstores, circus and fun parks, museums and so on (p. 191-197).

Nowadays, *Grupo Globo* may be hit by the decline of printing material and television consumption. Nonetheless, its dominance as the main Brazilian media corporation and oligopoly still seems to hold. The Lonely Planet website in Portuguese, as already mentioned in Section 3.1.8, displays the *Rede Globo*'s heading, redirecting readers to other of their websites. *Globo*'s historic (and politically controversial) role in Brazil demands more studies related to public politics, media, and cultural processes altogether (Brittos & Bolaños, 2005, p. 14-15).

4. MACRO-LEVEL ANALYSIS 2: CONTEXT OF RECEPTION

…language seems to be a silent partner of Power.
(Lambert, 2014, p. 28)

So far, I have been investigating the context of production of a specific book series by guidebook publisher Lonely Planet in several languages. In this chapter, I take a closer look at the context of reception of the *Not-for-Parents* series within the global and local dynamics of children's book market, pointing out facts that might help situate this product in its time and place. Although the emphasis is on the years between 2011 and 2016, at some points I go further back in time in order to better understand some social and political issues that might illustrate the context of reception of this publication.

In order to continue a general contextualization and foster an interdisciplinary approach (as proposed in Section 2.2) in this chapter some tendencies in children's literature and travel industry are investigated. I try, therefore, to contrast global tendencies (Section 4.1) with local practices (4.2). The role of bestsellers in different target literary systems is also revised, followed by a description of some book fairs and prizes related to children's books in general and to the *Not-for-Parents* series, specifically (4.3). In the last section of this chapter (4.4) I contrast *TripAdvisor*'s and Lonely Planet's lists of best cities for traveling in 2012 and show some of the costumers' reviews concerning the *Not-for-Parents* series. The main aim of this chapter is to continue to approximate translations to "their immediate environment," and to picture the "cultural and historical conditioning of translation", as defined by Hermans (2013, pp. 77-78).

4.1 An international viewpoint of the contemporary book market

4.1.1 Media conglomerates and commercial aims

In *Children's Picturebooks: The Art of Visual Storytelling* Martin Salisbury and Morag Styles (2012) suggest that in an increasingly global world we should expect the picturebook market to also grow global, both in print and in digital formats (p. 43). The authors

state that while many picturebooks are produced for an international audience, others are dedicated to express local art.

> Although Disney has infiltrated most cultures, and many international publishing conglomerates produce intentional global picturebooks, the picturebook as a cultural reflection of its place of origin seems to be obdurately enduring. (p.43)

A similar concern can be read in Emer O'Sullivan (2010) words in the *Historical Dictionary of Children's Literature* when the author compares children and adults' books. O'Sullivan, however, distinguishes books according to their qualities when she states that "in the same way literature for adults consists of 'great books' as well as airport bestsellers and pulp fiction, children's literature is made up of 'jewels of children's books', 'mediocrity,' and 'trash'." (p. 12).[95]

When discussing the qualities of children's books, O'Sullivan differentiates "mass-market consumables" from "quality titles" and affirms that there are as many quality books designed for children as there are for adults (p. 2). Due to the success of the *Harry Potter* series, O'Sullivan also argues that "in the early 21st century we are witnessing a publishing phenomenon in which popular children's books are marketed for both the juvenile and the adult markets (…)" (p. 6). What Salisbury, Styles, and O'Sullivan have in common, the way I see it, is their suggestion that there are two main categories of children's books at global times: commercial products aimed at an international audience (as "airport bestsellers"), or books that promote a form of local cultural reflection ("jewels of children's books"), the latter being usually produced by smaller publishing houses.

The *Not-for-Parents* book series, in this sense, might belong to the category of "mass-market consumables," since they are produced and distributed by multinational companies. They are also marketed for both the children, juvenile and adult markets, following the tendency pointed by O'Sullivan in respect to 21st century publishing industry. Compared to Miroslav Sasek's travel books for children from the *This is* series (*Paris / Rome / New York*), Lonely Planet's products for kids are cheaper and more directed towards a more massive audience. A detailed comparison between these two series is described in Chapter 6.

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[95] According to O'Sullivan, these terms were used in Sheila Egoff and Wendy Sutton's "Epilogue: Some Thoughts on Connecting" (O'Sullivan, 2010 , p. 12)

It is out of the scope of this study to examine the production and reception of film and TV animation but, since I mentioned mass-market consumables and Disney products, perhaps I should include here a word about cartoons as well. Brazilian journalist and writer Leandro Sarmaz (2017) states that the generation born during the 1970s and 1980s is completely trained in what he calls the "Disney grammar" (p. 56, my translation). Film characters are part of their (or should I say *our*) lives from an early age. These characters are reproduced on the cover of notebooks, on backpacks and all sorts of objects, occupying people's "material horizon" (p. 56). Differently from earlier times, he argues, cartoons and animated films today explicitly aim at a dual audience. Sarmaz gives examples of soundtracks with versions of Simon & Garfunkel's, Lionel Richie's, and Cyndi Lauper's songs, which offer adults "some level of fruition" (p. 56, my translation).

In the *Not-for-Parents* books, there are no mentions to Disney characters, and thus the "Disney grammar" is not explicit in the books. Is it because of copyright issues? On the other hand, characters from other comic books are present in the series. This is the case of *Asterix*, to whom a chapter of the *Paris* book is dedicated. In common, however, both Lonely Planet Kids and Disney products aim at an international dual audience, and are both produced by large international companies.

The role played by media conglomerates in children's productions in the latest years is reinforced by O'Sullivan (2010)

> The conditions of literature for children have changed; the children's book industry in the leading market of the United States is increasingly dominated by a handful of large media conglomerates for whom publishing is a small section of their entertainment business. (p. 10)

In order to better understand the context of production of books for children worldwide with a specific focus on Brazilian editorial practices, next I review some aspects of the trends of both children's book and tourism markets.

4.1.2 An overview of international book market trends

In 2017, a group of representatives of the book industries of different countries called *PubMagNet* has published a series of articles about the international book market.[96] These articles summarize the numbers of sales of books in different countries in the latest years.[97] According to one of these reports, two subjects helped maintain the French book market stable in 2016: books about politics (due to presidential elections) and children's books, more specifically *Harry Potter and the Cursed Child*. One year before that, according to the report, the greatest top-seller in France was *Asterix*. This piece of information shows the space occupied by comics and children's literature in France recently.

In Spain, there was a strong decrease in book sales between 2009 and 2015. Nonetheless, digital books and schoolbooks were responsible for an increase of 2.8% in sales in 2016. Interestingly enough, "more than 60% of Spanish sales happen outside Europe (50% in Latin America, 20% in the US and 10% in other European countries)" (my translation). The publishing house that sold the most in Spain was *Planeta*, the largest in Spain, which signs co-editions with Lonely Planet in Spanish.

In the UK, between 2014 and 2015 there was a slight growth in the book market which resulted in the best moment for the sector since 2007. *Harry Potter and the Cursed Child* was the number one seller, followed by Paula Hawkings' *The Girl on the Train*. No official data is mentioned in the reports, but the British rank of e-books point to a decrease in sales on this category. In Germany, an increase in the price of book sales helped the whole market grow up 0.9%. In Japan, the sales of digital book raised 13.2% thanks to the electronic manga.[98]

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[96] This group is formed by international magazines *BogMarketed* in Denmark, *BookDao* in China, *Book Industry Magazine* in Russia, *Buchreport* in Germany, *DosDoce.com* in Spain, *Informazioni editoriali* in Italy, *Livres Hebdo* in France, *PublishNews* in Brazil, *Publishers Weekly*, in the US, *Svensk Bokhandel* in Sweden and *The Bookseller* in the UK. See http://www.wischenbart.com/page-21

[97] These articles can be found in Portuguese at http://www.publishnews.com.br/etiquetas/pubmagnet-2017

[98] In the travel narrative *Traçando o Japão*, Luis Fernando Verissimo describes the popularity of "mangas" among Japanese people of all ages, which according to him are a "mania of gigantic proportions" among Japanese, as 30% of everything that was published there were manga in the mid-1990s (p. 125, my translation).

In the US, book sales grew 3.3% in 2016 in comparison to 2015. Although almost all fiction categories had a decrease in sales, comics and graphic novels increased 12%, while children's books increased 3.8%. As for e-books, they had a decrease in sales of 16%. This data about recent sales attest the popularity of both comic books and children's literature. Self-publishing is another strong area in the American market.

Complementary data about the dynamics of the international (namely *western*, or *central*) book market can also be found in the *European Book Publishing Statistics.*[99] Its 2015 report describes

> In 2011 and 2012, the market went down, independently of exchange rates, and title production growth was sluggish; the e-book market grew rapidly and exports were strong. In 2013 and 2014 the market slowed down again, with the most notable trends being the continuous growth of the e-book market and the good performance of exports (weaker in 2013 mainly due to a stronger Euro).

Things start to change a little in 2015.

> Exports remained strong in 2015, contributing to an increase in revenues (also due to exchange rates), while the e-book market (now around 5-6% of the total) showed signs of stagnation (2005).

Through this condensed analysis of the statistics in Europe, we can observe that books in print slowed down in the latest years, while the e-books market seems flat and book exports in Europe grew in 2012.

Other national book markets can be observed in the "Frankfurter Buchmesse" (The Frankfurt Book Fair) reports. The participation of other countries at the Bologna Fair helped promote book sales in countries like Turkey and India. Alongside with Brazil, these countries had their "strong economies" and increased purchasing highlighted in publishing news in 2012.[100]

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[99] http://www.fep-fee.eu/European-Book-Publishing-823

[100] https://publishingperspectives.com/2012/03/2012-bologna-book-fair-in-review-confidence-meets-opportunity/

4.2 The Brazilian profitable but fragile book market

The Frankfurt Book Fair section *Information of Brazilian Book Market* from April 2016 (with information from 2014) states that there are more than 400 publishing houses in Brazil, though "unfortunately, there are no official statistics to corroborate this figure".[101] The "large/important general interest publishers", according to the report, are *Companhia das Letras* (Penguin), *Grupo Record*, *Grupo Rocco*, and *Ediouro* (together with *Nova Fronteira* and *Agir*). Other important literature publishers mentioned are *Objetiva*, *Top Books*, *Editora Globo* (Porto Alegre) and *Cosac Naify*.[102]

As for the top sellers in Brazil, the Frankfurt Book Fair report reinforces the role of education publishers in Brazil. There was an increase in school books and religious books in 2014, though a general decrease of 0.81% in relation to 2013 due to a fall in governmental book purchases. The report also brings up the information that in 2010 Brazil was the most important of the German partners in terms of license sales. This partnership, however, fell to the third position (below the United States and Colombia) during the following years.

4.2.1 Multinational groups in Brazil

In the article *Pé de Página*, from Brazilian newspaper *Folha de São Paulo* (*Caderno Ilustríssima*, December 23, 2012, p. 3), journalist, translator and editor Paulo Werneck writes about the arriving multinational groups in the Brazilian book scene at the beginning of this decade. Werneck states that 2012 was one of the busiest periods to the Brazilian editorial market, with "relevant facts" as the entering of international players into the scene, and a transition from family management to corporative organizations (also pointed out by Hallewell already in 1981). Among the relevant facts of 2011 and 2012, Werneck points to the acquisition of 45% of the shares of *Companhia das Letras*

[101] http://www.book-fair.com/images/fbm/dokumente-ua-pdfs/2016/buchmarkt_brasilien_en_2016_57725.pdf

[102] However, there are two misunderstandings in this report. The first one is that *Editora Globo*, as we have argued before, is not the same *Editora Globo* from Porto Alegre since 1986, when it was bought and incorporated by the media conglomerate *Rede Globo*. Also, *Cosac Naify* ceased to operate in 2015. This report, therefore, needs updating.

by Penguin[103] and its later joint venture with Random House. To sum up these facts, the state of the book market became manipulated by "few players with aggressive practices in a market that was still fragile, but potentially profitable" (p. 3, my translation). To Werneck, small booksellers and romantic editors who spent their family heritage in charming and culturally heavy editing houses step out while editors of mega-sellers, who do not get as much involvement with the texts enter the scene.

In this new context, states Werneck, the figure of the literary agent is strengthened. An example is Andrew Wylie, a literary agent who works from London and New York imposing heavy contract terms with "rigorous approval of translations, even to peripheral languages as Portuguese" (p. 3, my translation). The exception in Brazil are the publishing houses *Ediouro* and *Record* (the latter, the major competitor of *Rede Globo*), both from Rio de Janeiro, which operate in old fashion style with huge graphic parks, and high investments on stocks and logistics. The fragile aspects of the Brazilian book market, according to Werneck are the lack of statistics (as also pointed out in the Frankfurt Book Fair's report), the overproduction and governmental purchases (p. 3).[104] The most successful case in the Brazilian editorial market, on the other hand, is *Editora Intrínseca*, with a short but highly profitable catalog. As for *Editora Globo*, Werneck affirms that the religious book *Ágape* (2010) has probably generated to *Globo* the equivalent of 30% of the whole sales of *Companhia das Letras* - an example of the success of religious books produced by a media conglomerate in Brazil. At the end of his article, Werneck compares the editing practices to gastronomy: there is still space for "local ingredients," "grandma's recipes," and "artisan tradition", as the example of publishing house *Cosac Naify*. But since this "artisan" publishing house ceased its operations in 2015, we may ask: is this a representative case of publishing houses being put aside by conglomerates?

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[103] In 2005, states Werneck, 75% of the shares of *Editora Objetiva* were bought by Spanish *Santillana*, but apart from that, foreign editing houses in Brazil opened new editorial houses in Brazil instead of buying shares, as in the cases of Spanish *Planeta*, and Portuguese companies *Leya* and *Babel*. (*Caderno Ilustríssima*. December 23, 2012, p. 3). *Santillana* was bought by Penguin Random House in 2014, thus belonging to the same multinational as *Companhia das Letras* today.

[104] The Brazilian Government has been hesitating in signing the acquisition of literary books since 2014, http://www1.folha.uol.com.br/educacao/2017/09/1922899-governo-temer-abandona-programa-de-envio-de-livros-literarios-a-escolas.shtml

4.2.2 The digital support

The future of print books in contrast to electronic books was another of Werneck's concern in the article mentioned above. A repeated argument regarding the design of e-books in Brazil is the need for information technology experts (Werneck 2012, Mello, 2012). The challenges presented by the digital support also seem to be a constant subject of inquiry by contemporary authors (Machado, 2016, Chartier, 2002).

In their recent *Literatura Infantil Brasileira: Uma Nova Outra História* (2017) Lajolo and Zilberman dedicate the chapter "Literatura Infantil e Juvenil para Além do Livro" ("Children's literature beyond books") to investigate electronic supports for literature. The authors bring up an analysis of the e-book "A Menina do Narizinho Arrebitado" by Monteiro Lobato, edited by *Globo* in 2007. This edition of Lobato's classic, which includes sounds and moving images is considered by them as a successful e-book for its time. The authors point at the significant fact of Lobato's book being chosen to inaugurate the use of digital resources in commercial terms, since he was a pioneer writer of Brazilian children's books (p. 21). Besides observing the reedition of Lobato's book, Lajolo and Zilberman exemplify how other Brazilian authors (namely Sérgio Caparelli, Angela Lago, Luis Dill, and Leo Cunha) are dealing with different electronic supports (such as websites and blogs) and thus inaugurating a new era of children's literature in Brazil. In this new era, the authors state, the frontiers of form and interaction with readers are more open (p. 52).[105]

Studies about the various formats for digital books, or even more specifically for e-picturebooks might still be in their beginning. An important piece of information that helps understand these innovative supports can be read in an article entitled "Digital games in electronic picturebooks: A review of delimitations and applications" (2017) by Stephania Padovani and Douglas Menegazzi (the latter is my colleague in a research group at *Barca dos Livros*, Florianópolis). In their review of literature the authors stress that a turning point in book design happened in 2010 with the launching of Apple's *Ipad*. From this moment on, they state, mobility and the touchscreen technology took the

[105] The authors do not discuss the issue of translation of children's literature, although they mention imported works in the field of fantasy fiction, the presence of fairy tales and the resonances of *Alice in Wonderland* in Brazilian literature (p. 80–87).

digitalization of books further, allowing for the use of multiple modes and medias (p. 4). Children's books are now also *apps*, or software that can be downloaded to smartphones and tablets for children to interact with (p. 4). These electronic picturebooks allow the inclusion of games where narratives happen according to the readers' interaction. Nonetheless, Padovani and Menegazzi point out that there are divergences in relation to the frontiers between the activities of "reading" and "playing with" e-picturebooks. They also tackle literacy issues and describe examples of *apps* launched between 2011 and 2016.

The production of digital books is seen as a challenge for Brazilian publishing houses. Gustavo Mello, from Brazilian BNDES (whose publication will be described further on this chapter), suggests that publishing houses should adapt their digital productions by charging monthly fees, supporting virtual libraries, selling books by chapters, and investing on shared readings and digital distributors (p. 462). The report forecasts a growth in digital books on the condition that publishing houses invest in IT professionals, training, hiring people and "managing conflicts between new and traditional world views" (p. 447, my translation). With that prospect in mind, the U.S. market is seen by Mello (and thus by the Brazilian government) as a reference to the domestic market. The greatest obstacle he observes in relation to electronic media is the rendering of images in e-readers (p. 448).

These remarks on the digital support help us grasp an important feature of Lonely Planet's products for kids: the *Not-for-Parents* series was released when e-books were in their beginning, when technology allowed mostly the digitalization of books into e-readers and few possibilities of multimedia compositions. The series was launched almost at the same time as the *Ipad*, the electronic device that would change the characteristics of book production. Therefore there were and probably still are limitations to the production of e-picturebooks, and the debate about e-books for children is still very recent.

4.2.3 Gender and social issues

An important research that sheds light on other aspects of Brazilian literary production is the one developed by Professor Regina Dalcastagnè at Universidade de Brasília (UNB) in 2012. In "Um território contestado: literatura brasileira contemporânea e as novas vozes sociais" (backtranslated as "A disrupted territory: Brazilian

contemporary literature and new social voices"), Dalcastagnè and her team found out that 93.9% of the novels published between 1990 and 2004 by the main Brazilian publishing houses were written by white authors. As for their gender, 72.7% are men. More than 60% of the writers investigated live(d) in Rio de Janeiro and São Paulo, and almost all of them develop journalist or academic activities besides writing. The research does not tackle specifically on children's books authors, but perhaps we can bring Hunt (1999) back to the discussion when he states that internationally, children's books writing, publication and interaction with children have been a (marginalized) work of women (p. 1). In this setting, it is worth point out that the books studied here were written, translated and revised in Brazilian Portuguese by women.

In a debate between women editors of children's literature in Brazil published at the *Taba* website (January, 2016), we learn about the importance of mediators - people who introduce books to readers at bookshops, schools, book fairs and libraries. Daniela Padilha (*Jujuba*) Isabel Coelho (former *Cosac Naify* editor now working at *FTD Educação*), Márcia Leite (*Pulo do Gato*) and Denise Guilherme express their views from within the book production, highlighting that readers are usually not exposed to a diversity of books at standard bookshops nowadays. They state that many people in Brazil stop reading after they leave school, i.e., when they have no more access to school libraries. The editors attest that there are many distribution problems regarding books in Brazil, as well as a lot of competition in book production, but also plenty of space for local diversity.[106]

4.2.4 Reading practices in Brazil in 2012

> Rich people also do not read. If they did, they wouldn't be so arrogant. Literature is made for those who are lucky enough to have someone to push them to read.
>
> Paulo Lins, Brazilian writer[107]

[106] http://ataba.com.br/o-mercado-editorial-de-livros-infantis-e-juvenis-no-brasil-1

[107] Lins is the author of *City of God*. This statement was said at a conference registered in a book by Prades (2013, p. 82, my translation). In the original "Os ricos também não leem, se fossem leitores não seriam tão arrogantes. A literatura é para um pessoal que deu sorte de ter alguém que o incentivasse".

A significant research about reading habits in Brazil is *Retratos da leitura no Brasil 3* (2012). Its third edition was analyzed by several scholars, organized by Zoara Failla, and co-edited between *Imprensa Oficial do Estado de São Paulo* and *Instituto Pró-Livro*. The aim of this publication is to analyze the data related to reading in Brazil in order to foster programs and projects that promote reading practices (p. 1). Its authors agree that people from the privileged classes read more than others – confirming Lins' words quoted above. The study also claims that schools are the main space for developing reading activities – an argument that endorses the outcomes of the debate between Brazilian editors held at *Taba*, as exposed previously.

In the same report, Karine Pansa summarizes the research about Brazilian reading practices by stating that in 2012 there were 88.2 million readers in Brazil, which corresponds to 50% of the population (less than the 55% registered in 2007). The main reasons for not reading, according to the people interviewed, is lack of interest and lack of time. The price of books was the 13th reason why people declared not to read (p. 4).

Perhaps one of the most important analysis of the 3rd edition of *Retratos da Leitura no Brasil* is the one by Marisa Lajolo called *Livros, leitura e literatura em oito anotações* (backtranslated as "Books, reading and literature in eight notes"). Lajolo reminds us that the research has some problems, the first one is that it is a self-portrait of Brazilian practices, reflecting what interviewed people say about themselves. Moreover, only five thousand people were interviewed in no more than 300 towns, which questions the representativeness of the research. Lajolo suggests the need for contrasting the information of *Retratos da leitura no Brasil* 2012 with other reports such as "O comportamento do setor editorial brasileiro" (backtranslated as "The behavior of the editorial sector in Brazil"). In doing so, the author points to some relevant conclusions:

a) there was an increase in book production in Brazil, but most of these books are
bought by the government and thus circulate according to it;
b) the books reach the schools, but it is not known whether they reach readers;
c) around 25.5% of books in Brazil are designed for children and young adults (from 5 to 19 years old);
d) prizes multiply the categories in which the awarded books belong;

> e) there is also a need to know more about books translated into Brazilian Portuguese in a context of increasing internationalization of the printing plant (pp. 170-181).

To sum up, according to Lajolo, *Retratos da Leitura no Brasil* raises more questions than provides answers.

In *Literatura Infantil Brasilera: Uma nova outra história* (2017), Lajolo and Zilberman draw on a more complete analysis of the production of books for children in Brazil, reviewing SNEL's numbers on reading practices. According to them, the results are not to be celebrated, as the number of books read per person in 2013 is smaller than in 2007 (p. 72). More worrying is the comment of a Brazilian government secretary who is responsible for a national reading program, who states that only 26% of Brazilian readers are able to understand the content of texts (p. 72). This means that around 74% of the readers in Brazil are functionally illiterate[108].

4.2.5 From a historical perspective

In an interview with Bruno Dorigatti (2004),[109] Laurence Hallewell, points that there has been a strong presence of foreign multinationals in Brazilian publishing trade since the 1970s mainly due to the local educational book market. According to Hallewell, parallel to a movement of denationalization of the Brazilian book industry, there was a spread of small publishing houses. In order to explain this apparent paradox, Hallewell adds that it is very easy to edit books, but difficult to sell them. That is the case of small bookshops being substituted by conglomerates that concentrate on selling bestsellers. In relation to other countries that speak Portuguese, Hallewell reminds us that besides Portugal and Brazil, other Portuguese-speaking countries are poor, and that poverty is an obstacle for the circulation of books among them.

In "A participação das empresas multinacionais na indústria livreira do Brasil" (backtranslated as "The participation of multinational companies in the Brazilian book industry", from 1981), Hallewell

[108] To members of Barca dos Livros, these numbers may be a fallacy, as in private conversation Piacentini explained that more books are circulating, and although reading literature has not been a popular hobby, there are more people reading literary books now than in the past.
[109] Republished at *Revista Literal* n. 3 on Dec 16, 2012.

highlights the shift in paper production from two Brazilian families to multinational companies during the 1950s. He also records the popularity of Latin American editions of "Time" and "Reader's Digest" magazines in a market dominated by national productions until the 1970s. Multinational companies were interested mainly in media such as radio and television during World War II, and the greatest amount of imported books at the time came from the United States (followed by Portugal, France, and the UK, most of these imported books being encyclopedias and dictionaries, p. 190).

It may seem puzzling that today some books in Portuguese are printed in China (such as the book series studied here), but Hallewell reminds us that the globalization of the printing industry is not new. When there were no subsidies for printing books in Brazil, they were printed by Americans in India and Japan, then exported to Brazil (at least that was the case of scientific and technologic books for university students and researchers p. 191). At the time this article was published (1981), Brazilian government and intellectuals were skeptical about the participation of foreigners in the national book industry (p. 194). Resistance to foreign managers happened due to the nature of the national industry: almost every company in Brazil, small or big, according to Hallewell, belonged to a single person, to one family or a small group of close friends (p. 194). The consequences, states him, were nepotism and insufficient capital (p. 194). Co-editions, in that context, were seen as a solution for the accessibility of books, especially the ones designed for academics (p. 195).[110]

In the same 1981 article, Hallewell adds a complete table of the translated books edited in Brazil between 1956 and 1977 (p. 200). This is one of the few statistical studies about translations in Brazil I have found so far. According to this table, in the year 1977 43% of books in Brazil were translations. Their source languages were Spanish (1254 books), English (989 books), French (333 books), German (156 books), Italian (43 books), and others (14 books). This data is credited to SNEL (*Sindicato Nacional dos Editores de Livros*), the same institution that is responsible for the research *Retratos da Leitura no Brazil*, published biannually and previously described. A tendency during the 1950s and 1970s was the publication of international co-editions with high quantity illustrations (p. 200). Hallewell explains that in cooperating, publishing houses of different nationalities are able to reduce costs - a similar

[110] Sadly, the copy of Hallewell's article accessible on the internet is incomplete and badly scanned.

argument as those of scholars studied on Chapter 2, who draw upon globalization and picturebooks (Salisbury and Styles, 2012, Rosen, 1996).

Lajolo and Zilberman (2017) remind us that books only started to be printed in Brazil in the 19th century. Moreover, only after the second half of the 20th century the government formulated policies towards universal access to literacy, thus fostering a growth in book production, although the growth in sales was not very expressive (pp. 73-75). According to the authors, the end of the 1990s in Brazil was marked by neoliberal policies, with the increase of the urban population, educational and art policies. This is another moment in which Brazil attracts more foreign investments (pp. 57-58).

The perspective of the local government can be read in a 2012 document called "Desafios para o setor editorial brasileiro de livros na era digital" (backtranslated as "Challenges faced by the Brazilian editorial sector in the digital era") signed by Gustavo Mello, from Brazilian Development Bank – BNDES.[111] This document explains the segmentation of the Brazilian book market in four categories: a) general-interest titles, b) schoolbooks c) scientific, technological and professional books, and d) religious books. Between 2009 and 2011, they have accounted for 26%, 46%, 17% and 10% of the billing, respectively (p. 432). Mello reports a growth in book sales of more than 20% between 2009 and 2011 (p. 432). Government purchases are said to be essential to the segment of schoolbooks, generating 25% of the income. On the other hand, in terms of exports, Mello remarks that exported books only generate around 1% of the annual book market billing. Concerning foreign publishing houses in Brazil, he does not go further than attesting the "long-term interest" of foreign markets in the Brazilian book industry.[112]

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[111] BNDES finances all the segments of economy. Mello was, at the time, an engineer of the "Departamento de Cultura, Entretenimento e Turismo da Area industrial do BNDES" (the Department of Culture, Entertainment, and Tourism of the industrial part of BNDES). The main objective of this document is to describe the economic aspects of the Brazilian book market and to investigate the sales of digital books in Brazil, so that government and publishing houses can have a better idea about the consumers, where and how to invest.

[112] Both Mello and Sandra Reimão (2011), researcher of the book market and Professor of Social Communication (Umesp), indicate a growth in two specific channels of distribution: door-to-door and internet sales (p. 196). According to Reimão, the growth of door-to-door sales happened mainly to the companies Barsa and Avon. Together with diverse cosmetic and house products, Avon offers in its catalogs self-help, recipe, and religious books. In the field of children's literature Avon sells *Diários de um Banana* (the *Diary Of A Wimpy Kid* series, in Brazil published by *V&R* publishing house, 2007) and other books by *Sextante* (who edits

The necessary conditions for new competitors in the book market, according to Mello's report are professional networking between authors and translators, the presence of foreign publishing houses, and their consistent marketing strategy (p. 444). In the segment of general-interest titles, foreign capital has a minor participation, such as the Spanish group *Prisa-Santillana* (owner of *El País* and in Brazil *Editora Moderna*) and Portuguese *LeYa* holding.

At the time this report was written, 2012 (the same year of the publication of the books series studied here), the propaganda of the BRICS (Brazil, Russia, India, China, and South Africa) as new potential powers was still in vogue.[113] Among the beliefs held by BNDES through Mello's report was that the BRICS would invest in the "educational market," so the segments of didactic, scientific, technological and professional books would receive investments of local and foreign enterprises. Mello advocates that the good performance of the Brazilian market was attracting the attention of foreign publishing houses. An example is Penguin Books, (owned by *Pearson*) who acquired 45% of the shares of *Editora Schwarcz* (*Companhia das Letras*) besides SEB (*Sistema Educacional Brasileiro*, a network of schools and universities) (p. 457). Similarly, other publishing houses are acquiring school systems in Brazil (*Abril Educação, Editora Saraiva* and FTD) (p. 457). These takeovers and the incorporation of local publishing houses by foreign ones are described in the report as "synergies," a result of competitiveness and growth of publishing houses, which are becoming "platforms for editing and serving educational systems" (p. 458, my translation).

Another interpretation of the recent movements in the Brazilian book market can be read in the research "Desempenho real do mercado livreiro - 2006-2016", elaborated by FIPE (*Fundação Instituto de Pesquisas Ecoônicas*) together with SNEL (*Sindicato Nacional dos Editores de Livros*) and CBL (*Câmara Brasileira do Livro*). Roughly speaking, the research shows a downsize in the overall turnover since 2015 but also shows that the period of 2010 and 2011 were the high points of the new century in terms of profits.[114] The book sector with the

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Diário de um zumbi do Minecraft, originally the *Diary of a Minecraft Zombie* series, 2015), and *Intrínseca* (p. 201).

[113] With the exception of India, the other countries are facing less promising economic growth according to https://www.theguardian.com/business/2016/mar/27/brics-bubble-burst-brazil-russia-india-china-south-africa

[114] http://www.snel.org.br/wp-content/uploads/2016/08/S%C3%A9rie-Hist%C3%B3rica-Fipe-2006_2016.pdf

greatest reduction was the one called "General-interest titles" ("Obras Gerais"), which refers to books that are not read at school, the category which includes the *Not-for-Parents* series. The decrease in sales of this type of books since 2015 was of 44%. Scientific and technological books also suffered a reduction, this time of 17.72%, while government purchases of books for schools grew.

4.3 The influence of book fairs and prizes

The study of children's literature usually follows what happens at national and international book fairs, where negotiations take place and awards are given. According to Ronald Jobe (1996) in the *International Companion Encyclopedia of Children's Literature*

> There are two major influences on the translation of children's books: book fairs, and the concept of co-production of books. The major purpose of a book fair is to provide an opportunity for publishers to buy and sell the rights to books. (p. 519)

Book fairs and prizes, therefore, point at constant new trends in books' production and consumption. Behind the negotiations of children's books rights, they express the adults' desire to select what they believe is good and appropriate for children. Specifically regarding prizes, Keith Barker (1996) questions the jury's ability to read books in different languages at international book prizes such as the IBBY (p. 505). Barker also remarks that prize winners are subject to criticism, which creates strong controversy about a book being better than the other. On the other hand, prizes are "eye opening" (p. 505) and help bringing books and children together (p. 510). The effect of book prizes on sales, states Barker, vary from country to country (p. 506).

In Brazil, Lajolo and Zilberman (2017) show how the book agents have grown more modern and globalized. Publishing houses, distributors, online and conventional bookshops are also spaces for the interaction between authors, illustrators, designers, editors, revisors and others (p. 62). Meanwhile, authors are called to participate in book fairs, school events, and literary events. These events, on the one hand, help bring books and readers together, but on the other, promote books and

authors like goods and spectacles to be bought (pp. 64-65). If we consider the number of international prizes received since 1981, we see that Brazilian authors, in general, have been responding well to these demands (p. 66).

For the present study, some of the fairs that might offer insights on the international market of translated children's literature are *The London Book Fair*, the *Frankfurt Buchmesse* and, more importantly, the *Bologna Children's Book Fair* – all held annually. In the netx section I highlight a few repercussions of these events.

4.3.1 The London Book Fair

Rogério Alves, editor and PhD in literary theory, who has worked for large companies like *Saraiva* and *Planeta*, states that the concept of "discoverability" dominates the international editorial market today. This was, at least, the main concern at an event about e-books called "Digital Minds", which preceded the 2015 London Book fair. In an article about the mindset of publishers in the XXI century,[115] Alves states that "discoverability" is the capacity of a work for being discovered (in Portuguese, "a qualidade/poder de ser descoberto"). It is seen as the greatest challenge for editors in the next dozens of years. Alves also claims that publishing houses are investing in digital marketing through the use of social networks, a movement that is "silent." Does he mean that the use of social networks is difficult to measure? This is just an example of some of the debates held at the London Book Fair, although much more could be said about it.

4.3.2 The Frankfurt Book Fair

One of the reasons the Frankfurt's Book fair is important to this study relies on the fact that the former owners of Lonely Planet used to negotiate their travel guides in this event. As another great world book fair, it is also symptomatic of what is going on internationally in the

[115] "A cabeça do editor do século 21: tem algum remédio para vertigem?" promoted by Publishnews http://www.publishnews.com.br/materias/2017/05/15/a-cabeca-do-editor-do-seculo-21-tem-algum-remedio-para-vertigem

book market. In 2012, the Frankfurt Book Fair's international highlights were dedicated to China and its giant market. A second concern was the changing role of editors within a growing digital world.[116] For the 2016 edition, the fair was expanded to include film, television, gaming, fine arts, and architecture products, showing that the concept of book fairs is expanding in times of global recession.[117]

Furthermore, as we have previously mentioned, the Frankfurt's Book Fair publishes a summary of the book market situation of different countries and their perspectives for commerce. In a section devoted to international book markets on the event's website (http://www.buchmesse.de/en/international/book_markets/) one can compare social and economic data about these countries, plus the information about their e-books markets, copyrights, book fairs, associations, and institutions.

As for the data about Brazil, the Frankfurt Book Fair report of 2016 uses the research produced by SNEL and ABDL (*Associação Brasileira de Difusão do Livro*) and points out the effects of economic recession on local affairs while three publishing houses kept strong.

> Brazil has a professional book industry. However, the economic recession has an effect on the Brazilian book market. Nevertheless, the three major Brazilian educational publishers *Editora Saraiva*, *Editora FTD* and *Abril Educação* (*Grupo Abril*) continue to compete with the world's 60 top-selling publishing groups.[118]

4.3.3 Brazilians at the Bologna's Book Fair: a false optimism?

The annual Bologna Children's Book Fair is another indicator of trends in the international book business. Martin Salisbury (2006) adds a critical perspective to the negotiations held at the Fair.

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[116] http://archive.new-books-in-german.com/english/1233/357/357/129002/design1.html#International

[117] https://www.publishersweekly.com/pw/by-topic/international/Frankfurt-Book-Fair/article/71573-frankfurt-book-fair-2016-preview.html

[118] https://www.buchmesse.de/images/fbm/dokumente-ua-pdfs/2016/buchmarkt_brasilien_en_2016_57725.pdf

> The four days of intense trading at the Bologna Children's Book Fair leave publishers and editors quickly jaded, being bombarded with book proposals hour after hour and soon finding themselves looking for reasons to turn things down. (p. 9)

In 2014 Brazil was the guest honor country at the Bologna Children's Book Fair. To promote Brazilian literature and art, FNLIJ, the Brazilian Section of IBBY, presented there an exhibition of Brazilian illustrators called *Brazil: Countless threads, countless tales.* The exhibition, together with articles about Brazilian children's books are registered in a catalog with the same name (2014). In its preface "A land full of voices" the Minister of Culture at the time, Marta Suplicy, expresses an optimistic view in relation to the improvement of Brazilian socioeconomic conditions as the country was "everyday becoming more international" (p. 7).

In the same catalog, Elizabeth D'Angelo Serra, general secretary of FNLIJ, mentions that in the last 20 years there has been "a growing production of Brazilian books" and that "the number of illustrators increased significantly" (p. 9). Illustrator and Professor Rui Oliveira adds that "contradicting the heralds of failure, in a relatively recent survey (2011-2012), it was confirmed that the Brazilians never bought so many books and read so much" (p. 20). Oliveira is talking about two specific surveys: one coordinated by FIFE-USP for the *Brazilian Book Chamber* (CBL) and the *National Union of Book Publishers* (SNEL) and the other one conducted by the market research institute GFK Brazil in 2013. About the latter, Oliveira says that "the Brazilian book market for children and young people was the major driver of our publishing industry, increasing 17% in the mentioned period, a rise of 7% in the number of titles compared to the same period in 2012" (p. 20, my translation).

One year after the publication of the above mentioned catalog, however, the picture of the Brazilian book market seemed to be quite different. In the words of Serra, who had praised the growing Brazilian production of books, as we have seen above, "2015 was a difficult year for Brazil, seriously affecting the economy and bringing uncertainties and insecurities that hit government purchase of literature books for

children and young people" (FNLIJ's 2016 for the Bologna Book Fair, p. 6).[119]

In a 2017 article, Dolores Prades, editorial consultant and publisher of *Revista Emília* and member of the *Hans Christian Andersen Award* 2016 jury states that

> Less than 4 years ago, Brazil was the country of the future, and with that image, it was presented as a guest country in Frankfurt. At the Bologna Fair, it was the year of Brazilians, with many renowned publishing houses and also new ones, all buying a lot. (my translation)[120]

"In 2016", she continues, "nearly no Brazilian publishing house went to Bologna. Even historical editors, for the first time in more than 20 years stopped going there" (my translation). Prades explains that the "false optimism" of 2013 and 2014 led to a great number of titles designed to increase the chances of (even medium size) publishing houses to have their books bought by the government (p. 2). Therefore, according to her, the problem was that government purchases changed with a change of government, and many publishing houses, dependant on this system, lost their main buyer (p. 3). Prades also mentions the substitution of children's books by games, toys and other similar products as responsible for downfalls in book sales (p. 2), reinforcing the opposition discussed in Section 4.1.1 between quality titles and mass-market products designed for children.

4.3.4 The IBBY awards

The *International Board on Books for Young People* (IBBY) is responsible for giving "the most prestigious award in the field of children's literature," the *Hans Christian Andersen Award*. It also gives

[119] http://www.fnlij.org.br/site/publicacoes-em-pdf/catalogos-de-bolonha/item/771-cat%C3%A1logo-fnlij-para-feira-de-bolonha-2016.html

[120] http://revistaemilia.com.br/literatura-infantil-no-brasil-ainda-um-desafio/. In the original, "há menos de 4 anos atrás, o Brasil era *o pais do futuro*, e com esta imagem se apresentou como pais homenageado em Frankfurt. Na Feira de Bolonha foi o ano dos brasileiros, muitas editoras já conhecidas, mas também muitas novas, presentes, comprando muito" and "em 2016 (...) praticamente nenhuma editora brasileira foi para Bolonha, editores históricos, pela primeira vez em mais de 20 anos, deixaram de ir a Bolonha."

the *IBBY-Asahi Reading Promotion Award* to groups or institutions that promote reading programs, and an *Honour List* of "recommended works for children by outstanding writers, illustrators, and translators." One of IBBY's mission is to "give children everywhere the opportunity to have access to books with high literary and artistic standards." Brazilian writers who have received this award are Lygia Bojunga Nunes (1982), and Ana Maria Machado (2000), and the local illustrator who won this prize is Roger Mello (2014).

The books that run for the *Hans Christian Andersen Award* are considered to be more artistic and have a higher status than others (in Section 4.3 I have presented some criticism in relation to literary awards). Most of the academic writings about the translation of children's literature, then, refer to bestsellers or to awarded books. Moreover, this kind of prize might dictate what is chosen to be translated.

4.3.5 A word about the 2011-2012 best-sellers in Brazil

We have mentioned that before children's bestsellers are sometimes seen in opposition to "high literary and artistic standard" productions. I add to this perspective the view of a Brazilian scholar, Muniz Sodré (1985), a specialist in what is known in Portuguese as "literatura de massa" ("mass" or "popular" literature). Sodré states that it is possible to find technical and stylistic refinements in mass texts so that it is not always easy to determine theoretically if a text corresponds to "great literature" or not (p. 18).[121] He argues that one of the characteristics of a best-seller is the presence of a hero, or heroic achievements, such as it happens in thrillers, sci-fi, and adventure stories (p. 24). The main difference between adventure stories and thrillers, according to Sodré, is that adventure stories aim at defining the subject (character) through the conquest of a space, and not through the resolution of an enigma, as in thriller stories (p. 41). In that sense, some examples of bestselling adventure narratives are Melville's *Moby Dick*, Karl May's books, and Edgar Rice Burroughs' *Tarzan*. Moreover, these

[121] In Sodré's (1985) words "Como pode haver refinamento técnico-estilístico nos textos de massa, nem sempre é fácil determinar teoricamente se se trata ou não de 'grande literatura'" (p. 18).

are examples of narratives that are appreciated by people of various ages from different cultures (p. 43).

As we have recalled through O'Sullivan's words (2010), there is an increase in cultural prestige and attention to children's literature in the wake of bestsellers such as *Harry Potter*, *Twilight* and the *Inkworld* trilogy (pp. 11-12).[122] We echo O'Sullivan's highlights about the pressure for huge commercial successes, which happened with the globalization of "regionally contained children's cultures" through the influence of media giants (p. 11). In the specific case of the distribution of books in Brazil, we also recall that Hallewell pointed at small bookshops being substituted by conglomerates (2004) and Mello's affirmation on the role of bookshops as channels of distribution. These statements support what one can see in large Brazilian cities nowadays, that is, bookshops located mainly in shopping malls, selling mainly bestsellers.

A look at the children's literature bestselling books in 2012,[123] when the *Not-for-Parents* series was released in Brazil, reveals that *Agapinho*, a religious book adapted from the adults' book *Ágape*, was the most popular book of the year. *Ágape* and *Agapinho* (a diminutive form of "Ágape") were written by the Brazilian popular Catholic priest Marcelo Rossi and published by *Editora Globo*. *Agapinho* was followed on this list by Suzanne Collins' *Jogos vorazes* (*The Hunger Games*, in Portuguese edited by *Rocco Jovens Leitores*), Jeff Kinney's *Diário de um banana - Casa dos horrores* (*Diary of a Wimpy Kid – Cabin Fever*, in Brazil published by *Vergara & Riba*), *Diário de um banana - Um romance em quadrinhos* (*Diary of a Wimpy Kid* – volume 1, published in Brazil by *Vergara & Riba*) and *O pequeno príncipe* by Antoine Saint-Exupéry (*The Little Prince*, in Brazil published by *Agir*).

From this 2012 list of bestsellers in Brazil, we can observe that *Editora Globo*, the same publishing house that translates Lonely Planet content in Brazil, also publishes best-selling religious books.[124] Another highlight about the list of 2012 bestsellers is the popularity of the book series *Diários de um Banana* (*Diary of a Wimpy Kid*), whose several volumes continue to show up on the top of *Publishnews* children's bestselling book from 2010 up to 2017 in Brazil (and accordingly,

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[122] In Brazil, the first Harry Potter book was released in 1998 by *Rocco*, the first of the *Twilight* books was released in 2005 by *Intrínseca* and the first of the *Inkworld* books in 2006 by Companhia das Letras.

[123] *Ranking by Publishnews on children's literature based on bookshop sales*

[124] *Ágape* was the bestseller in 2010. The book gained new versions and it turned the priest into a media phenomenon

topped the sales chart worldwide).[125] Differently from the Harry Potter volumes, all translated by Lia Wyler, the *Diary of a Wimpy Kid* series had several translators.[126] The list of the 2012 bestsellers for children also indicate the tendencies of fantasy literature and diaries, apart from Saint-Exupéry's classic which recently entered the public domain and thus has also been sold together with a myriad of licensed products.

4.3.6 Not-for-traditional-prizes

At this point, we may ask: have the Lonely Planet books run for any prizes? What is known so far is that yes, some of the Lonely Planet books have run for prizes, and some of them won it. The prizes they have received, however, are not as prestigious as IBBY. Curiously enough, the latest award received by a Lonely Planet children's book is called *IPPY*, which stands for "Independent Publisher Book Awards." According to their corporative website

> The Independent Publisher Book Awards were conceived in 1996 as a broad-based, unaffiliated awards program open to all members of the independent publishing industry, and are open to independent authors and publishers worldwide who produce books intended for an English speaking audience.[127]

As we can see, this prize is restricted to texts written in English. This institution considers independent publishing houses as "independently owned and operated," "operated by a foundation or university," or "long-time independents that became incorporated but operate autonomously and publish fewer than 50 titles a year".[128] The Lonely Planet kids' books which were awarded by IPPY were *Amazing World Atlas: Bringing the World to Life*, by Lonely Planet Kids (first

[125] https://www.publishersweekly.com/pw/by-topic/childrens/childrens-book-news/article/68659-latest-diary-of-a-wimpy-kid-debuts-as-global-bestseller.html

[126] An article about the translation of the *Diary of a Wimpy Kid* series, written by Lucinéa Marcelino Villela (2012) brings about the topic of "mass literature" or book's "franchising", which many times support the publication of non-profitable books by the same publishing houses (p. 63-64).

[127] http://www.ippyawards.com/84/about

[128] http://www.ippyawards.com/84/about

place or “golden medal” in the category *Multicultural Non-Fiction Juvenile-Young Adult*, 2015) and *How to be a Space Explorer: Your Out-of-this-World Adventure*, by Mark Brake (silver medal in the category of *Juvenile Non-fiction*, 2015). Both books were produced under the Lonely Planet Kids stamp, corresponding to the current period when the company belongs to *NC2 Media*.

Besides the IPPY prize, The *Not-for-Parents* books *The Travel Book*, *Paris*, *London*, *New York City*, and *Rome* won the stamp *Parent Tested Parent Approved* in 2012,[129] a hallmark that looks like a medal with a laurel wreath. This award is more of “seal of approval” than a prize itself. The community of parents that distributes this seal (*PTPA Media program*) also evaluates a myriad of products designed for children.[130]

Adittionally, the *Not-for-Parents* series has also won the *TripAdvisor Traveler's Choice Award* in 2012, 2013, 2014, and 2015.[131] This award is given to tourism products and destinations. There is, however, no official data about it this prize besides what is stated on the Amazon and other bookstores websites. Still, it adds value to the books through online reviews which repeat the information about this award winners.[132] According to *TripAdvisor*, their award is given annually and is based on the opinion of "millions of travelers" worldwide who are members of the website. On the 2016/2017 list, the categories for the prizes included hotels, destinations, beaches, landmarks, attractions, airlines, vacation rentals, all-inclusive resorts, destinations on the rise, islands, museums, and restaurants.

It seems that the focus of this prize (or its most important categories) are “hotels” - a product that can be booked through their website - and "destinations." We are not aware, however, of how the company manipulates the results, nor have we access to awards given before 2016 on the company’s website. All links about the *TripAdvisor Traveler's Choice Award* in any articles from different online redirect readers to the latest year’s lists (in this case, 2016/2017). This effacement of data shows how the award is ephemeral, as it becomes dated in just a year or two.

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[129] http://www.prweb.com/releases/2012/6/prweb9555571.htm

[130] http://domesticatedmomma.com/2012/06/parent-tested-parent-approved-summer.html

[131] https://www.tripadvisorsupport.com/hc/pt-br/articles/200613977-O-que-%C3%A9-Travellers-Choice-

[132] This information is endlessly copied and pasted on different websites such as Amazon (https://www.amazon.com/Travel-Book-journey-through-country/dp/1743607741) and Book Depository (https://www.bookdepository.com/Travel-Book-Lonely-Planet/9781743607749).

4.4 Travel tendencies and trendy cities of the world

Although *TripAdvisor* may still represent the "noise" that challenged Lonely Planet in the beginning of the decade with free online content, as seen in Section 3.1.5. In a similar strategy to Lonely Planet's list of "Best of," *TripAdvisor* has its (already mentioned) Traveler's Choice Award.[133] Both lists are published every year by the two companies as a preview of trendy top destinations. They are part of a strategy to stimulate consumers to plan their next trips based on their recommended content.

One of the differences between these two lists, however, is related to *who* attributes the award. In the case of *TripAdvisor'*s the authors or voters are, according to them, "millions of travelers." As for Lonely Planet's list, this is signed by the "Lonely Planet team," described as "everyone at Lonely Planet, including our extended family of travellers, bloggers and tweeters," as stated by a "Lonely Planet writer" on "Lonely Planet's Best in Travel: top 10 countries for 2012."[134]

Table 3
Best cities to visit in 2012 according to *TripAdvisor* and Lonely Planet.

***TripAdvisor* 's Best destinations 2012**[135]	**Lonely Planet's Best in Travel: top 10 cities for 2012**[136]
1. Cape Town, South Africa	1. London
2. Sydney, Australia	2. Muscat
3. Machu Picchu, Peru	3. Bengaluru (Bangalore)
4. Paris, France	4. Cádiz
5. Rio de Janeiro, Brazil	5. Stockholm
6. New York City, United States	6. Guimarães
7. Rome, Italy	7. Santiago
8. London, England	8. Hong Kong
9. Barcelona, Spain	9. Orlando
10. Hong Kong, China	10. Darwin

[133] For a more detailed study on the discourse of the "Top ten" lists by Loney Planet, see Figueiredo & Pasquetti 2016.
[134] https://www.lonelyplanet.com/travel-tips-and-articles/lonely-planets-best-in-travel-top-10-countries-for-2012/40625c8c-8a11-5710-a052-1479d277f21d
[135] http://travel.cnn.com/explorations/escape/worlds-best-destination-tripadvisor-awards-731320/
[136] https://www.lonelyplanet.com/travel-tips-and-articles/lonely-planets-best-in-travel-top-10-cities-for-2012/40625c8c-8a11-5710-a052-1479d277f54a

When looking at Lonely Planet's "Best in travel" we might be caught by the names of unusual cities. Where is Muscat? What can one do there? Why is Guimarães and not Lisbon on the list? These questions might arise curiosity to read more about them and, eventually, to buy Lonely Planet's guidebooks.

While the *TripAdvisor*'s list consists of more mainstream destinations, Lonely Planet's list retains some of the company's characteristics from the time of their founders, Tony and Maureen Wheeler. That is the case of describing unusual destinations, as in their guidebooks and in the first edition of their *Travel with Children* (1985, as seen in Section 3.2). Nonetheless, the fact that more popular destinations like London, Hong Kong, and Orlando were listed on Lonely Planet's "Best in Travel 2012" also shows the company's will to cope with a more common ground mindset, as suggested by Kohnstamm (2008, mentioned in Section 3.1.3).

There are many controversies about the most visited cities in the world in 2012. Even so, *The World Tourism Organization* (UNWTO)[137] and *Euromonitor* (a private international company that creates and analysis data about market), [138] agree that Hong Kong was the most visited, while London, New York, and Paris are also among their top ten lists.

According to a research by *Hoteis.com* published at *Revista Exame* in March, 2014,[139] these cities most visited by Brazilians were 1) Orlando; 2) New York; 3) Miami Beach; 4) Buenos Aires; 5) Las Vegas; 6) Paris; 7) London; 8) Santiago; 9) Los Angeles; 10) Lake Buena Vista (where The Walt Disney Company is located); 11) Rome. Recent research includes to the list Lisbon, Madrid, and Barcelona (although numbers may have changed after the terrorist attacks of 2016 and 2017 in Europe).[140] In 2015, the Brazilian Government confirmed that the USA was the favorite destinations chosen by Brazilians.[141]

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[137] http://cf.cdn.unwto.org/sites/all/files/pdf/am6_city_platma.pdf. This list does not include domestic travels, but they can be checked on the same page of this document.

[138] http://blog.euromonitor.com/2014/01/euromonitor-internationals-top-city-destinations-ranking.html

[139] http://exame.abril.com.br/estilo-de-vida/os-destinos-brasileiros-mais-visitados-pelos-estrangeiros/ This research is based on an analyses of hotel occupation.

[140] https://viagemeturismo.abril.com.br/materias/veja-os-12-destinos-internacionais-mais-procurados-por-brasileiros-para-julho/

[141] http://www.brasil.gov.br/turismo/2015/06/eua-sao-o-destino-favorito-de-turistas-brasileiros

4.4.1 Reception of the *Not-for-Parents* books

When investigating the reception of the *Not-for-Parents* books in Brazil, it is worth noting that costumer evaluations on Brazilian online bookshops are not abundant.[142] At *Globo Livros'* web shop, for instance, there is not even a space for costumer evaluation.[143] Is not *Globo* interested in interacting directly with its clients?

Most of Brazilian reviews found online about the *Not-for-Parents* series are posted on travel blogs, written by people who state they have received the books from Lonely Planet or *Editora Globo* itself. They all comment positively on the *Proibido para adultos* series, arguing that "the books are not exclusively to children"; "they are different from traditional travel guides"; "they encourage travel"; "they have a nice layout, beautiful colors and images". Some of these bloggers' remarks are reproduced below

> *My daughters are still too small to enjoy the books, but I caught my mother Reading and commenting on the curious facts of Rome (...)* (my translation)[144]
>
> *This is not a guide, and it is nonlinear. Not-for-Parents is a story that "probably not even adults ever heard about.* (my translation)[145]
>
> *(...) they incite a desire to get to know these cities and different cultures, fostering the imagination and instincts of young travelers.* (my translation)[146]

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[142] One costumer review from 2015 about the Paris volume states that it would be good if there were other books besides London, Paris, Rome and New York https://www.amazon.com.br/Paris-Proibido-Para-Adultos-Lamprell/dp/8525050814/ref=sr_1_1?s=books&ie=UTF8&qid=1504352773&sr=1-1&keywords=Proibido+Para+Adulto+paris

[143] http://globolivros.globo.com/livros/paris-proibido-para-adultos

[144] *Minhas filhas ainda são pequenas para curti-los, mas peguei minha mãe lendo e comentando as curiosidades sobre Roma (...)* http://www.ajanelalaranja.com/2012/05/lonely-planet-proibido-para-adultos.html. Blog post from May 31, 2012. The blog includes tips on traveling with kids

[145] *Não é um guia, tampouco é linear: Proibido Para Adultos é uma história que "provavelmente nem os adultos ouviram falar.* http://www.rodei.com.br/2012/06/01/proibido-para-adultos-lonely-planet/ June 1, 2012

[146] *(...) provocando o desejo de conhecer essas cidades e culturas diversas e despertando a imaginação e o instinto do pequeno viajante*

After 2012, however, comments become scarcer as the books start to get outdated. Their prices from 2012 to 2016 have gone off (from 35.00 Brazilian *Reais* to less than 30, or used books for 10 *Reais*). The book series has gained from 4 to 5 stars from its costumers at the Amazon website. By the end of March 2016, on the Spanish Amazon website, there were eleven reviews about the *London* book, eleven reviews about *Paris*, three about *Rome* and three about *New York*. The positive comments here are similar to the ones in Portuguese: "the books stimulate young travelers"; "they are not strict guidebooks"; "parents liked reading them (or bought them to read themselves)." Unlike in Portuguese, however, negative comments are found in Spanish about the *London* and *Paris* books, respectively.

> (…) *insistencia sobre algo preocupante sobre lo más gore hecho sangriento (Jack el destripador y otras brutalidades)*
>
> *Es complicado de leer. Mi hija de 8 años no lo entendía. No hablaba de cosas realmente interesantes, por ejemplo, habla del* movimiento punk o punky, *y eso y otras muchas cosas mas no les interesa a un niño.*
>
> *no es lo que anuncia. Más que una guía para críos de la ciudad (algo a lo que ni se parece) se trata de una colección de anécdotas relacionadas con el país, Francia, y su Historia.*

In English, an example of negative comment by a costumer about the book *Rome* is that is presents "sensationalized things rather than real history and culture".[147]

It seems important to recall that the excerpts of readers' comments shown above most probably express adults' views. Perhaps it would be fruitful to include young readers' opinions about their reading experiences with the series, and the implications of their outcomes to teaching and visual literacy (in that sense, Evelyn Arzipe and Morag

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http://viajandocompimpolhos.com/2012/10/22/proibido-para-adultos-a-colecao-da-lonely-planet-para-pequenos-viajantes-curiosos-e-atencao-sorteio/
October, 22, 2012

[147] https://www.goodreads.com/book/show/12702083-not-for-parents-rome?from_search=true

Styes' 2003 book *Children Reading Pictures - Interpreting Visual Texts* could be used as a guide). However, it would take a new research to present a significant study about children's responses to these books.

Considering the difficulties in dealing with reception, perhaps I should mention here a personal experience with children's responses to the *Not-for-Parents* series. While teaching English classes in a small school in Florianópolis, Brazil, I asked a small group of male students aged 10 and 11 to handle some of them in their English versions, and to find words they could recognize. The students were very excited about the images and the names of the animals, skipping other parts of the books to find more about the matter. In another class, teenagers of around 14 years old were asked if they liked the books, explaining why they liked them or not. These students showed very little interest in the books at first, but after some minutes of boredom they seemed interested in handling them, and were caught up by their funny aspect. Still, they reported the books were "not very interesting" and "too polluted". Would the students be more interested in the books if they had visited (or were planning to visit) the cities?

5. MICRO-LEVEL ANALYSIS: DETAILED COMPARISONS

In previous chapters, I have presented the key terms and theoretical framework of this study and sketched a panorama of the context of the production and reception of the *Not-for-parents* series worldwide. The main focus was on the Brazilian book market between the years 2010 and 2016, but I also kept an eye on some travel tendencies during this period. The present chapter moves on to describe micro-level aspects of the *Not-for-Parents* series in translation. Therefore, the chapter is dedicated to analyzing visual and verbal aspects of this book series and in its original and translated volumes. Following the method proposed in Section 2.3, the next step is a zoom in the books. This is done through a detailed comparison between different volumes of the *City series*.

As Lambert and Van Gorp (1989/2006) suggest, "macro-structural data should lead to hypotheses about micro-structural strategies" which includes the observation of "shifts on phonic, graphic, micro-syntactic, lexico-semantic, stylistic, elocutionary and modal levels (p. 46)." Based on this framework, the micro-structural elements studied here are **omissions, additions** and **alterations**; **proper names**; **culture-specific elements**; **literary structure**; **vocabulary**; **modality**; **stylistic features**; and **language variety** (sociolect and register). These elements will be examined in the different sections of this chapter, staring by the book covers (5.1); their copyright pages (which includes an overview about the series' translators, copy editors and illustrator, 5.2); hybridity issues, a study of characters, literary structure, and visual elements such as the use of photographs, typography and colors; 5.3) culture-specific references such as toponyms, names of foods, proper names and language variety (5.4); and other vocabulary and grammatical issues (adjectives, rhyme, and rhythm, 5.4). The last section of this chapter (5.5) presents a theoretical interlude that points at the visual constraints in the series in comparison to the translation of websites.

We have seen as preliminary data (Section 1.2, in the Introduction) that The British National Bibliography describes the *Not-for-Parents City series* as "lively stories and a blend of photos, illustrations, cartoons and quirky graphics." Chapter 2 has shown that the materiality that surrounds words, i.e, "the visual" or the "paratexts"

in children's books deserve special attention.[148] Besides these visual aspects, the books present features that are typical of the guidebook genre. "Tourist texts," as Duran Muñoz (2011) puts it, are filled with positive adjectives, superlatives, keywords that comply with the tourist's expectation about holidaying (such as "adventure," "imagination" and "scape"), foreign words and cultural references, humor and other techniques that help attract potential tourists (p. 34). The use of imperative mood and nominalization (use of the pronoun "you") are common syntactic features of the tourism discourse (p. 35). Of all these elements, positive adjectives, superlatives, foreign words / cultural references, and humor seem to be more recurrent in the research data and are thus given more attention. The use of the pronoun "you" is also observed in the section about the characters of the series (5.3.4).

Although this chapter proposes an observation of specific visual and verbal elements separately, it seems important to stress that they are part of the whole compositions. Furthermore, the manipulation of images in translated texts has symbolic, political, cultural and social implications (Yuste Frías, 2011, p. 277). As the interplay of visual and verbal (and also tactile) elements should be observed altogether (as Klaus Kaindl, 2012, puts it "meaning is always multisemiotic" p. 257), for the sake of a closer observation, at specific points I focus on one or another aspect.

5.1 First contact: book covers and marketing concerns

5.1.1 Book covers and layouts

Covers represent the first contact with a book; it is a space for marketing concerns (Van der Linden, 2011, p. 57). In terms of visual elements in the *Not-for-Parents* series, it is on the covers, flaps, and copyright pages that major omissions, additions, and alterations can be verified when comparing translated volumes. These changes are not so explicit as in the translations of *The Travel Book*, though (Section 3.2.3).

[148] Paratexts are understood as the "particular sets of verbal and iconic units, iconotextual entities or material productions, that surrounds, wraps, accompanies, extends, introduces and presents the translated text" (Yuste Frías, 2012).

We have also seen how the Lonely Planet travel books for children differ visually from adult guidebooks, which most traditionally display a double column layout inspired by the *Reader's Digest* magazine. In the *Not-for-Parents* series, images of shops, foods, maps, famous movie scenes, famous people, and artworks from each city are combined in a hybrid composition that resembles comic book layouts. *Layout* can be defined as the way in which the parts of the books are arranged. It shows the materiality of the publication and its coherence as a whole object (Van der Linden, 2011, p. 57).

At first glance, all editions of the *Not-for-Parents City series* in different languages are similar, that is, they have the same layout. The books are smaller than a regular size magazine and thicker than most printed travel guides (they might fit well into a child's or adult's backpack). Each of the volumes in the series has ninety-six colorful pages full of paintings, photographs, drawings, and multiple short texts. Their glossy paper stands out when compared to the opaque paper of other Lonely Planet regular guidebooks. Since every set of two pages presents a new, independent topic, the narrative path explored by the reader can be non-linear, as we will explain below in Section 5.3 about sequence and literary structure of the books.

One of the covers of the books in English had different typefaces, type size, and background color, but these books are out of stock, and all translations were based on another edition of the series. The books in translation look similar to each other and to their original version. Below we see two translations of *Not-for-Parents: London – Everything you ever wanted to know,* one in Portuguese and the other in Spanish.

Figure 18. *Proibido para adultos. Londres: tudo o que você sempre quis saber (*2012) and *Mi Primera Lonely Planet. Londres: Grandes Secretos para pequenos viajeros* (2012)

As a tactile feature, it is worth noting that the covers of the English and Spanish books are embossed, while the Portuguese, French and German versions are not. The book flaps announce different volumes in the series, and this is where the paratexts differ greatly in translation. The 2011 book flaps in English announces the four books of the *City series* plus *The Travel Book*. The 2014 German book shows three books of the series on its first flap and twelve others on its second flap. The 2012 books in Spanish and Portuguese show three other books of the *City series* on the second flap while the 2012 edition of the book in French presents six books of the series at the same location.

Book design requires expertise and, as Douglas Martin (2011) states, it "is a behind the scene activity," involving many complexities besides the design, such as sales organization (p. 456). We describe the editorial and production team of the series after the next section, which is about a specific visual component.

5.1.2 Remarks on the companies' logos

On observing the covers of the different translated books, we can note that one of the few differences in them (apart from the written texts) is the presence of the companies' logos. Usually the logo of the co-editor is placed somewhere on the cover (although this does not happen on the cover of the other volumes, as explained below.).

Interestingly enough, the symbols of some of the publishing houses, like the Spanish *Planeta* and Brazilian *Editora Globo*, located at the bottom left of the covers, have circular forms. Lonely Planet's logo itself also has a circle in it, which connects the two words of the company's name. According to authors who work with the multimodality approach, circles are "self-contained in themselves" (Stenglin and Iedema, 2001, p. 201) and are "generally associated with organic and natural order" (Kress and Van Leeuwen, 2006, p. 55). Together with the words "planeta" and "globo," these images reinforce an idea of totality (also present through words in the series' secondary title "Everything you ever wanted to know"), revealing, perhaps, the aim of the producers of reaching a global audience.

Figure 19. The logos of Lonely Planet and its co-editors *geoPlaneta* and *Globo*.

Circular forms are also found inside the books at the end of each chapter, in the images of magnifying glasses. Inside of them, it says "want more?" (in Portuguese "Quer mais?" and in Spanish "Más info"). Next to these magnifying glasses, there is some more information

about the topic of the chapter or the suggestion of a website for further research. In the Portuguese versions, these websites are kept in their original versions, but next to them, in parenthesis, it is explained that they are in English. The repetition of circular forms creates a kind of visual cohesion[149] in the books.

Figure 20. A magnifying glass is placed at the end of each chapter to signal where readers can find further information. *Proibido para adultos. Paris: tudo o que você sempre quis* saber (2012, p. 59).

In Italian, the publishing house logo, located at the bottom left of the cover, is a black figure of a man running. His body forms the letter G and he holds the letters *Giralangolo*, the name of *EDT* children's imprint. In Dutch, the word *Lannoo* is placed inside the magnifying glass below the title. In German, the logo of *National Geographic* is at the top left of the cover and it shows the renowned square symbol of the company besides its name. The German edition is the only one that shows slight changes in the placement of the illustrations on the covers of the books. It seems that the illustrations were manipulated to better fit in the company's logo. Also, the book spine of the German volumes differs from other translated books in terms of color and positioning.

In the Slovenian, French, Russian, Romanian, Finnish, and Danish versions there are no logos of co-editors on the book covers. In addition, the 2014 French edition of *Not-for-Parents: London* shows the inside of the magnifying glass in pink, rather than red, as in other editions. In the Turkish books, *NTV*'s logo, also displaying a circle, is shown at the top left, like that of the *Deutschland National Geographic*. In the Turkish versions, however, the logo was placed in a sort of a papyrus (like Lonely Planet's logo) in front of the images. As a consequence, in this translated volume the figure of a guitar player is cut, and his legs are hanging without a body, as shown below.

[149] Or "semiotic cohesion" as used by Comitre Narváez and Valverde Zambrana's (2014).

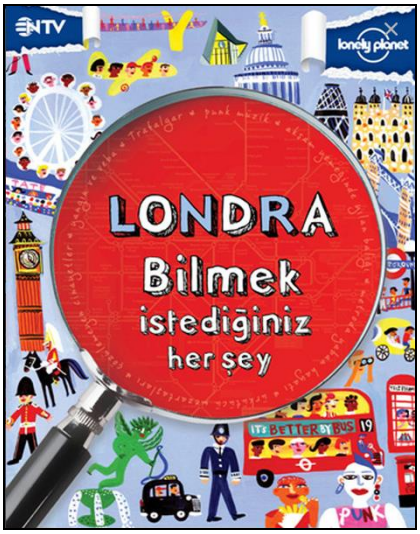

Figure 21. *Londra: Bilmek Istediginiz Her Sey* (2013).

Figure 22. A zoom on the logo of the Turkish co-editor.

5.2 Examining the copyright pages

The copyright pages, which displays information about each edition, also bring up examples of changes in paratexts. They provide information on the team of producers who sign each translated *Not-for-Parents* volume. In English, the 1st editions (which date from August 2011) state

> "Conceived by Weldon Owen in Partnership with Lonely Planet. Produced by Weldon Owen"
> Copyright ©Weldon Owen Pty Ltd 2011

If we look at the *London* book's copyright page in different languages, for instance, we can note that one of these changes occurs with respect to the credits for the co-edition. In German, instead of a list of names of individual producers, there are references to the local publishers (*National Geographic London*) and institutional producers (*Bintang Buchservice GmbH*). In the 2nd edition of 2013 in French, the copyrights belong to both Weldon Owen and Lonely Planet.

Figure 23. *Interdit aux Parents: Londres* copyright page.

In all languages mentioned, the books are printed in China. As stated in Chapter 3, on the copyright pages there is a list of names of the people responsible for this co-edition under WELDON OWEN PTY LTD (Proprietary Limited).[150] The list in English is reproduced below.

[150] A form of privately held company in Australia and South Africa, in this case limited under the Australian Corporation Act.

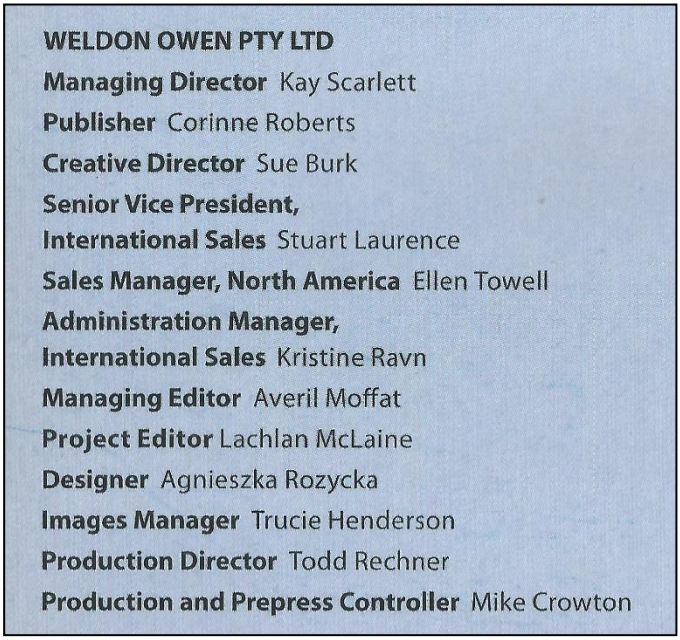

Figure 24. A zoom on the *Not- for-Parents: London*, copyright page.

In both the French and Brazilian Portuguese versions, the roles of "Senior Vice President, International Sales," "Sales Manager, North America" and "Administration Manager, International Sales" are deleted, while the other roles are kept and translated. In the French edition, five more agents are indicated, including local editors and the translator, Christine Bouard-Schwartz. In Spanish, the list of agents from the original version in English is not present. The copyrights of the Spanish books belong to *Editorial Planeta*, to the translator of the Spanish version and to Weldon Owen (in this sequence). In Brazilian Portuguese, seven more agents (or roles) are added to the list, including the translator and the copy editor (in Portuguese, "revisão").

These specific changes in the copyright page point to two aspects: a) a large list of producers with different specific roles for each translated book; and b) changes in the copyright agreements according to co-editors' policies. If compared to other children's literature titles, the large list of names and roles of agents shows that this co-edition involves a lot more people than the regular author, illustrator, and editors team. In contrast to the adult guidebooks by Lonely Planet, there

is no mention of the company's founders (moreover, in most guidebooks for adults, the name of the author has a special space in their last pages, and a short bio is placed next to each author's picture).

5.2.1 A word about copyrights

With regard to the content published in the *Not-for-Parents* books, the producers state that not all information they publish is necessarily accurate.

> Although Weldon Owen and Lonely Planet have taken all reasonable care in gathering information for this title, we make no warranty about its accuracy or completeness and, to the maximum extent permitted, disclaim all liability. Wherever possible, we will endeavor to correct any errors of fact at reprint.

In its translation into Spanish, this disclaimer includes the author, the translator and the imprint *GeoPlaneta*, its authors and translators (as translators are also credited with copyrights).

> Aunque Lonely Planet, geoPlaneta y sus autores y traductores procuran que la información sea lo más precisa posible, no garantizan la exactitud de los contenidos de este libro, ni aceptan responsabilidad por perdida, daño físico o contratiempo que pudiera sufrir cualquier persona que lo utilice.

In Portuguese, French, and German this disclaimer includes Lonely Planet and its authors ("os autores e a Lonely Planet," "les auteurs et Lonely Planet" and "die Autoren und Lonely Planet," respectively), but not translators.

5.2.2 Brazilian translators and copy editors

This section focuses on two specific agents among the many that are listed in the *Not-for-Parents* series, namely translators and copy editor (*proofreader* or, in Portuguese, "revisor"). It is out of the scope of this study to investigate all translators of the series or to focus exclusively on their point of view regarding this specific series, but their works deserve some observations (Lambert and Van Gorp (1985/2006, p. 44). As mentioned previously (Chapter 4), I had planned to do interviews with the translators and editors of the Brazilian Portuguese editions, but I have not received any feedback from *Editora Globo* - although the editor Camila Saraiva and translator Cynthia Costa were very kind in helping me try. Fortunately, at least in the case of the Brazilian translators, there are some interviews and other information regarding their work available in books and online.

The four Brazilian volumes of the *City series* of *Not-for-Parents* books, *Proibido para adultos*, were translated by Rosemarie Ziegelmaier (*Londres*), Regina Alfarano (*Roma*) and Cynthia Costa (*Paris* and *Nova York*). Ziegelmaier has translated other publications in the area of tourism, such as the *Frommer*'s, *Rough Guide* and *Publifolha*'s guidebooks. Apart from tourism and children's literature, she also translates texts on other subjects.

Regina Alfarano works with translation and interpretation in the areas of medicine, arts, and literature. She holds a post-doctoral degree, takes part in translators associations and has worked as a university professor at institutions such as *University of São Paulo* (USP) and the *New York State University*. In *Conversas com tradutores: balanços e perspectivas da tradução* (2003), Alfarano defends that a translator in Brazil must study the history, culture, and literature of both source and target cultures, as well as have some knowledge on philosophy, semiotics and other important subjects that enhance the intellectual exercise (p. 37, my translation).

Cynthia Beatrice Costa is also an experienced translator. She obtained her PhD degree from PGET/UFSC. In a 2014 interview with Patrícia Costa and Germana Pereira, Costa talks about the main challenges of her career as a translator and scholar. Costa argues that guidebooks have a clever, well thought out and very informative style (p. 218). She remarks that glossaries are extremely useful for translating texts on tourism and gastronomy (p. 218). When translating texts about tourism, Costa uses a glossary of adjectives, "so that landscape, for

instance, can be 'picturesque,' 'exuberant,' 'cozy,' and not only 'beautiful'" (p. 18, my translation). Her aim is to "keep the evolving tone of the source text," she states (p. 18, my translation). Costa double-checks her information at official websites as well as online atlases, and alerts that the quantity of text to be translated in the areas of tourism and gastronomy are usually "astronomic," so translators must organize their working time (p. 18). Costa has translated many children's titles, such as Lewis Carrol's *Through the Looking-Glass and What Alice Found There*, edited by her own publishing house, *Poetisa* in 2015.[151]

It is important to note that the decisions taken regarding the final versions of the texts also received the contribution of revisors and other "agents of translation." The copy editors of the *Not-for-Parents* series were Hendel Vieira, Erika Nakahata, and Ana Maria Barbosa. Vieira has a Master's degree in Literature and works as a proofreader for large publishing houses such as *Companhia da Letras* and *Editora Globo*. Nakahata is a proofreader of several children's and young adults' best sellers, and Barbosa has edited several books for *Editora Globo*. The team of Brazilian translators and proofreaders demonstrates that *Editora Globo* is careful to deliver this type of work to renowned people in these areas.

5.2.3 Illustrators and illustrations

The illustrations on the cover, back cover (and sometimes on the flaps) of the *Not-for-Parents* volumes are signed by Chris Corr, a British artist and book illustrator.[152] According to his profile at *Illustration Ltd*., an international illustration and animation agency, Corr works "in gouaches, painting on Italian and Indian handmade papers as though he's using a pen." [153] Corr has worked for other large companies such as *Qantas Airways*, the *Royal Mail*, besides the *BBC* (examples are given in Section 6.3).

On the cover of the *Not-for-Parents* books, Corr's paintings are placed around the magnifying glass that holds the title of the series. His illustrations depict landmarks, people, animals, and other cultural elements of the cities, countries, and continents portrayed. Nonetheless,

[151] I am extremely grateful to Cynthia Costa for our meetings and chats.
[152] *The Travel Book* and other volumes of the series. *The Travel Book* presents only images from stock agencies.
[153] http://www.illustrationweb.us/artists/ChristopherCorr/view

as readers leaf through the book pages, they do not see Corr's illustrations on them. Instead, inside the books (as can be observed from some excerpts reproduced here), the illustrations are an assemblage of photographs and graphic art.[154] These illustrations are credited to various stock image agencies, such as *clipartof.com*, *Getty Images*, *The Bridgeman Art Library* (for reproductions of works of art), and *Digital Stock*. The use of images from stock agencies on most of the pages differentiates the *Not-for-Parents* series from authorial books where there is more emphasis on artistic illustration. The books inside pages, developed by Weldon Owen's Managing Editor, Project Editor, Designer and Images Manager (though we do not know the exact role of each agent), displays verbal and visual elements amidst colorful frames, as it can be seen, for instance, in Figures 24 to 27.

In Chapter 3, saw that the design of the book covers represented a difficult task for Lonely Planet. After the company internationalized its designers, writers, and editors during the 1980s (and with the experience they had gained in the United States), they seemed to be more prepared to release competitive guidebooks. When multinational corporations like Weldon Owen joined the group around 2010, Lonely Planet ventured into the design of children's products. While Weldon Owen claims that their books are "visually splendid, mind-expanding" and that they nurture "a wide range of readers' passions…,"[155] some illustrators criticize the kind of computerized make ups used in children's books.

According to Brazilian graphic designer Renato Alarcão in *O que é qualidade em ilustração no livro infantil e juvenile?* (backtranslated as "What is quality in the illustration of children's books?" in Oliveira, 2008)

> In the absence of technical ability, the computer can be used as a simulator of cosmetic effects ready to embellish images that are shallow in content. This is a criticism directed toward a certain visual tendency of the present day, when illustrations are created merely from the accumulation and superposition of graphic

[154] Exceptions are the first pages of each volume (where there is a map of countries), and the flaps of the French volumes.

[155] http://www.weldonowen.com/who-we-are, retrieved on December, 2016

> elements (…) which is made easier by the infinite resources of this new tool. (my translation)[156]

This superposition of graphic elements with a "cosmetic effect" can be well applied to the *Not-for*-Parents series. What Alarcão does not mention in the above quotation is that computer graphics probably make design faster and more profitable for large corporations.

5.3 Hybrid compositions

In Chapter 2 we saw that children's literature is integrated into a multimedia world (Rosen, 1996, p. 5230) and that mostly through movies and television, it has helped shape ways of reading that are strongly based on visual elements (Coelho, 1987, p. 28). Intertextual (and intervisual) references are recurrent in the *Not-for-Parents* books, but some of them are not reproduced in translation. This is the case, for instance, of the name of the chapter "Top of the Pops" (p. 86) in the London book, which makes reference to a British music television show produced by BBC. The chapter shows famous British bands from each decade since the 60s. In both translations to Portuguese "Som em alta" (backtranslated as "High volume music") and to Spanish "Lo major del pop" (backtranslated as "The greatest in pop"), this reference to the British TV show is lost.

References to other movies and television programs, however, receive a different approach in translations. The chapter in the *New York* book called "Sesame Street" has pictures of the characters of the TV show, which is translated into Portuguese as "Vila Sésamo" and into Spanish as "Barrio Sésamo." This choice follows the names by which the program is known in these specific linguistic cultures.

Perhaps the hybridity that is proposed by the institutional partners of the *Not-for-Parents* series is more aligned with a "privileged middle-class cosmopolitanism," an expression coined by Sherry Simon (2011, p. 52). Simon defends that the type of hybridity studied in Translation Studies involves "plurilingualism," notions of

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[156] In Portuguese "O computador pode ser usado como um simulador de efeitos cosméticos pronto para embelezar imagens rasas de conteúdo. Esta é uma crítica direta à uma certa tendência visual dos dias de hoje onde ilustrações são criadas meramente a partir do o acúmulo e sobreposição de elementos gráficos (...) facilitados pelos infinitos recursos da nova ferramenta".

"transculturalism," and "transtextualization," and that this is a highly abstract notion (pp. 49-50). Hybridity, then, is related to post-colonial and cultural studies due to the cultural and linguistic mixing it implies. In this case study, the references presented may make more sense to children and adults who already have an idea about specific cultural products and other cosmopolitan aspects of cities. Although hybridism in the series is most evidenced in the layout and image mixing it also becomes explicit through the use of iconotexts and loan words (as Sections 5.3.4 and 5.4 explore). Furthermore, the variety of people, animals, and puppets that work as characters also points to the hybridity of cultures to be encountered

5.3.1 Characters as mediators between readers and the cities

On page 4 of each of the *City series* books, readers meet local characters who speak directly to them by using the pronoun "you." On page 5, all volumes of the series show an introductory text staring that starts with "This is not a guidebook. And it's definitely *Not-for-Parents*. It is the real inside story of one of the world's most famous cities…" The text continues by providing a preview of what will be found in each volume. These opening texts end with the same sentence "this book shows you a New York (Rome, London or Paris) your parents probably don't even know about."

The first characters in the *Rome*, *London*, and *Paris* books address readers visually through their gazes (in the words of Kress and van Leeuwen, 2006, a "demand" for the viewers' interaction in an imaginary relation, p. 118). These characters are depicted on the left page inside a papyrus roll (a visual element that is also seen on the cover of the books as the framework for Lonely Planet's logo). These characters are Napoleon, the Statue of Liberty, a Beefeater (the guards at the Tower of London) and a Roman legionary. They are speaking to readers through a speech bubble, as reproduced below in the images of the original versions.

Their gazes match the use of the pronoun "you" and the possessive determiner "your parents." This observation points to the asymmetries in the relationship between adults and children, suggesting authors and readers have something secret to share. Below we can see page 4 of the books in English, and on the next table, their verbal elements translated into Spanish and Portuguese.

Figure 25. *Not-for-Parents: Paris* (2011, p. 4).

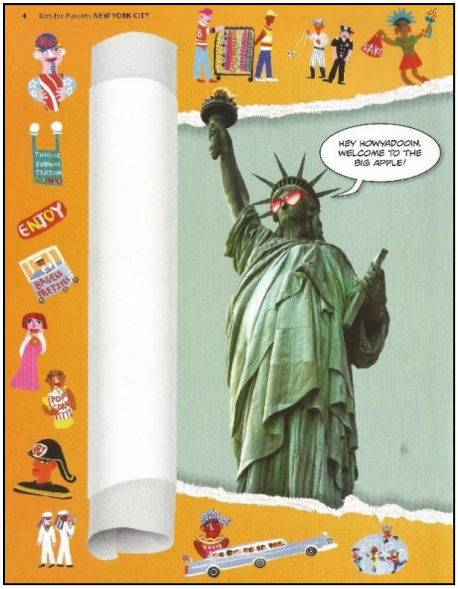

Figure 26. *Not-for-Parents: New York* (2011, p. 4).

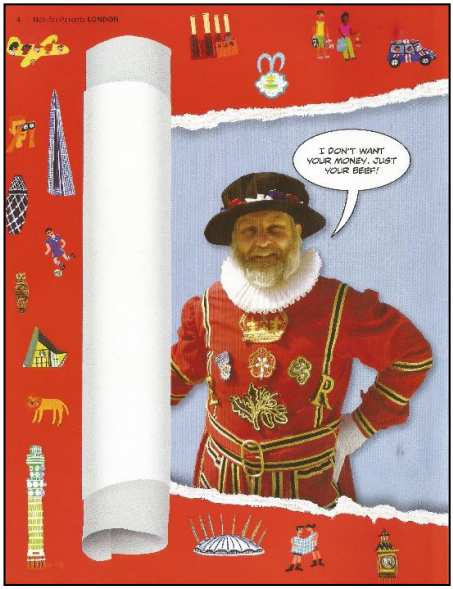

Figure 27. *Not-for-Parents: London* (2011, p. 4).

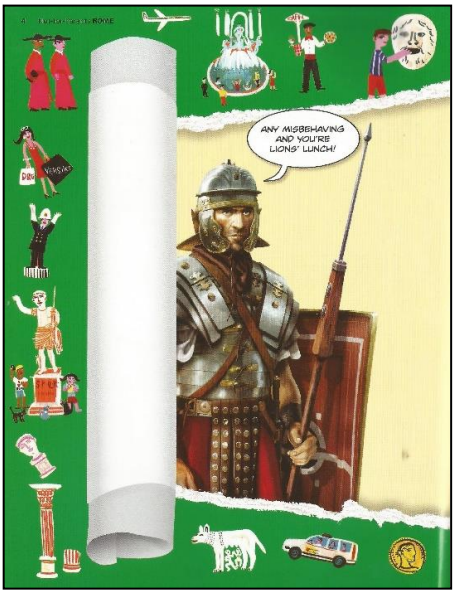

Figure 28. *Not-for-Parents: Rome* (2011, p. 4).

Table 4
Speech bubbles in English, Spanish and Portuguese.

	Source text English	Target text Spanish	Target text Portuguese
Paris	"THEY NEEDED ME. I BROUGHT ORDER OUT OF CHAOS"	"ME NECESITABAN. YO PUSE ORDEN EN EL CAOS."	"ELES PRECISAVAM DE MIM. EU TROUXE ORDEM PARA O CAOS."
New York	"HEY HOWYADOOIN, WELCOME TO THE BIG APPLE!"	"¡HOLA! ¡BIENVENIDO A LA GRAN MANZANA!"	"OLÁ, HOW ARE YOU? BEM-VINDOS À BIG APPLE!"
Rome	"ANY MISBEHAVING AND YOU'RE LIONS' LUNCH!"	"EL QUE SE PORTE MAL SERÁ LA CENA DE LOS LEONES!"	"SE NÃO SE COMPORTAR, VAI VIRAR ALMOÇO DE LEÃO!"
London	"I DON'T WANT YOUR MONEY. JUST YOUR BEEF!"	"ATRÉVETE A CONOCER UN LONDRES DIFERENTE!"	"NÃO QUEREMOS SEU DINHEIRO, SÓ A SUA CARNE!"

In the *Paris* book, Napoleon says that the French people lived in chaos before him. Here, in opposition to "me," French are described as "they," the ones to be observed in the books. The translations of Napoleon's speech into Spanish and Portuguese are close to the source text. In contrast, the speech of the statue of liberty ("Hey howyadooin? Welcome to the Big Apple!") shows an informal and challenging use of oral language in English. While in the Spanish version "Hey howyadooin?" becomes simply "¡Hola!" and "Big Apple" is translated literally as "Gran Manzana," the Portuguese version adapts "howyadooin?" into a more standard form ("How are you?"), keeping the expression in English. It also keeps the foreign name "Big Apple" in the original, recreating a language mixing that is typical of guidebooks, which supposedly recreates (or prepares to) traveling experiences.

The Roman legionary in the *Rome* book is saying that "Any misbehaving and you're lions' lunch!" In Spanish, instead of "lunch", it says that readers who misbehave will become the lion's "dinner". This could be because the word "cena" (dinner") is smaller than "almuerzo" (lunch) and thus easier to fit into a speech bubble. As for the London's Beefeater, the text in Spanish shows a change in the content of the text

"I don't want your money. Just your beef!" The solution chosen for the Spanish version can be backtranslated as "Dare to meet a different London." The character of the Beefeater is repeated in the chapter "Tower of Torture" (p. 72), where it is explained that this nickname was given because these guards received beef instead of money as payment.

The *Not-for*-Parents books also present a myriad of other characters. These characters are people in paintings, drawings and photographs (occasionally statues) who are "animated" through speech and thought bubbles. They are hardly ever repeated in different parts of the book (the Beefeaters being one of the exceptions). As each chapter is about a new subject, the characters also change.

In Portuguese, the pronoun "você" ("you") to address the reader is implicit in the speech reproduced above through the conjugation of the verb "vai" (in the *Roma* book, backtranslated as "is going to be") and the pronoun "sua" (or "your," in the *Londres* book). The word "você" is commonly used in the TV programs by *Rede Globo* to address their spectators, presenters, and soap operas characters. This use of "você" privileges the linguistic features of the Southwest region of Brazil (where the publishing houses and other large companies are concentrated), instead of the pronoun "tu," used in other regions such as the South and Northeast.

5.3.2 Sequence / Literary structure

As we saw above, picturebooks require a specific approach due to their "sequential nature" (a term coined by Nodelman and recalled by Nikolajeva and Scott, p. 18). In the *Not-for-Parents* series, we find a sequence broken into several smaller pieces, as the narrative restarts on a double-page spread, so that one chapter is independent of the other. The number of chapters is the same in all books of the series and their translations. There are forty-six chapters along ninety-six pages.

Like an encyclopedia, the chapters of the series can be read randomly. If readers, for instance, want to know about "Piazza Navona," or the food in Rome, they can go straight to the chapters that describe these items. The sequence of the books is also characterized by a gathering of small chunks of text. Readers can thus follow a left to right sequence, or first read the texts that are on the right or at the bottom of each page. Every small piece of text is self-contained, and though they

form a coherent whole, under the title of each chapter, images, speech bubbles or smaller headings may call readers' attention first.

Figure 29. *Proibido para adultos: Roma* (2012, p. 24).

One of the solutions found to create a visual sequence on each double-page spread was to create "frames" that separate and join images and texts. According to Nikolajeva and Scott (2011), "framing is an extremely powerful visual element of setting," as it adds a sense of time

and place to the narrative (p. 87)[157]. In Figure 30 (the chapter "City of Love"), we can see how different frames (a pink heart, a white line around the pictures, the two black silhouette faces, etc.) highlight particular images and texts, all competing for the attention of the readers. These framings contribute to sustain the colored atmosphere that ties the subjects altogether.

Figure 30. *Not-for-Parents: Paris Everything you ever wanted to know* (2011, pp. 20-21).

The narrative sequence created for these books can be compared to webpages, encyclopedias or other modern reference books, such as those produced by Dorling Kindersley, as further described in Chapter 6. At the end of each chapter of the books in the series, as stated before, there is a suggested internet link or some extra information about the topic of the chapter. In the example below, next to the link "Want more?" suggests extra information about the sculpture *The Kiss* (in Portuguese translated as "*O beijo"*).

[157] In her Phd Dissertation, Sidnéa Nunes Ferreira observes the changes in the framing of advertisements from modern to postmodern times, pointing that ads become "independent" of frame in a specific magazine (2011, p.151).

5.3.3 The use of photographs

> Photography is acquisition in several forms.
> (Sontag, 1973, p. 155)

> (…) while the camera may not lie – or not much, at any rate – those who use it and its images can and do.
> (Kress and van Leeuwen, 2006, p. 154)

Photographs are used in every article published by Lonely Planet – and these photographs nowadays are mostly credited to stock photo agencies. In Chapter 2, we mentioned that photographs are present in adult's guidebooks and on the Lonely Planet website. They express a sense of reality (or "high modality," according to Kress van Leeuwen, 2006, p. 159) and help in the construction of the setting, for they allude to what tourists might see if they travel to each destination. Even the Lonely Planet Kids account on Twitter has one picture for each of the company's posts, showing how dependent these texts are on images and, specifically, on photographs.

In the *Not-for-Parents: New York*, famous places, such as Times Square, Wall Street, Little Italy and Chinatown, are all represented with photographs. Artworks and film scenes are also reproduced through photographs in all volumes of the book series. Sometimes computer drawings interact with photographs, and people in them express themselves through speech bubbles. In the *Not-for-Parents* books, speech bubbles, overdrawing, and frames make the manipulation of images more evident. One can read, for instance, the thoughts of Queen Elizabeth in the excerpt from the *London* book below (p. 30). The picture shows two pins at the top corners, as if the photograph was hanging on a board. The challenge in this excerpt is to reproduce the pun in the thought bubble, making visual and verbal elements interact. Table 5 shows the translation of the Queen's thoughts into Spanish and Portuguese.

Figure 31. An excerpt of *Proibido para adultos: Londres.* (2012, p. 30)

Table 5
Speech bubbles in English, Spanish and Portuguese

Source text English	**Target text Spanish**	**Target text Portuguese**
I hope this balcony holds…	Espero que el balcón aguante…	Espero que este balcão aguente…

In Portuguese, the word "balcony" is usually translated as "sacada," but in this case, the image also supports the translation of "balcony" as a "counter" ("balcão"). An extra element of humor depicted by the horizontal picture of the balcony is the fact that some of the royals are looking upwards or talking with each other as if they were not prepared for the click.

5.3.4 Typographical features

Each edition of the *Not-for-Parents* series presents a variety of typographical elements. The letter forms vary in the cover title, speech bubbles, chapter headings, and in the diverse "iconotexts" or, in Yuste Frías (2011) words, "entidades iconotextuales" (p. 1). A reproduction of one of Andy Warhol's *Campbell Soup* exposes the reader to five different typefaces; photographs of street signs are present in the *Paris*, *London* and *New York* books; a picture of restaurant menus shows Italian words in the *Rome* book; food carts in the *New York* book display the names of local food items. None of these iconotexts are translated, that is, they present local culture and language in their original spellings and typeface design.

In relation to the layout of the books, while small texts have the same typeface in translation, the headings and chapter titles change according to each volume of the series. In the *Paris* book, as seen in "Snails on the Menu," the typeface used in the title of the chapter may resemble the first sign of the "Métropolitain," as the excerpt below shows.

Figure 30. Mi Primera Lonely Planet: Paris. (2012, p. 58)

Although the *Paris*, *New York* and *Rome* books translated into Portuguese and Spanish do not present changes in the typefaces in relation to the original books, in the *London* book this standardization seems not to apply. The headings inside the *London* books vary in each

translation. Although they are all serif typefaces, they change in terms of size and thickness (boldface). The changes observed in the use of the typefaces enhance the hypothesis that the verbal features (which here include type forms), may have been changed in translation while other visual elements were kept.

According to Carol O'Sullivan (2013) "type must not call attention to itself, but (like translation) it must provide perfect access to the content of the text while itself remaining invisible" (p. 4). O'Sullivan's argument might as well apply to children's literature. Douglas Martin (1996) writes that "the process of becoming literate progressively relegates the mechanics of typography to the subconscious (…)" (p. 457). At the same time, "it is not easy to explain how in typography everything depends on everything else" such as the size of the book, and the length and nature of the text (p. 458). These factors though, must be taken into account by translators and especially by designers.

In relation to the *Not-for-Parents* series, changes of typographical elements were only observed in the translated volumes of the *London* book (although maybe we would need to examine *all books* in the series in all languages in order to make a more precise assertion). Most of all, *what does not change* in relation to type forms may bring us back the fact that these books are co-edited by an international company that has its specific rules for the reproduction and display of their content.

5.3.5 A word about colors

To Kress and van Leeuwen (2002, p. 343 and 2006, p. 227), colors are seen as a *semiotic resource* or a *mode* which can have different meanings according to different contexts. The authors recognize that it is not easy to attempt a systematic understanding of colors. Nonetheless, they try to do so by eliciting the *affordances* carried by colors, which are used according to communicative needs and interests and are divided into *association* ("where we have seen it before") and *distinctive features* (2006, p. 232). Kress and van Leeuwen suggest that these features serve to distinguish meaning potential and that their value can be measured on the following scales: *value* (from maximally light to maximally dark), *saturation* (from the most intensely saturated to the softest), *purity* (from maximum 'purity' to maximum

'hybridity'), *modulation* (from modulated to flat colors) *differentiation* (from monochrome to a maximally varied palette) and *hue* (from blue to red - a warm energetic color) (2002, pp. 355-357; 2006, pp. 232-235). Moreover, if on the one hand the choice of colors is "highly regulated by explicit or implicit rules, or by the authority of experts and role models," in the case of art there is more freedom to produce and interpret them (2006, p. 232).

The complex combination of colors and design is an aspect to be studied with the help of artists, semioticians and designers who have a trained eye for interpreting the effects of colors on viewers. Nonetheless, against the background of the above discussions, some words might be said about the colors used in the *Not-for-Parents* series. The first remark is that computerized editing makes it possible to mix a myriad of different images, including classic artworks, in the same publication, which originates a fusion of pictures and colors in a hybrid collage. With the help of the glossy paper, the colors in these books take on a notable brightness (in contrast to books printed on opaque paper). In Kress and van Leeuwen's terms, the scales of the combination of colors can be classified as highly saturated (or "energetic") presenting a varied palette and exploring maximally light – at least in relation to the covers.

A less theoretical approach can be found in the words of the illustrator Christopher Corr

> Colour is a wonderful language, it speaks to us all. It's so powerful and it can touch our deepest emotions and make us feel so deeply. I love colour. It is so exciting and energising. It can touch your soul and make you laugh or cry, just as wonderful & beautiful music can. I'm still exploring the language of colour and I am really enjoying it.[158]

The illustrator of the cover of the *Not-for-Parents* series uses colors to create emotion and to convey energy (as we can see in Section 6.3). Color association is everywhere in these books: from the reproduction of the London telephone booth, the colorful *Pompidou* building's pipes and ducts, the yellow New York taxis and the brown habits of Italian Capuchin monks. There are also clichés in the use of colors in the examples given so far: the predominance of pink for a

[158] http://www.ibahia.com/detalhe/noticia/entrevista-ilustrador-christopher-corr/

romantic atmosphere in "City of Love" (which matches Chagall's painting on the right); the use of red as an extension of the apple in "Why the Big Apple?;" yellow, red and brown to associate with food in "Snails on the menu;" and different ice-cream colors representing a variety of ice-cream flavors in "Coppa that."

In "As cores na ilustração do livro infantil e juvenil" (backtranslated as "The colors in children's book illustrations") Cristina Biazetto (2008) states that "color is the visual element with the greatest degree of sensuality and emotion in the visual process. No other element attracts with such an intensity as color does" (p. 77, my translation).[159] Biazetto reminds us of John Berger's (2008) statement "the meaning of an image is changed according to what one sees immediately beside it or what comes immediately after it" so that illustrators must be aware of the compositions as a whole when planning illustrations (p. 76).

In translation, the meaning of colors and their names may vary significantly. They can represent obstacles for translators. A close look at the chapter "Paintings that changed everything," in the *Paris* book and the translations to Spanish and Brazilian Portuguese illustrates a problem related to colors as culture-specific references (see Section 5.4). On the top right of the pages, a painter is observing his art piece and expressing his feelings in a speech bubble.

Figure 33. *Not-for-Parents: Paris.* (2011, p. 54)

[159] In Portuguese "A cor é o elemento visual com maior grau de sensualidade e emoção do processo visual. Nenhum outro atrai com tanta intensidade quanto a cor".

In the above excerpts, the expression "feeling blue" in the painter's speech bubble is confirmed by his sad face, and matches the color blue in his canvas. In Portuguese, the text in the speech bubble, "Hoje está tudo azul," contradicts the painter's expression since "tudo azul" in Portuguese is a *fixed expression*[160] with positive connotation, meaning "everything is all right." This specific translation solution causes a mismatch between image and text.

In contrast to Portuguese, it seems that in Spanish the color blue is not related to sadness. So the word "blue" in the translation "Hoy lo veo todo triste y azul" (backtranslated as "today I see all as sad and blue") does not have a specific connotation other than to refer to the color of the painter's canvas. These examples show how colors do not have universal meanings (Yuste Frías, 2011, p. 262). Translators and other agents must be alert to both the significance of colors in each target culture and the interplay between visual and verbal elements, but in such an international project, as layout stays the same, so most of the colors of the books are kept as in the original books.

5.4 Culture-specific references

When talking about "cultural references" (Durán Muñoz, 2011), "culture-specific items" (Franco Aixelá, 1996), "culture-specific references" (Oittinen, 2000), "culture-specific concepts" (Baker, 1992) or even "cultural markers" (Kruger, 2016) in Translation Studies, very often the discussion explores the non-equivalence of these terms (Baker, 1992, p. 21. For a compilation of similar terms in Translation Studies, see Appendix B). Equivalence, "a central concept in translation theory," gives rise to great controversy (Baker & Saldanha, 2009, p. 96), for it is not clear as people use similar terms with different meanings (Pym, 2010, p. 1).

To Lambert and Van Gorp "While, say, the stylistic features of a given translation may be primarily target-oriented, its socio-cultural references may still be drawn from the source text" (1985/2006). This statement indicates that it is possible to read the source text in the target text when looking at (socio) cultural references. Moreover, it seems

[160] According to Baker, fixed expressions, like idioms, are "frozen patterns of language which allow little or no variation in form" (1992, p. 63).

possible to see the translation process as a whole with a micro-structural focus in mind (p. 40).

An example of a discussion on the use of culture-specific references as loan words in children's literature can be found in Oittinen (2008, p. 79). Oittinen illustrates the issue with the example of the Finnish sauna and its problematic translation into English. The word *sauna* is borrowed from Finnish in English (and in other languages including Portuguese) but many readers may not be acquainted with the practice.

One of the most quoted articles about this issue is that of Franco Aixelá's (1996) "Culture-specific items in translation" (p. 52). The author states that the translation of culture-specific items reveals an "unstable balance of power, generating conflicts between exporting (where decisions are taken) culture and receiving culture" (p. 52), a reminder that there is no balance in the imports and exports of culture in translation. For Franco Aixelá, *culture-specific items* are typically seen as a list of names, which includes local institutions, streets, historical figures, place names, personal names, periodicals, works of art, etc. (p. 57). Due to the "dynamic nature of intercultural relationships," though, this perspective should not be restricted to lists (p. 57).

The translation of culture-specific items or references is perhaps the most challenging feature of tourism texts, as these items introduce a foreign culture to readers. In children's literature, food is especially important and "commonly seen as taking the place of sex for younger readers" (O'Sullivan, 2010, p. 3). Examples of culture-specific items or elements are abundant in the *Not-for-Parents* series, as we will see below.

5.4.1 Toponyms, or the names of places

Toponyms can be simply defined as "the name of a place" or "any name derived from a place name".[161] Nonetheless, as Thierry Grass points out in the article "La traduction comme appropriation: le cas des toponyme étrangers" (2006) "Even if the translation of toponyms appears to be simple in a first approach, it can be difficult on a linguistic level as well as on a more general 'cultural' level." Although there is a recommendation by the United Nations to standardize the translation of

[161] https://www.collinsdictionary.com/dictionary/english/toponym

toponyms, as the author explains, historical uses are sometimes in conflict with such standardization (pp. 660-661). Moreover, the difference between exonyms (names given to a place by outsiders, such as "Germany" in English) and endonyms (names attributed by an internal linguistic community, such as "Deutschland") also gives rise to great controversy.

Among the procedures[162] for translating toponyms, Grass mentions *borrowing*, *transliteration*, *transcription*, and translation. The latter is subdivided into *calque* and *adaptation* (pp. 662-663, my translation). Although I use Grass' definitions herein, the examples given belong to the data of this case study.

In the *Not-for-Parents* series, an example of *borrowing* can be found in the name of the city of "Paris" which has the same spelling (i.e., same graphic structure) in Portuguese, Spanish, English, French, German, Turkish, Romanian and Danish.[163] Another example is "Bocca della Verità," the name of the Roman sculpture which is reproduced in the Portuguese, English and Spanish books (Rome, p. 33).

Transliteration, corresponds to the written transcription from one linguistic sign to another and is anchored in the source language. This is the case of the Chinese region "Szechuan," where most of the food sold in New York's Chinatown comes from (p. 36). While to readers of English the name "Szechuan" might seem familiar, to readers of Portuguese, the combination of the consonants "s" and "z" might seem illegible. In this case, the translator (and the editors), could have opted for the transcription "Sichuan," "Sujuão" and "Setsuan" (the three forms are found in *Wikipedia* in Portuguese[164] and "Sichuan" appears in *Google Maps* in Portuguese). Instead, they decided to borrow the name "Szechuan" from English. The Spanish translation also shows the same option, the name "Szechuan" instead of the transcription "Sichuán," as on the Spanish *Wikipedia* page. These choices of copying the English version of a Chinese toponym may reveal the power of English as a *lingua franca*.

In the words of Grass (2006), *transcription* is "an adaptation of the phonetic image to the endogenous graphic form" (p. 663, my

[162] also referred to as "shifts" or "strategies," though the concept depends on the author (see Palumbo, 2009, pp. 104-106). For the sake of this study, however, we consider Grass' set of conceptual tools.

[163] Although it is *Parigi* in Italian, *Parijs* in Dutch, *Pariz* in Slovanian, *Pariisi* in Finnish and *Париж* in Russian.

[164] https://pt.wikipedia.org/wiki/Sichuan together with Google Maps, Wikipedia can be a source of research for toponyms.

translation). In contrast to transliteration, it is anchored in the target language. Examples of transcription can be seen in the toponyms originated from Italian "Colosseo."In relation to this Roman toponym, each language seems to have its own transcription. In English it is "Colosseum," in Spanish "Coliseo" and in Portuguese "Coliseu" (*Not-for-Parents: Rome,* p. 52).

The *translation* of toponyms occurs, according to Grass, due to historic uses based on cultural factors. *Calque* is a literal translation, while *adaptation* is a linguistic appropriation (a graphic representation of the phonetic image of the toponym). We can find an example of *calque* in the Portuguese "Estátua da Liberdade" ("The statue of Liberty") while examples of adaptation can be seen in the word "Londres" (in both Spanish and Portuguese) and in the name "Nova York" (in Portuguese) and "Nueva York" (in Spanish).

"New York City" is known simply as "New York" in many cultures, a name that could confuse a reader from the United States. There is controversy in Portuguese as to whether one should use York with a "Y," as a borrowing, or "Iorque" as a calque (in this case, in Wikipedia one finds "Nova Iorque" while in Google Maps it is translated as "Nova York"). Interestingly, when it comes to the noun "New Yorker," this becomes "Nova Iorquina," with an "I," in Portuguese (p. 30), highlighting the conflicts translators have to deal with regarding an apparently simple term. Perhaps a way to solve this is to follow the newspapers' use of stylebooks (if the company does not have one, as it seems Lonely Planet does not). The stylebook of the Brazilian newspaper *O Estado de São Paulo* advises the use of the word "Nova" in Portuguese for specific cases (such as "Nova Amsterdã," "Nova Caledônia," "Nova Délhi," "Nova Guiné," "Nova Zelândia" and "Nova York"). On the other hand, it recommends the original names in English for other places like" New Hampshire," "New Haven," "New Jersey" and "New Orleans".[165]

These examples might be related to the popularity of these places. As Grass puts it, "The more a foreign toponym has contacts to a given culture, the more it will be translated" and the opposite is also true (p. 660). In this regard, it may not be as difficult to translate New York City from English to Portuguese as it may be, for instance, to translate Florianópolis from Portuguese to English. As we historically have imported more about New York than we have exported about Brazil and this unbalanced relationship is expressed in translation decisions.

[165] http://www.estadao.com.br/manualredacao/esclareca/n

In the case of New York and its nicknames ("The Big Apple" or "Gotham City"), these are carefully explained through texts and images. Page 6 shows a big apple on the top of the Empire State Building and explains that horse races were commonly held in New York and that at the end of the races the horses got apples as prizes. John F. Fitzgerald, a turf racing writer, started to publish a weekly column called "Notes from around the Big Apple" - a name that was also suitable for tourist advertising. In Portuguese, the title of this chapter was translated as "Por que Big Apple" (a literal translation) while in Spanish it became ¿Una Gran Manzana? (backtranslated as "A Big Apple?").

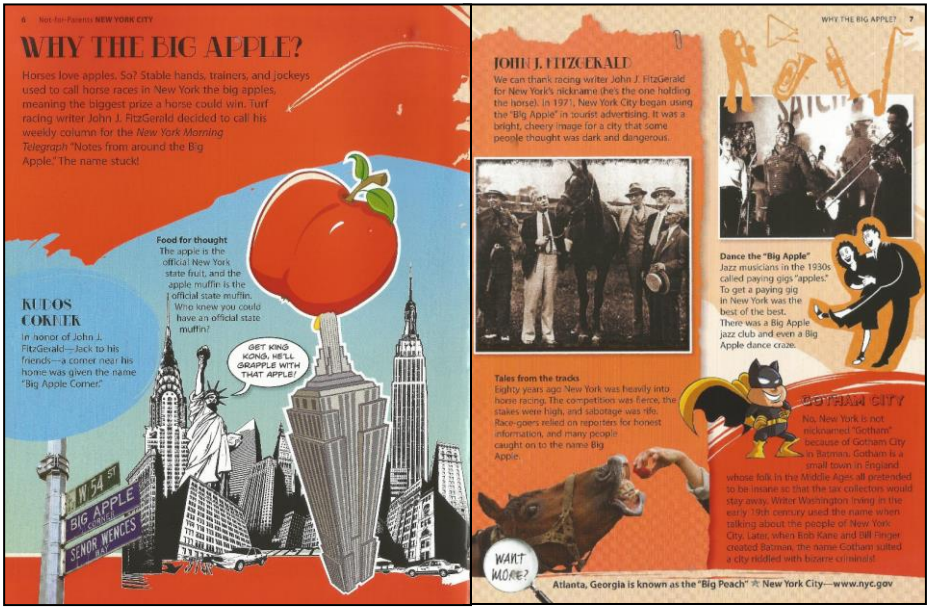

Figure 36. *Not-for-Parents: New York*. (2011, pp. 6-7)

At the bottom left of page 6 there is an example of an iconotextual element in the image of street signs. Street signs are frequent images in the book series. Like other iconotextual elements in the series, they are not translated, reinforcing the language hybridity that these books reproduce. Because they are photographs and because they are kept in their original languages, these elements probably help to build a sense of authenticity in relation to the urban environments being pictured.

5.4.2 Names of food items

Names of food items play a special role in guidebooks and in children's literature in general. On the cover of the *Paris* book, we see a woman eating a croissant. One man is eating a pizza and another is having an expresso on the back cover of the *Rome* book, while a boy looks happy with a huge *gelato* in his hands. On the cover of the *New York* books, we see a girl having a *pretzel* and a boy with an NYC cap eating a bagel. On the back cover of the same book, there are three more people presenting local foods and drinks: one has a hot dog in his hands, another is holding a huge pack of popcorn and the third is drinking a super-sized soda. The cover of the book about *London* portrays a girl eating *chips*.

These images of people eating local foods give readers an idea of the cultural references to be found in the series. Differently from the apple of the Snow White fairy tale, it seems that in this case translators (and other agents) encounter great challenges regarding the translation of names of food items. The rule of the "effect of history" proposed by Grass in relation to toponyms may also apply to food: the more contact these names have with a given culture, the more they are translated. Likewise, the more these names are translated, the more they get in contact with this given culture. Let us see some more examples.

As in the case of the toponyms seen in the previous examples, foods are also carefully described in the *Not-for-Parents* series. In the chapter "Snails on the Menu," we have several examples of the different procedures used in the translation of names of food items (*Paris*, pp. 22-23). The English text presents some Parisian foods in French and explains them to the young audience. But how do translators and other agents deal with these references in their target texts?

Figure 37. Not-for-Parents: Paris. (2011, pp. 22-23)

First, it seems important to look at the overall proposal of the book chapter. Its arrangement of texts and images display the image of the foods and their verbal descriptions, which may help readers (and translators) to figure out more about these culture-specific references. Side-by-side with the pictures, the texts and their headings describe each local food item, as in a catalog, encyclopedia, or taxonomy.[166] The table below is a compilation of the titles of this chapter and its headings. It shows the different solutions used to describe the names of French food items in English, Portuguese and Spanish.

Table 6
Chapter headings in English, Spanish and Portuguese

Titles in English	**Titles in Spanish**	**Titles in Portuguese**
Snails on the menu	Caracoles em la carta	Caracóis no cardápio
Fancy a frog?	Te apetece uma rana?	Vai uma rã?
Slow preparation	Elaboración lenta	Preparo lento
The *croissant*	El cruasán	O *croissant*

[166] To the multimodality approach, the concept of "taxonomy" and its qualities can be applied to this style of disposition of texts, where "participants" are related to each other (Kress and van Leeuwen 2006, p. 79).

Mousse au chocolat	*Mousse* de chocolate	*Mousse au chocolat*
Stinky cheese	Queso maloliente	Queijo fedido
The *baguette*	La *baguette*	Baguete
Galette de Rois	Roscón de Reyes	Bolo de Reis
Crêpes	Creps	Crepes

The opening text of the chapter "Snails on the menu" mocks the French practice of eating snails. The text in English uses borrowings in italics to describe the type of snails they are talking about, "*escargots de Bourgogne*" and "*petit gris,"* then explains these terms in English in parenthesis ("Burgundy snails" and "small gray"). The Brazilian Portuguese translation shows a similar procedure: the names of the snails are kept in French, in italics, and their translations are given in Portuguese inside parenthesis, this time without quotation marks. The text in Spanish, however, presents a more "economical" strategy. It refers to the snails as "los de Borgoña y el común," without mentioning the French term.

The Spanish verb "apetece" in "Te apetece una rana?" (translated from "Fancy a frog?") shows the dominant position of the European Spanish over other variations. In Argentina and Uruguay, for instance, speakers would probably prefer the expression "(No) te gustaría?" instead.[167] The solution for the translation of this sentence in Portuguese, "Vai uma rã?" reproduces the informal tone of the original, and gets closer to what a waiter would say in Brazilian bars or restaurants.

The names of food items like *croissant*, *mousse au chocolat*, *baguette*, *crêpes* and *Galette de Rois*, show that in English most foreign words are kept as borrowings. In Spanish and Portuguese, however, different procedures are adopted. In Spanish, one finds the transcriptions "cruasán" and "creps." Calque is used in the expression "Roscón de Reyes." The word *baguette*, as kept in Spanish, is a borrowing, receiving the feminine article "la." "*Mousse* de chocolate" is a result of a partial borrowing, a mixture of French and Spanish. These examples of procedures show that, although the names of the food items were originally kept in French in the source texts, there is not a fixed pattern for their translations into Spanish.

[167] The words "Guisen" and "mantequilla" on the speech bubbles of the Spanish translation also show that the translation decisions were based on a Spanish from Spain, as in Argentina the equivalents "cocinen" and "manteca" are used. I thank this observation to my colleague Claudia Maria Pereira.

In Portuguese, the words "O *croissant*" and "*Mousse au chocolat"* are borrowings (croissant receives a masculine article), "Baguete" and "Crepes" are transcriptions, and "Bolo de Reis" is a calque. By comparing these solutions with the Spanish ones, we observe that when there are two or three words to form the name of a food (as in "Galette de Rois"), the procedure chosen in both languages is *calque*. This also occurs in the case of hot dogs in the books about New York, translated as "perrito caliente" in Spanish and "cachorro quente" in Portuguese (p. 83).

Another example of names of food items in translation is seen in the *Rome* book. It shows the different strategies used in Spanish and Portuguese to explain the Italian word "Coppa," the ice-cream cup, from the English source.

Figure 38. *Not-for-Parents: Rome* (2011, p. 90); *Mi Primera Lonely Planet: Roma* (2012, p. 90); *Proibido para adultos: Roma* (2012, p. 90).

Table 7
Opening texts in English, Spanish and Portuguese

Source text English	Target text Spanish	Target text Portuguese
COPPA THAT	PLACER HELADO	NA TAÇA OU NA CASQUINHA?
No matter what flavor you prefer, and whether you order it in a coppa (cup) or in a cono (cone) …	Cualquiera que sea el sabor que más te guste, y si lo pides en una coppa (vasito) o en un cono (cucurucho) …	Não importa o sabor escolhido nem se a preferência é a taça (coppa) ou a casquinha (cono) …

In English, the word "coppa" is borrowed from Italian and its translation is given in parenthesis. The same procedure was used in Spanish, but in Portuguese first we have the word in Portuguese and then in Italian within parenthesis. The titles of this chapter in the three different languages show the puzzling task of reproducing puns and word plays in translation. The title "Coppa that" fuses the Italian word "coppa" and the English expression "Copy that," while in Spanish and in Portuguese the pun is lost (it can be backtranslated as "Frozen pleasure" in Spanish and "In a cup or in a cone" in Portuguese). These examples confirm a combination of procedures used for the translation of names of foods in different languages.

5.4.3 Proper names

Proper names in the *Not-for-Parents* series are found mainly in historic and literary figures. The names of writers and fictional characters such as Charles Darwin, Arthur Conan Doyle, Harry Potter, and William Shakespeare are, as one might expect, not translated into Portuguese, Spanish, German or French. In the same chapter that contains the example of the "balcony" observed above, we see the family tree of the British royals. None of their names are translated into

these languages, only their noble titles (prince, countess, duchess, etc.). The situation is different in relation to more archaic figures, such as Henry VIII and his six wives in the chapter "Henry the Copper-nose king" (pp. 80-81). In German, Henry VIII becomes *Henrich VIII*, and his first wife Catherine of Aragon is *Katharina von Aragón*. In Spanish, these names can be read as *Enrique VIII* and *Catalina de Aragón*, in French they are *Henri VIII* and *Catherine d'Aragon*, and in Portuguese *Herique VIII* and *Catarina de Aragão*. The names of the Roman gods are also translated according to local and historical conventions: the Latin name *Mercurius* becomes *Mercury* in English, *Mars* becomes *Marte* in Spanish and *Neptūnus* become *Netuno* in Portuguese.

Greater complexity is observed in the translation of the names of the secondary characters that are part of the *Asterix* comics books (*Not-for-Parents: Paris*, pp. 14-15), for instance, the druid *Panoramix* becomes *Getafix* in English. This proper name is perhaps distant from the original but it wisely recreates the comic tone that is typical of its authors Uderzo and Goscinny. Fortunately, *Asterix* has an official website in which translators and fans can read all about these comic books in different languages, including the translations of names of characters (http://www.asterix.com/asterix-de-a-a-z/les-personnages/). Furthermore, publications by and about the English translator of *Asterix*, Anthea Bell, are easily found. The challenges faced by Bell in the translation of these comic books are recalled by Lathey at different points in her 2006 and 2016 books.

5.4.4 Translating London's cockney dialect

One of the most puzzling tasks in the translation of the *Not-for-Parents* series might have been the chapter of the book *London* that describes cockney, the urban dialect of London's East End.[168] In this chapter, different decisions were taken in different languages in relation to verbal text and its display on the page.

In the Portuguese book, the main heading warns readers about the strange content of the next two pages. "Que lingua é essa?" (backtranslated as "What language is that?") is the solution found for the translation of the rhyme "Pass the army and the navy," in the original book. However, the rhyme, along with the whole complex cockney pun,

[168] https://www.collinsdictionary.com/dictionary/english/cockney

is lost here. As happens with other cultural references, the source text explains the dialect and how it works. It mentions, for example, that when people who speak cockney want to say "stairs" they say "apples and pears"; when they take a "butcher's hook" they're "having a look," and when they ask someone to "pass the army and navy" they are referring to "gravy," a sauce (p. 10).

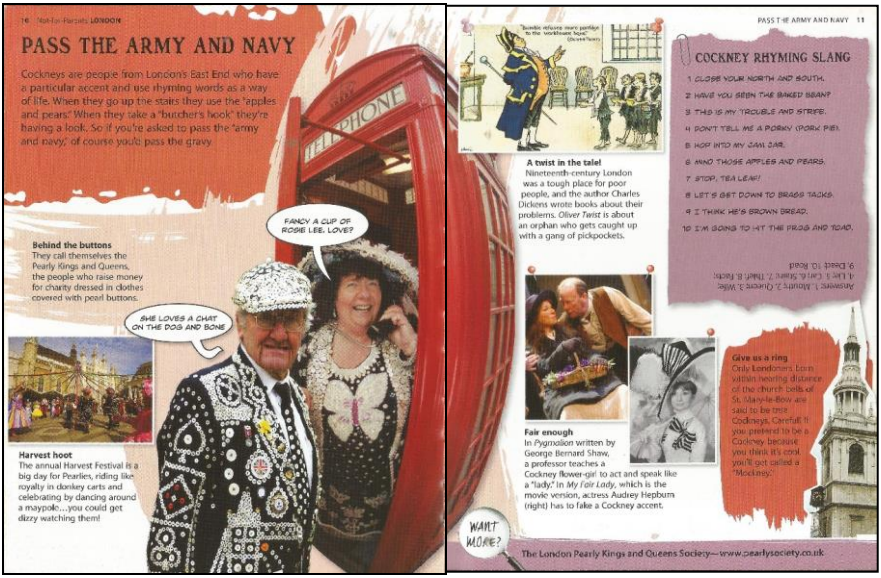

Figure 39. *Not-for-Parents: London* (2011, pp. 10-11).

Instead of explaining through examples, the translator and other agents of the Portuguese version of the *London* book preferred to comment on the difficulties of their task "o fato é que se trata de uma gíria divertida e nada fácil de ser decifrada" ("the fact is that it [cockney] is a fun local jargon which is not at all easy to decipher"). This solution shares with readers the pains taken by translators, reminding them of the efforts in dealing with a local lingo. The solution for the translation into Spanish was "!Menuda forma de hablar!" (backtranslated as "A trivial way of speaking").

Also in Spanish, the cockney rhymes are adapted with rhymes in Spanish and explained in parenthesis.

> *Por ejemplo, cuando avisan a alguien para que tenga cuidado con las escaleras, le dicen "ojo con las peras (porque "escaleras" rima con "peras").*

This excerpt can be backtranslated as "for example, when they want to warn someone to be careful with the stairs, they say "be careful with the pears" (because "pears" rhymes with "stairs"). So here the translators and other agents changed the original "apples and pears" to the single word pears, but kept the explanation of the way rhyme and substitution work in the cockney dialect.

In the largest image on page 10 we see local people "dressed in clothes covered with pearl buttons" (the "Pearlies," translated into Portuguese as "reis e rainhas perolados," or "pearled kings and queens"). A smaller picture on the left shows their biggest party, the Harvest Festival, and on the next page there are visual and textual allusions to cockney in British literature, theater and cinema ("Oliver Twist," "Pygmalion" and "My Fair Lady"). The composition in this chapter provides readers with a myriad of references about the subject, presenting examples of intertextuality.

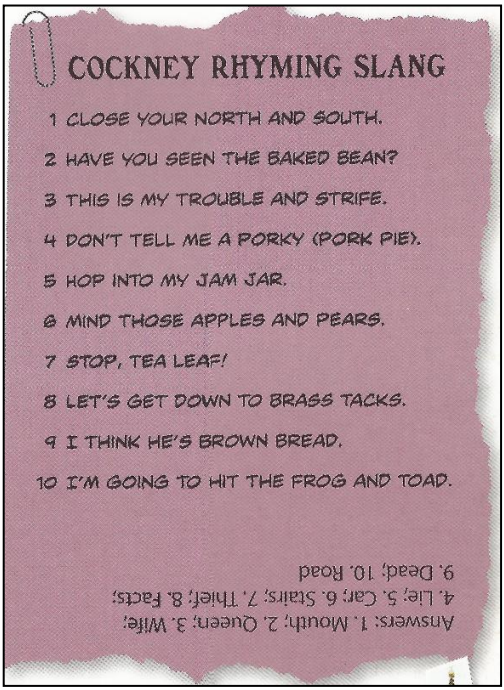

Figure 40. Cockney Rhyming Slang, *Not-for-Parents: London* (2011, pp. 10-11).

The most striking translation problem here may be the chart on the top right of page 11, where cockney rhyming slang is presented as a list. It is left up to readers to guess the meaning of each line, then check the answers that are upside-down at the bottom of the frame. In French and in German, the strategy used for the translation was to leave the original texts and translate each rhyme in parenthesis. Since there is not enough space for the original and target texts within the frame, in both editions, only the first six

lines are given, and numbers seven to ten are deleted. This is an explicit case of omission. In Spanish, the expressions on the chart were left in English. The space between the lines is excluded in order to fit all the meanings of the rhymes in the upside-down note, as in 1. "Cierra la boca (*south* rima con *mouth*)." In Portuguese, the expressions were adapted. In the case of "Close your north and south," for example, it was translated as "Feche seu norte e sul," and its upside-down footnote says "cale a boca." By deciding on the translation of the slang, it seems that the solution adopted in the Portuguese books fails to present cockney to readers. Had this not been a travel book, perhaps the mismatch would not be so perceptible (see section 5.4.4).

5.5 Other vocabulary and grammatical aspects

This section presents a description of the use of adjectives in English and in the Portuguese versions of the *Not-for-Parents* series. As a typical and abundant feature of tourist texts, in this series sometimes they add a dramatic and weird tone in order to call children's attention. As for grammatical patterns, one brief example of how translators deal with rhyme and rhythm shows the difficulties of conveying form and content altogether.

5.5.1 Adjectives and superlatives

We have seen how important adjectives are to the tourism texts. One of the translators of the *Not-for-Parents* books has even stated that she uses a glossary of adjectives to help in the characterization of landscapes and to get closer to the tone of proposed in the source text. In the opening text of the *Paris* book, for instance, one finds several adjectives that characterize it, such as "real," "fascinating," "creepy," "ghostly," "huge," "cool," and "deadly." These words preview the mix of cool and creepy content that readers are about to see. These adjectives were translated into Portuguese as "verdadeira," "assustadoras," "fantasmas" (in "estações de metrô fantasmas"), "grandiosos" and "mortal." The expressions "fascinating tales" and "cool stories" were curiously omitted in the Portuguese version and translated as "você vai ler sobre" (backtranslated as "you are going to read about"). In Spanish,

these adjectives are present in the text and were translated as "fascinantes" and "alucinantes." We do not know why there are omissions in the Portuguese version, but we are aware of the importance of this first page in keeping the readers' interest. Would it sound excessive to use so many adjectives in the Portuguese text?

The chapter "What you get from being greedy" in the *Paris* book explains the French Revolution in four steps with the help of a map. Firstly, "the crowds" stole guns at *Les Invalides*, secondly, they beheaded King Louis XVI at the *Place de la Concorde*, thirdly, they executed Marie Antoinette and 3,000 other people at *La Conciergerie* and finally they freed the *Bastille* prisoners (with the exception of the Bastille, the other names were kept in French in both the Portuguese and Spanish books, pp. 78-79). As in other chapters, this one is also full of adjectives, as seen, for instance, in the title. The word "greedy" seems to explain this episode of French history and thus has an important role in the interpretation of the revolution, according to this title. Marie Antoinette is described in the chapter as "snobby" and the king's friends as "big-headed." In Portuguese, the title of the chapter became "É isso que dá ser ganancioso" (or "that's what you deserve for being greedy"), "snobby" became "esnobe" and "big-headed" as "metidos" (pretentious). The adjective "big-headed" was possibly a difficult term to translate, as its literal translation in Portuguese, "cabeção," can have a positive connotation, meaning someone intelligent. In Spanish, the title was reformulated as the Spanish saying "La avarancia rompe el saco" (backtranslated as "greed breaks the bag") and the adjective "greedy" became the noun "avarancia" for the sake of using a popular cultural proverb.

Perhaps the most striking feature of the translation of adjectives in the Lonely Planet travel books for children is the fact that they are not always positive. "Creepy," "ghostly," "deadly," "greedy," "snobby" and "big-headed" are only some examples of how negative adjectives are used in order to add a dramatic and weird tone to the presentation of Paris. As for the use of superlatives, the expression "the world's most famous cities" is repeated in all volumes of the series. We have not so far identified great obstacles in the translation of superlatives in this series.

5.5.2 Rhyme and rhythm

Rhyme, rhythm and the effects of reading aloud can be verified in the different parts of the translated books. If we go back to an example given on Chapter 2, we can see how different solutions were found to translate rhyme and rhythm. In Chapter 2 I have highlighted the specific features of adult's guidebooks versus children's travel books. In the chapter "I SPY THE LONDON EYE," of *Not-for-Parents: London,* there is a guessing game where one person describes what they see and the others have to guess what it is. Though this game has variations in other languages, its translation from English in this chapter shows different options.

EN	I SPY THE LONDON EYE
ES	!ÉCHALE UN OJO A LA LONDON EYE!
FR	J'APERÇOIS LA LONDON EYE
PT	NO CÉU DE LONDRES
DE	LONDON EYE IN SICHT!

All translation solutions, except for the Portuguese one (backtranslated as "In the London sky"), repeat the name of the London Eye in their titles. In all cases, the rhyme is lost, but the French translation retains some features of the original rhythm (in this case, by reproducing the same number of syllables). Although this is one example among other ones, it shows the difficulties of conveying meaning, rhyme and rhythm at the same time in translation.

5.6 Theoretical interlude: Translation as Localization

The constraints faced by the translators, proofreaders, and editors of the book series bring to mind a much discussed topic related to globalization and translation, namely *localization.* We have seen that changes in the layout of the series are concentrated on the book covers, blurb, flaps and copyright pages (with the exception of type forms in the *London* book). Thus, most parts of the books had their textual features "adapted" to the space constraints of the original format, which remained fixed.

In the *Routledge Encyclopedia of Translation Studies* (2009), Baker & Saldanha state that "localization involves crosslinguistic and crosscultural transfer of multimodal promotional texts," and in this sense, it appears in translation literature as a synonym for "adaptation" (p. 7). For Bert Esselink, a translator and software localization specialist, localization involves "taking a product and making it linguistically appropriate to the target locale (country, region and language), where it will be used and sold" (according to the Localization Industry Standards Association, LISA, in Esselink 2000, p. 3).

It seems that today, the more one reviews localization theory and practice, the more references are found regarding software production, where translation is seen as a part of a larger whole (Esselink, 2000, p. 4). This could lead to comparisons between website localization and the design of books in different languages. Furthermore, localization also presupposes the management of multilingual digital content (Baker & Saldanha, 2009, p. 157). The whole of the *Not-for-Parents* series too seems to have been produced as websites to be localized, i.e., the same product, with its fixed constraints (like websites) is linguistically and culturally appropriated to target locales. One of the most visible cases of localization in this case study is the adaptation of what the characters are saying through speech bubbles, which may be the most immediately visible case of space constraint, and thus, a translation challenge.

6. BACK TO CONTEXT

With this chapter, we come to the last movement of this study before summarizing its mains findings and conclusions. As I described in the Method Section (2.3), this movement concerns the confrontation of patterns found in the *Not-for-Parents* series with other texts from the same author, the same translators, the same illustrator, other books related to travel and, finally, other interrelated texts. This confrontation is bounded by intersystemic relations, that is, it compares works that were translated to Brazilian Portuguese (imported), produced in the host culture, and eventually translated from Brazilian Portuguese into other languages (exported).

Myriads of books related to travel and aventure for children (and adults) have been translated worldwide. What I describe in this chapter are merely some examples of books and other products that can be contrasted to the *Not for parent* series in. Here I narrow down the research data English and Brazilian Portuguese. The products observed range from encyclopedias, atlases, travel (or adventure) narratives, and books that describe cities for tourists or students. Pedagogical aims are more evident in some of these products than in others. The purpose of this final chapter is to, once again, put the series into perspective within its network of production and reception. It therefore shows a dialogue between *Not-for-Parents* with other imported and exported products related to travel for children.

6.1 Other texts by the same author

In Chapter 3 I mentioned that Klay Lamprell, author of the Lonely Planet *Not-for-Parents City series Paris, London, Rome* and *New York* is also the author of other children's and also adults' books. Her children's books are *Scaly Things* (*Time-Life*, 1996), *Otto the True-Blue Aussie Dog* (with Mark Lamprell, illustrated by Mike Spoor, *Scholastic Australia*, 1995), *Scales and Tails* (*Barnes & Noble Books*, 2005), and *Frankie and Finn* (with Mark Lamprell, illustrated by Lucinda Gifford, *Hachette Australia*, 2015). The advertising of *Scales*

and Tails[169] is very similar to that found in the blurb of *Not-for-Parents* series. It reads

> Do you know why some lizards have frilly necks?
> Why do cobras spit? Turtle or tortoise... what's the difference?
> Find the answers to these and many other questions inside this beautifully illustrated book.

while the *Not-for-Parents London* blurb states

> Heard about the abseilers who wash a clockface for a living?
> Would you want to eat jellied eels?
> How could anyone be lucky to be beheaded?
> Whatever does 'This is my trouble and strife mean'?

This rhetoric of asking questions establishes a dialogue with readers and suggests that they find answers inside the book. The pronoun "you" is again a sign of the demand for interaction. The strategy is also present in a children's atlas examined further on in this chapter.

We have previously tackled the difficulties in dealing with the translation of the cockney language, so we might wonder what were the solutions found in different languages for the expression "trouble and strife" in the *Not-for-Parents London* blurb. By checking different translations, we can see that the question was substituted for different ones in each translated book. In Portuguese, for instance, the alternative found was "Como são feitos os cortes de cabelo punk?" (backtranslated as "How are punk hairstyles done?"). We do not know, however, if the blurbs and propagandas of the *Not-for-Parents* series are written by the author of the book, or if is designed by other agents who more concerned with sales management.

This style of texts that presents quiz questions, as we can see, is not exclusive to the series. In Brazil, it gained popularity with the publication of *O guia dos Curiosos* by Marcelo Duarte between 1996 and 2014. Older books for children such as *The Children's Encyclopaedia* also use rhetoric based on questions. In Brazil, this series

[169] The book might not seem very popular since there are no reviews about it about it on the website. The bookstores it is not delivered to Brazil.

was published in the first half of the 20th century as *O Tesouro da Juventude*, and one of its chapters, "Livro dos porquês," was dedicated to answering the same sort of general questions.

Another book by Klay Lamprell, *Frankie and Finn*, is different from *Scales and Tails* and the *Not-for-Parents* series because it is a fictional story. The book was written together with Mark Lamprell, a novelist, screenwriter, and director, known to be the co-writer of the film *Babe: Pig in the City*. Its *Kindle* version (the one I had access to) is a black and white digital copy of the original colored book. Frankie is a boy that moves with his family to a new house that looks dark and scary. He and his siblings want to have pets (Frankie suggests a dog keep the monster away) but their mother says that they need to fix the house first. Finn is a fish who lives in a nearby pond with his fish family and who does not like his place either; he also finds it dark and scary. When Frankie, his brother, and sister let a red ball fall into the pond, the fish family believe Frankie's hand is a five head monster who will mash and squish them. Soon both Frank's and Finn's families get to know each other and decide to name the other family after their names. The house is fixed and the pond is remodeled. In the end, both human and fish families get along living together for generations to come.

In *Frankie and Finn*, two characters narrate the story: the boy, Frankie, and the fish, Finn. It is possible to identify some cultural references in it, such as white blond characters, and a man with an Australian hat by the end of the story - who is Frankie, pictured as an old grandpa. Despite its differences in relation to *Not-for-Parents* series, these books present a similar dilemma of culture clash. *Frankie and Finn* presents as its main theme the encounter with the "other," which at first looks like a monster, but turns out to be a good companion. Within this metaphor, in *Not-for-Parents* series one of the encounters happens between readers and local people, whose strangeness is diminished as readers are exposed to their cultures and habits.

6.2 Other texts by the same translators

We have also seen in previous chapters, the *Not-for-Parents City series* was translated to Brazilian Portuguese as *Proibido para adultos* by Rosemarie Ziegelmaier, Regina Alfarano, and Cynthia Costa. I have also mentioned how Costa was interested in helping out my research. One remarkable piece of information told by her in a private

conversation in 2015 was that the title of the series in Portuguese was chosen after a brainstorm between agents involved in the Brazilian translations. Her suggestion, *Proibido para adultos*, was eventually chosen by the editor of the series.

Besides translating for other publishing houses, Costa has translated for *Publifolha* and *Globo*. *The Cook's Book of Ingredients* (DK, 2010), in Portuguese called *O Grande Livro dos Ingredientes*, by Áurea Arata (et al.) is an example of one of her works. This "colossal culinary encyclopedia" is a 540 pages book about the foods in the world. Its content includes a myriad of food ingredients from all over the world, their seasonality, how to assess their quality and freshness, how to prepare them, flavor pairings and so on (p. 7). This is a highly illustrated book where many examples of difficulties about translation names of food can be found.

Alice através do espelho e o que ela encontrou lá is a translation of Lewis Carrol's
Through the Looking-Glass, and What Alice Found There by Costa, designed by Marcela Fehrenbach. The book was published in 2015 by Costa's and Juliana Bernardino's publishing house *Poetisa*. Regarding this book, Costa (2015) states that "translating Carrol is, on the one hand, the most ambitious task, on the other, a temerity" due to the author's use of parodies, linguistic charades and nonsense (p. 8). Costa points out that it took years of work to do this translation, a Master's thesis, the translation of a Carrol's adaptation to Portuguese and a proofreading of one of his translated books (p. 9). *The Cook's Book of Ingredients* and Carrol's adaptation calls attention to the different repertoire of the translator. It is also worth noticing that Costa's PhD research (at PGET/UFSC) was about the reception of Machado de Assis' *Dom Casmurro* in the Anglophone literary system, that is, a case of export of a Brazilian canon into English.

Rosemarie Ziegelmaier has translations published in a myriad of subjects. In the area of tourism, as mentioned before, she has translated *Frommer's*, *Rough Guide's* and *Publifolha's* guidebooks (she even signs the translation of an Arabic phrase book by *Publifolha*, 2008). *The philosophy book* (published in English by DK) was translated by Ziegelmaier in the same year of this book's publication in English, 2011, as *O Livro da Filosofia* (in Portuguese published by *Globo*). This is a volume from a book series called "Big ideas simply explained," which has been published in English since 2010 on a myriad of subjects. In common with the *Not-for-Parents* series, this book series is printed by *Globo*. Concerning their design, both book styles present a

double-page spread layout, which I describe further on with other examples in this chapter.

Regina Alfarano has adults and children's books published (besides a myriad of contributions to the academic and interpreting fields, as we saw in Chapter 5). Alfarano has worked with Brazilian poet and translators Haroldo de Campos and has also translated poetry. Below we can read an autobiographical poem by Paulo Leminsky translated by Alfarano from Portuguese into English. This translation shows Alfarano's skills with poetical images and rhymes.

Table 8
Alfarano's translation of a poem by Paulo Leminsky into English

o paululeminski é um cachorro louco que deve ser morto a pau a pedra a fogo a pique senão é bem capaz o filhadaputa de fazer chover em nosso piquenique	paululeminski is a mad dog that must be beaten to death with a rock with a stick by a flame by a kick or else he might very well the sonofabitch spoil our picnic
in LEMINSKI, Paulo. Caprichos e relaxos. São Paulo: Círculo do Livro, 1991,	in BONVICINO, R.; PALMER, M.; ASCHER, N. (Org.). *Nothing the Sun Could Not Explain: 20 Contemporary Brazilian Poets.* Los Angeles: Sun and Moon Press, 1997.

Although the above description of the works of the three translators of the *Not-for-Parents* series is limited to some examples, we could have an idea about their expertise, creativity, and adaptability to different subjects and audiences, following the specific rules of each different genre they translate into.

6.3 Other illustrations by Chris Corr

"Don't spill the milk" is an example of a book illustrated by Chistopher Corr, whose illustrations we see on the cover of the *Not-for-Parents* series (see also Section 5.2.3). The book was written by Stephen Davies, published by *Andersen Press* (2014), and translated into Brazilian Portuguese by Helena Carone as *Não derrame o leite* (*Pequena Zahar*, 2015). The story takes place in an imaginary African scenery. The main character, a girl called Penda, wants to help her mother and sets out on a journey with a milk bowl for her father who lives in a distant pasture. She walks across the landscape with the bowl on her head, passing by animals, a mask party, the Niger River, and so on until she finally finds her father. But when she hands in the milk bowl to him, a mango falls into it, spilling the milk out. In trying to comfort Penda, her father says Penda's action is full of love, and that he even prefers mangoes rather than milk. After they have some pieces of the fruit, it is the girl's task to make the journey back to her mother with mangoes in the bowl. The last pages of the book have very few words. These are mostly a visual repicturing of all elements and scenes Penda has experienced before, reinforcing the predominance of visual elements in the book, and showing the power of Corr's colors and shapes.

Figure 41. *Não derrame o leite*, book cover (2015).

In Corr's portfolio at http://www.illustrationweb.us one can see his illustrations about different places in the world, including Brazil. The covers and blurbs of Lonely Planet's book *Nots for parents: South America* is an example of how Corr portrays Brazil and other South American countries. As in other books of the series, this one also depicts people, animals, and landmarks. Carnival, soccer, toucans, snakes,

araras, native and local people are some of the inspirations for Corr's drawings. *South America* has versions in British and American English (2013), German (2014) and Russian (2014).

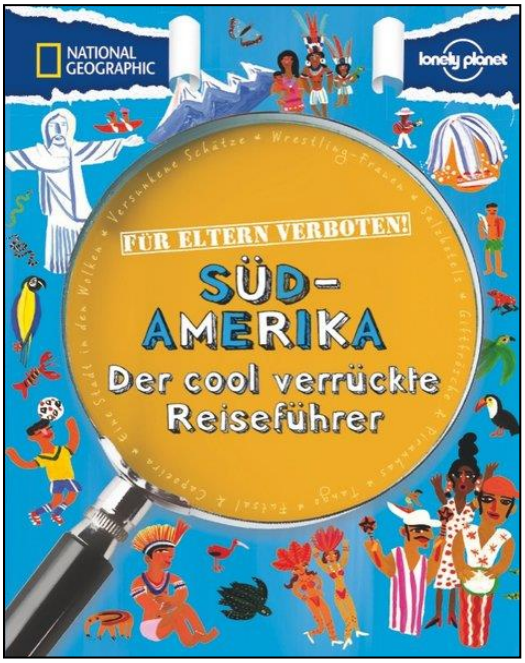

Figure 42. *Not-for-parents: South America*, German edition (2014).

In a 2017 bilingual interview to the section "3 Letrinhas" of the newspaper *iBahia*, from Salvador, Corr comments that Brazil is a huge country, full of differences and variety, and mentions Oscar Niemeyer's architecture.[170] If compared to other illustrations by Corr, such as *Don't spill the milk*, we see that the characters and items on the cover of the *Not-for-Parents* series have no background scenery. They are rather a *pot-pourri* of elements placed around the magnifying glass which contains the title and some of the topics to be found in the book.

In the illustration below, taken from Corr's portfolio on the web,[171] we can see London a bit differently from the one in the Lonely Planet's *Not-for-Parents* series. Instead, people separated from the

[170] http://www.ibahia.com/detalhe/noticia/entrevista-ilustrador-christopher-corr/
[171] http://www.christophercorr.com/portfolio/47/

landmarks, we can see the background sky and land uniting elements. It is called "London Skyline – People and Buildings."

Figure 43. Cristopher Corr *London Skyline – People and Buildings*.

What we find in Lonely Planet's books, thus, seems to be just a detached part of Corr's scenes. Besides, his illustrations are presented only on the covers, back covers and flaps of the books. The fact that we do not see Corr's illustrations inside the *Not-for-Parents* series can frustrate readers' expectations. On the other hand, this fact might work as a hint about the miscellanea of images and information contained in the book series.

6.4 Other books related to travel and adventure

In Chapter 2, I have mentioned the success of travel narratives and adventure books translated to Brazilian Portuguese such as Daniel Defoe's *Robinson Crusoe*, Jonathan Swift's *Gulliver's Travels*, the many of Jules Verne's journey books (Coelho, 1987, p. 25). In Chapter 4, with the help of Muniz Sodré, we saw that some of bestselling adventure narratives were Melville's *Moby Dick*, Karl May's novels and Edgar Rice Burroughs' *Tarzan* (Sodré, 1985, p. 43). According to Coelho, most of these stories were read by both adults and children (p.

25). Due to the evolution of printing technology, the early adventure books have less illustrations than latter picturebooks such as *Babar* or the *This is* series by Miroslav Sasek, produced in the 20th century.

6.4.1 Babar's Paris

Babar is considered a classic of children's literature and represents a new concept of picturebook, with its texts and illustrations carefully put together (Garralón, 2001, p. 115). Babar stories were first written by Jean de Brunhoff. After World War II, they were continued by his son Laurent de Brunhoff. The stories of the elephant who escapes from the jungle to have a more civilized life in the big city are criticized for reproducing colonialist ideals, but should also be recognized for its innovative aesthetic proposal (p. 116). Below, we see an image of Babar and his family doing what "all visitors to Paris" do, that is, going up the Eiffel Tower (Laurent de Burnhoff, 1967, p. 14).

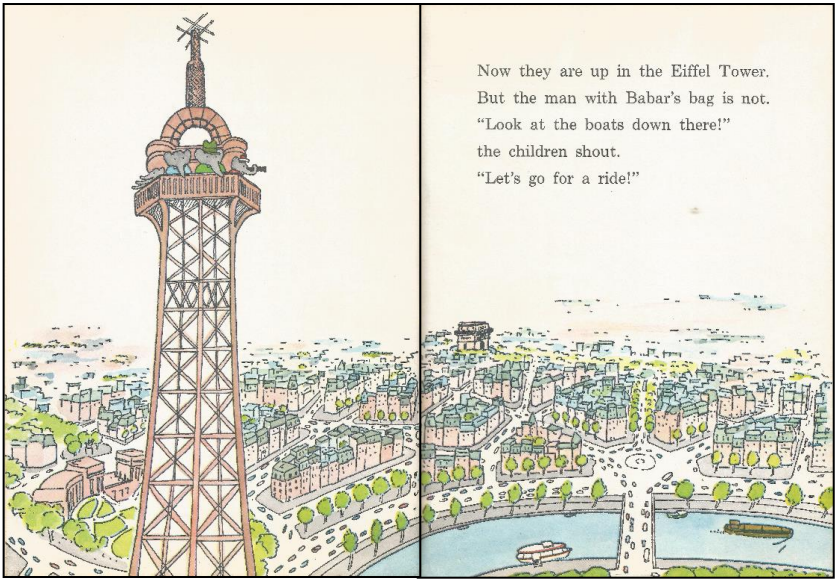

Figure 44. *Babar Loses his Crown*, by Laurent de Brunhoff (1967, pp. 16-17). Translator not credited.

Babar was not exactly a travel book for children the way we discuss on Chapter 2. However, it contains elements that are similar to the books series studied here, as the picturing of landmarks through the eyes of foreigners – not the authors, who were born in Paris, but the characters, the elephants[172]. Moreover, travel is a repeated topic in Babar's books. Differently from Jean's work, however, this work by his son Laurent does not present hand-letters, a challenge in the recreation of early Babar books in translation, according to Lathey (2016, p. 62). Laurent de Brunhoff published the Babar stories from 1948 to 2011, and they continue to be adapted to cartoons and other children's products.

6.4.2 Miroslav Sasek's *This is* series

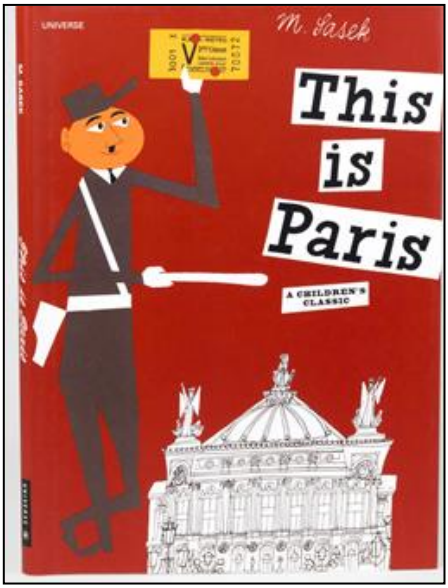

Figure 45. *This is Paris* book cover, 2007.

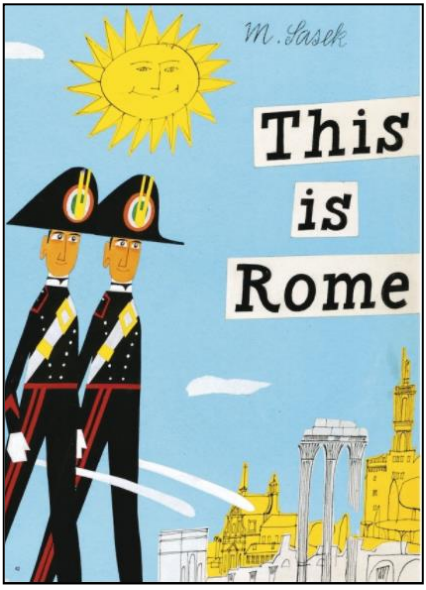

Figure 46. *This is Rome* book cover, 2007.

[172] *Adelaide: The Flying Kangaroo*, is another reedition of a vintage children's book. It was written by Tomi Ungerer in 1959 and translated to Brazilian Portuguese by Ronaldo Simões Coelho (*Aletria*, 2018).

Miroslav Sasek's book series *This is* might have been the first guidebooks for children (Juan, 2016, p. 51). Sasek's books were produced in the mid 1900s, reedited in English between 2004 and 2011 and had three volumes translated to Brazilian Portuguese in 2011. The series shows cities and other places of the world in large watercolors, collages and short texts. Alipio Correia de Franca Neto, is the translator of the *This is* series in Brazilian Portuguese (*Isto é Roma*, *Isto é Nova York* and *Isto é Paris*). The books were published by *Cosac Naify* in 2011.

In the article "A multimodal study of the *This is* book series in its translation into Brazilian Portuguese" (2016), m and Professor Viviane Heberle and I describe how local people and landmarks are portrayed in the series from a multimodality approach. At the same time that Sasek's cultural references in the books reinforce stereotypes, the author also portrays different people and cultural backgrounds of the cities (p. 84). Similarly to the study of logos in the *Not-for-Parents* series developed in Chapter 5, Section 5.1.2, the title of the *This is* series suggests a generalized essence of the places that each book represents, as if a whole city could be pictured in each of its volume (p. 88).

Differently from the *Not-for-Parents* series, however, which was produced by a group of people, the *This is* series are signed by a main name. Sasek is both the author and illustrator of all the series volumes. Curiously, both series were launched in Brazil in the first years of the second decade of the millennium. This fact might point at a trend in sales of books related to cities of the world, together with the increase of travel and tourism in the local market, as described in Chapter 4. *Cosac Naify* was mentioned in the Frankfurt Book Fair's report "Information of Brazilian Book Market" (2016) as an important local publishing house, though it ceased its operations in 2015. The company was also referred to by Werneck on Chapter 4 (Section 4.2.1) as a publishing house with artisan tradition.

It might be also worth noticing that European Portuguese the book has four volumes (*Livraria Civilização Editora,* 2011), including *London*. The *New York* book in European Portuguese is called *Isto é Nova Iorque*. As we can see, there is a slight difference in the translation of the name of the city when compared to the Brazilian Portuguese *Isto é Nova* ***York*** (my emphasis). The Portuguese edition was, thus, not exported to Brazil - nor it happened the other way around - showing a separation between these two Portuguese-speaking markets. Is Brazilian Portuguese more open to loan words for the translation of names of places than the European Portuguese?

6.4.3 Reference books co-edited by *DK*

In 2000, ten years or so before the release of the *Not-for-Parents* books, Doris Kindersley (DK) released the travel guides *Kid's London* (written by Simon Adams) and *Kid's New York*. We saw in Chapter 2 that DK is one of the main international guidebook brands being sold on Brazilian book stores. Further, on Chapter 3, we observed that there was a drop on sales in the whole guidebook industry after 2008, and despite that fact, DK continues to publish and translate successful books up to today (in Brazil, their guidebooks are co-edited with *Publifolha*). Nonetheless, no translations or updates of this specific children's guidebook were found in Portuguese or in any other language.

It terms of verbal elements, DK's *Kid's London* and *Kid's New York* (2000) show a more imperative mood than the examples seen about the *Not-for-Parents*. However, their design is similar. Both book series use the same principle of chapter division in which each subject is presented in two pages. This structure is commonly found in other DK's books, as I have mentioned before. It seems a successful way to deal with short attention span and the whole distractions of our times – or, as we have read in the words of Coelho, the changes in the speed of reading practices (1987, p. 29). Not only DK continues to use this formula in other books, but other publishing houses adopt the same layout style. Lonely Planet's picturebooks *Not-for-Parents*, *The travel book*, *The city book*, and *City trails*, to name but a few, have their content divided into double-page spread, as independent chapters.

We can have a better idea about how DK portrays London for kids by taking a look inside a chapter of *Kid's London*. We have selected the "South Bank" chapter (pp. 36-37) in order to compare it to "Old father Thames" in the *Not-for-Parents: London* already observed in Chapter 2.

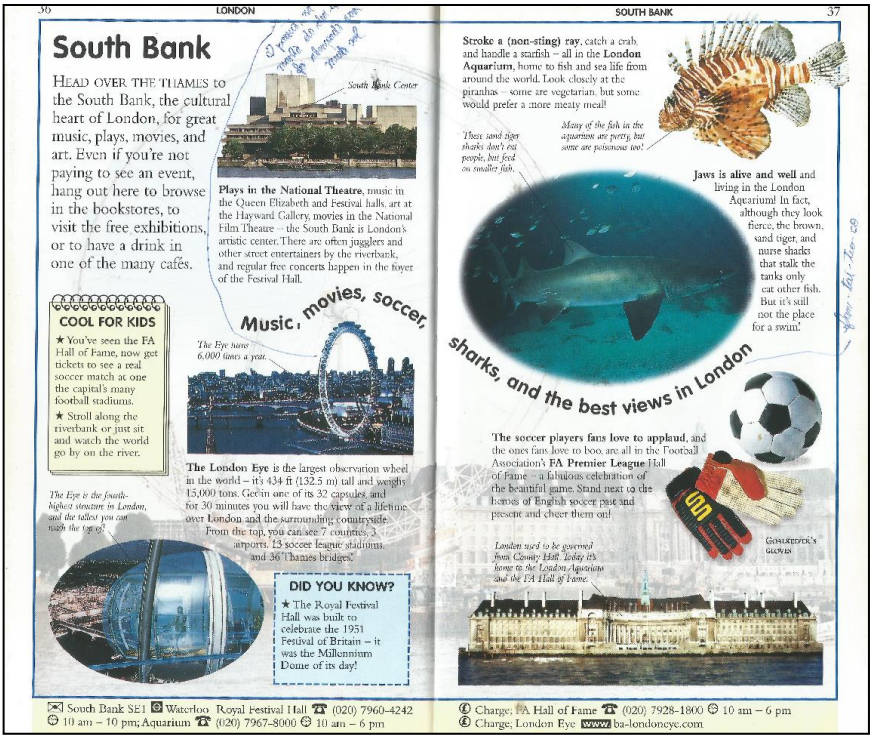

Figure 47. *Kid's London* (2000, pp. 36-37)

In this chapter of *Kid's London* we can see a collage of photographs and short texts displayed around them. There are no drawings or speech bubbles, as there are in the *Not-for-Parents* books. Its written text reveals no humor nor wordplays, but imperative mood that is typical of tourist texts to describe local attractions (see Chapter 5). The main text on the left page may suggest that an adult is coordinating where to go and what to pay for, and exposes the dual readership implied in the text.

> Head over the Thames to the South bank, the cultural heart of London, for great music, plays, movies, and art. Even if you're not paying to see an event, hang out here to browse in the bookstores, to visit the free exhibitions, or to have a drink in one of the many cafés. (p. 36)

On the bottom of Figure 46, there are telephone numbers, opening hours and other information directed to parents. In this particular copy of *Kid's London* we have handwritten notes in Portuguese. In the beginning of the book, these notes say that a girl called Alice has visited London in July 2011 with her father and grandparents when she was 3 years and 9 months of age. On page 36 it is written that their day (supposedly spent at the London Eye) has been blessed with sunny weather ("O passeio, na manhã do dia 1º, foi abençoado com muito sol"). On the next page, where the heading says "Music, movies, soccer, sharks and the best views in London" it is written "fan-tas-tic" ("fan-tás-ti-co"). This example of a reader's interaction with the book indicates that it was read (and used) by an adult, and that the kid may have been an excuse for the trip.

It seems important to reinforce that DK's books are more commonly found in newsstands and bookstores in Brazil than Lonely Planet's guides. Moreover, we can see through examples how the DK series *Eyewitness Travel* (as well as other of its series) is even more similar to the *Not-for-Parents* books than the Lonely Planet adult's guides (described in the beginning of this study). Below is the Sainte Chapelle, as described in DK's *Eyewitness Travel Paris* (2009).

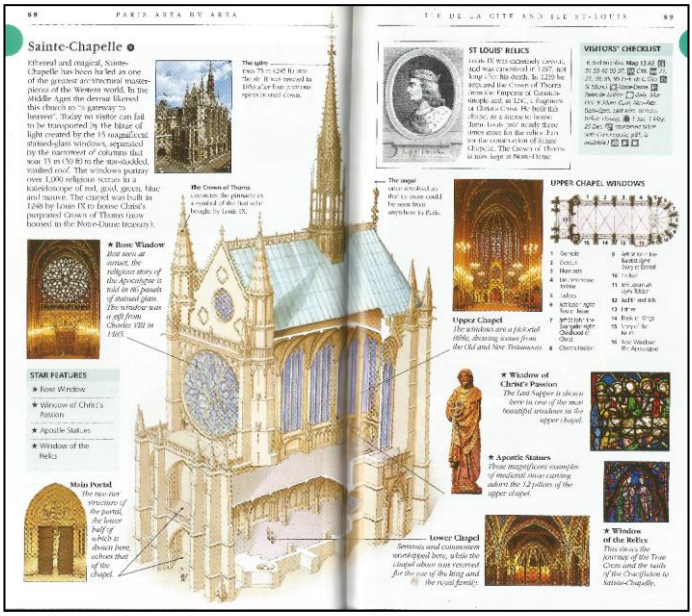

Figure 48. DK's *Eyewitness Travel Paris* (2009, pp. 88-89).

6.4.4 World atlases for children and other reference books

Translators, copy editors and publishers of world atlases may face similar difficulties regarding the translation of toponyms and other culture-specific references for children. One example is *A child's introduction to the world: geography, cultures & people*, by Heather Alexander and illustrated by Meredith Hamilton (Black Dog & Leventhal, 2010). Differently from Lonely Planet's travel books, changes in content and form are present in its Brazilian translation *Mundo: uma introdução para crianças: geografia, culturas e povos do Grand Canyon à Muralha da China* (backtranslated as "The World, an introduction for children: Geography, cultures and people from the Grand Canyon to the Walls of China"). This atlas was translated by Luciano Vieira Machado and published by Panda Books in 2013.

The first noticeable change from original to translated text is that the Brazilian Portuguese translation of the atlas does not include "a pop up paper globe and stickers," as announced on the cover of the English book. Typographical elements too, change, as it can be observed on the book's blurb. The text on the blurb shows a similar rhetoric of that of Lonely Planet and of Lamprell (2005), it asks quiz questions whose answers can be found inside the book. One of these questions, however ("How many kinds of monkeys are in the Amazon rainforest?), was deleted in the translated book. Perhaps the most striking change in the Brazilian translation, however, is the inclusion of the chapter "Brasil," with the help of a local geographer, Tiago José Berg. This chapter contains six pages that explain the country's regions, culture, and landmarks. Although the chapter "Brasil" is a novelty in relation to the original book, its layout (including its illustrations, maps and short framed texts) is very similar to other chapters in the book. This example of "adaptation" of local content and layout change does not happen in Lonely Planet publications, but can be seen in publications by DK.

In DK's *The Literature Book* (2016) from the series "Big ideas simply explained" (in Portuguese "O Livro da Literatura," edited by Globo in the same year), we can see another example of adaptation of content in translation. This happens through substitutions of chapters in English for others related to the Brazilian literary culture. The biography of some writers are substituted by others: the chapter about Andrew Marvel's poems is substituted by a text about Brazilian priest Padre Antônio Vieira (p. 91); Swedish author August Strindberg is substituted

by Machado de Assis (p. 185); Natsume Soseki is substituted by Fernando Pessoa (p. 209); Lu Xung was substituted by Mário de Andrade; and, finally, Yukio Mishima is substituted for Guimarães Rosa (p. 236),[173] This changes are called in Portuguese "revisão técnica e adaptação de conteúdo" (backtranslated as "technical review and adaptation of content").

Simon Adams, the same author of DK's *Kid's London* is author of a 2008 children's atlas called *The most stupendous atlas of the whole wide* world (translated by Augusto Pacheco Calil, and published by Companhia das Letras, 2010) with illustrations by Ralph Lazar and Lisa Swerling. Little characters named "The Brainwaves" present this and other books from this collection, which deal with explorations, the body and inventions. "The Brainwaves" are numerous little creatures in full-body suits that populate the books foldout pages. These characters function as mediators between readers and the content, or "the whole wide world."

6.5 Books related to travel in Portuguese

An example of books about countries, this time translated from Spanish into Portuguese, is a series of books written by Anna Obiols and illustrated by Subi. These books picture children going to school in different countries of the world. *Estados Unidos: a caminho da escola* (2011), *Senegal: a caminho da escola* (2011), *Japan: a caminho da escola* (2011) and *Índia: a caminho da escola* (2011) are their titles in Portuguese. Each of these books depicts a character in a regular school day, showing cultural information about each country. In the end of each book, there is a map which shows where each country is located and more information about them. Besides local products, their publishing house, Ciranda Cultural, also publishes translated books about highly commercial characters such as Barbie, Polly, Hot Wheels, Bananas on Pyjamas, and Dora the Explorer.

Still in the field of travel literature, but with a different proposal, is the recent book *The Journey* (2016), by Italian illustrator and graphic designer Francesca Sanna (Flying Eye Books). Instead of dealing with the topic of traveling for leisure, *The Journey* pictures a

[173] The only Brazilian writer described in the book in English is José de Alencar, attesting for a case of export from Portuguese to English that is already consolidated.

refugee travel. It is a picturebook with few texts which describes the story of a family who has to move from their homeland through different means and landscapes to escape from hands and shadows that try to grab them. Little by little, the family has to leave objects and people behinds. This book was translated to Portuguese in the same year of its publication in English under the title *A Viagem* (V&R). It has received a "highly recommendable" award in the category of children's translation/adaptation by FNLIJ in 2017, and it was very well received by critics in Brazil.[174]

6.5.1 *Geografia de Dona* Benta and its controversies

Colonialist ideals are not exclusive to earlier Babar books. Writer and translator Monteiro Lobato was supposedly "the first Brazilian writer to believe in the children's intelligence, curiosity and comprehension capacity" (Sandroni, 2011, p. 61, my translation). According to John Milton (2003a), Lobato was also the first publisher in Brazil responsible for developing the book business as a consumer industry, also innovating visual aspects of books that were previously imported from France (pp. 122-123).

Milton's (2003b) study about the translations of Lobato's books from English to Portuguese point at his political adaptations and controversial position regarding Brazilian childhood and literature.

> He was always against following the dominant Francophile culture, copying the latest Parisian fashions in art, music and literature. He wanted to open Brazil out to German, Russian, Scandinavian and Anglo-American literatures, and he translated and adapted such works as Peter Pan, Alice in Wonderland, Robinson Crusoe, Tom Sawyer, Huckleberry Finn and Gulliver's Travels. (p. 123)

In terms of verbal style, Lobato defended that translations should be "Brazilianized," that is, changed and adapted to local simplified language in order to reach the children audience (Milton, 2003a, p. 125; see also Fernandes, 2013, p. 58). Laura Sandroni too points out the author's use of colloquial language and his didactic aim of

[174] http://vreditoras.com.br/catalogo/a-viagem/

informing children about the world (2011). Fernandes (2013) remarks that Brazilian literary prizes "Jabuti" and "Monteiro Lobato" (awarded by FNLIJ) privilege fluency as a main criterion in the evaluation of translations, reinforcing a Lobatian tradition of translating (pp. 227-228).

Lobato's 1935 book *Geografia de Dona Benta*,[175] is an attempt to show the world's geography to children from a boat trip. Dona Benta, the grandmother, starts the narrative by telling the kids about the continents, oceans, the form and content of the earth, and its relations with other planets. After this introduction, Benta becomes the captain of the boat "Terror dos Mares" (backtranslated as "Terror of the seas"). The characters from the farm "Sitio do Pica Pau Amarelo" are invited as crew members of this world tour.

Editora Globo, through its imprint *Globinho*, has reissued in 2013 a commented version of the original 1935 book with notes on its margins and world maps on its last pages. The layout of the edition follows the standard of other Lobato books edited by *Globo*, with illustrations signed by Roberto Fukue. Fukue's smiling cartoon-like characters are mingled with landscapes, national flags and small maps throughout the book.

The preface to this edition of "Geografia de Dona Benta" alerts readers that at the time Lobato wrote this book there were no environmental concerns as there are today (p. 7). It also states that some of the information Lobato presents in the book are no longer valid (p. 9). That is the reason why notes were added to the text with comments and explanations about Lobato's words (p. 8). Thorough these notes, readers are reminded constantly that some of the author's point of views are out of date. At a certain point it is mentioned that reading this book feels like having a great-grandfather besides us telling us the stories of his time (p. 230). All this care about the content of "Geografia de Dona Benta" seems to be justified because some of Lobato's ideas may sound quite controversial today. Let us see some examples from this book.

The boat tour starts around Brazil, and through Benta's words, the author states that Manaus is a sad and shrunken city because no great industry has substituted its previous rubber exploration (p. 79). Moving on, in the chapter about Australia, Benta (or perhaps Bento himself, as this is Lobato's second name) reports to the children that Oceania is an unlucky continent, too far from the world metropolis (p. 163). Its native

[175] I have not found so far any translations of this book to English, but there are different versions of it in Spanish under the title "Geografia para los niños."

population was of savages and delayed people, and "never the world has seen such beast-like men as the Australians" because, she continues, "they were isolated from other people and from animal predators" (p. 166, my translation) .[176]

As the boat passes by India, Dona Benta describes its rivers, animals, main cities and population. She explains that Aryan peoples came from the Pamir Mountains and further went to Europe, originating the white race. Later on, these people moved to India because food in Europe was becoming scarce. "These Aryans," tells Benta, "were strong and more mentally powerful than Dravidians, the people of dark skin that at the time swarmed on the Indian valleys"[177] (p. 177, my translation). The editorial note next to this part of the text says that this colonialist view of the 19th century no longer holds. Benta goes on to explain how Aryans dominated Dravidians through the caste system and that Gandhi still had lots of work to do against oppression (p. 177).

In the last moments of the trip (and of the book as well) the crew is passing through Germany and Benta explains to the kids that the word "German" was a synonym of "science," but also that the Germans great influence in the world gave rise to pride, which lead to the World War I (p. 226). When asked if a new World War was possible, Benta replies "Why not? The world is dominated by hate, which can only lead to war" (p. 226, my translation).[178] The trip ends in Denmark "the most perfect country in the world," according to Benta (p. 228) because Danes have no army, no homeless people, they have worked out a land that was humid and cold, and now they belong to the calmest, richest, most cult, happy and civilized place in the world (p. 228). Moreover, Benta claims, Denmark is the homeland of Hans Christian Andersen, whose stories the children of the crew knew by heart. Benta decides, then, to stop at Copenhagen so that everyone can pay homages to Andersen at his tomb before coming back to Brazil.

"Geografia de Dona Benta" deserves a greater analysis side by side other of Lobato's books (perhaps in contrast with *História do Mundo Para Crianças*, from 1933). This work can also be analyzed side-by-side other international children's works of the first half of the

[176] "Nunca se vira no mundo homem mais animalesco que o Australiano. (...) É que essa raça ficara tanto tempo segregada de qualquer contato com as outras, e no seio de uma natureza sem inimigos perigosos, como o leão, o tigre e outros, que não se desenvolveu." Curiously, this passage has no interference of editor's notes.

[177] "Esses arianos eram gente rija e de mais força mental que os dravidianos, a gente de pele escura que por esse tempo fervilhava nos vales da Índia" (p. 177).

[178] "E a senhora acha que é possível vir outra guerra mundial? - perguntou Pedrinho.
- Por que não? O mundo está dominado pelo ódio, e do ódio só pode sair guerra."

20th century, such as Babar's books, or even earlier Brazilian books related to travel *Europa Tranquila: crônicas de viagens para adultos e crianças* by Mário Graciotti (*Cupolo*, 1948). Although Milton's study before mentioned plays an important role in the understanding how Lobato's fostered his political agenda through translations, few has been written about Lobato's translated works from Portuguese to English (Carter, 2016). This fact points to another aspect of Lobato's books that deserves more attention from scholars.

6.5.2 Books related to travel for children made in Brazil and not translated (so far)

A mockery of tourism in the Parisian landscapes can be found in *Fada Fofa em Paris* by Sylvia Orthof (backtranslated as "Chubby Fairy in Paris," first published in 1995 by *Ediouro*). This is a story about a chubby Brazilian fairy who goes to a drugstore to check her weight on a scale. There, she is beaten by a flea and with the impulse of the scale they both jump straight to the top of the Eiffel Tower, in Paris. *Fada Fofa* is so heavy that the Tower bends.

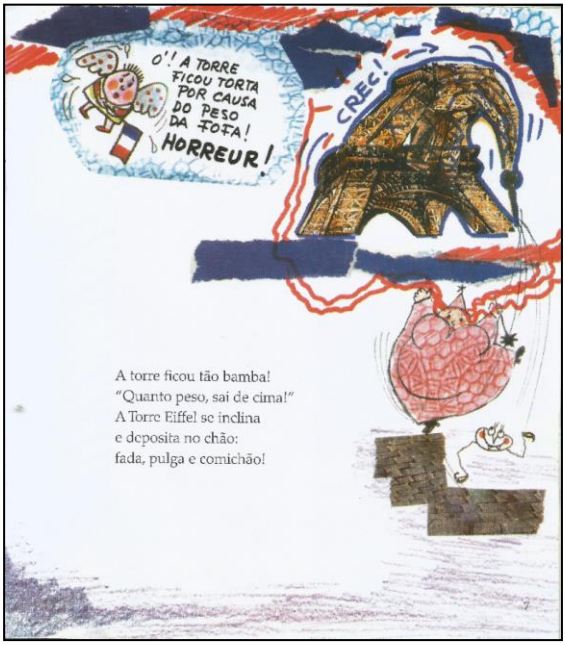

Figure 49. *Fada Fofa em Paris* (1995, p. 7). An angel with the French flag on the top of the right page is saying "oh, the tower bent because of the fairy's weight! Horreur! (my translation).

Next, Fada Fofa and the flea visit the Arc of Triumph, but the fairy gets stuck into it because she is too fat. A French elegant old lady called Hedy shows up and tells the flea to bite *Fada Fofa*'s butt, and this way they manage to unstuck her from the Arc. As the flea bites Hedy too, she screams very loud and all three jump back to Brazil. On the last page, Orthof tells readers that the flea is now jumping outside the book to bite people that have a fat belly.

Orthof was a prolific writer of children's books. *Fada Fofa*, the chubby fairy is a character from a series of her books. Orthof has published more than a hundred books for children and won ten FNLIJ's prizes. She was also the illustrator of *Fada Fofa em Paris*, a work she called calls "rabiscos" (scribbles), with marker pens, colored pencils and picture collages. In *A imagem nos livros infantis* Graça Ramos (2011) points that Orthof is one of the most satirical, fun, "savage" and even ferocious of the Brazilian writers (p. 66). Ramos points at the fast pace of Orthof's spontaneous illustrations "Forget about luxurious finishings, abandon the idea of a drawing being redrawn in numerous times. Think about a draft, something in the middle of its elaboration" (p. 69, my translation). Ramos compares Orthof's work to another "*authorstrator,"* British Lauren Child. Both Orthof's and Child's works, states Ramos, are closer the 21st century than the works being elaborated at their times (p. 74). This brief description of Orthof's work shows that collage and humor, features present in the international product *Not-for-Parents* are not exactly new to Brazilian readers. This section also points to the fact that the publications by this very prolific Brazilian children's author have not called the attention of the international book market yet.

Viagem às terras de Portugal is another example of a book related to travel, this time in the form of illustrated poems. The book received a "highly recommended" award by FNLIJ in 2013. Its author is José Santos and its illustrator is Afonso Cruz (Peirópolis, 2012). The book's index shows the title of twenty poems and a painted map of Portugal. Inside the book, readers are find rhymes about cultures and nationalities

Brasileiros e Portugueses
são parecidos demais!
Não fossem as diferenças,
éramos todos iguais. (p. 12)[179]

Contêiner, by Fernando Vilela (Pequena Zahar, 2016), is a visual narrative of a cat and a dog traveling around the world in containers. They stop and exchange ships at harbors of Hong Kong, London, and Rio de Janeiro, where the trip ends. At the end of the book there are maps and information about the names of the ships. Vilela is an acclaimed Brazilian illustrator, having won the Jabuti Prize five times, and also the Monteiro Lobato Trophy.

A carta de Pero Vaz de Caminha (SESI, 2017) is an intriguing example of intralingual translation: from a 16th century European Portuguese to the modern Brazilian Portuguese. This book aims at presenting the 16th-century Caminha's letter about the "finding" of the Brazilian soil by Portuguese navigators as if it was written today, without deleting "phrasal expressions" and "language figures" (p. 11). Its translator is Ivo Barroso, but the illustrations that show the Lisbon port, the fleet of ships, some maps and the figure of a native man are not credited. This book is not specifically aimed at children, but probably at youngsters, since the many university exams ask interpretation questions about Caminha's letter.

6.5.3 *Coleção Nossa Capital* and its pedagogical aims

Between the years 2005 and 2011 *Editora Cortez* (from São Paulo) launched a series of twenty-seven books about the Brazilian state capitals and the national capital, Brasília. The books describe the history of the cities, their people, and their cultural aspects in Portuguese. Differently from the *Not-for-Parents City series*, they were written by local authors and illustrators. These books have the very specific aim, as stated on *Editora Cortez* catalog,[180] of helping families and educators "cultivate in children the desire to know about their identities as Brazilians, my translation). Together with the books from *Coleção Nossa Capital*, the publishing house elaborated a "pedagogical

[179] Brazilian and Portuguese people are very much alike; if it were not for the differences, we would be the all same.
[180] http://www.cortezeditora.com/Cat%C3%A1logo%20LIJ%202016-2017.pdf

orientation sheet" (in Portuguese "Ficha de orientação pedagógica") with suggestions for teachers about how to work with the books in a classroom.

This pedagogical aim makes the collection look different from most of the *Not-for-Parents* books, since, at least in Brazil, they are not present in online catalogs of most school libraries[181]. It also reminds us, however, that in 2011 Lonely Planet designed a "Teaching guide" - an activity pack with a series of lessons for teachers. The guide suggests activities suitable for geography, literacy, and ICT (Information and Communications Technology) lessons. This teaching guide presents a myriad of hand in activities related to the Lonely Planet's *The Travel Book* and the *City series*. Many of the activities in this teaching guide explore "words borrowed from around the world" with their definitions to be linked and maps to locate their origins. Comparing to the "pedagogical orientation sheet" by *Editora Cortez* about *Coleção Nossa Capital*, the latter does not present hand in activity sheets. The volume about the city of *Aracaju*, for instance, suggests the reading, debate and a class exhibition about cultural aspects of the city to be presented to families or to groups of students. As Lonely Planet changed owners and re-edited *The Travel Book*, this teaching guide became outdated and the new editions so far do not have any classroom support material.

6.5.4 Travel mediators

A case of export of Brazilian books related to travel for children is Flávia Lins e Silva's *Diários de Pilar* (*Zahar*, backtranslated as "Pilar's Diaries"). The main character in the books, a young girl named Pilar, travels to places like Greece, the Amazon, Egypt, Machu Pichu and Africa. Some of Silva's books were translated to Chinese (*Guangxi Normal University Press*), Spanish (*V&R Ediciones*), and German (*Fischer KJB*). From *A Folia de Pilar na Bahia* (2002) to *Diário de Pilar em Machu Pichu* (2014), it is noticeable that there was an upgrade in the images and layout of this book series, as they become more colorful, and their design more standardized with new editions. Pilar's books mixtures information and fantasy about the places visited with the girl's travel narratives.

[181] I have checked online catalogs of schools in São Paulo, Rio de Janeiro, Porto Alegre and Florianópolis.

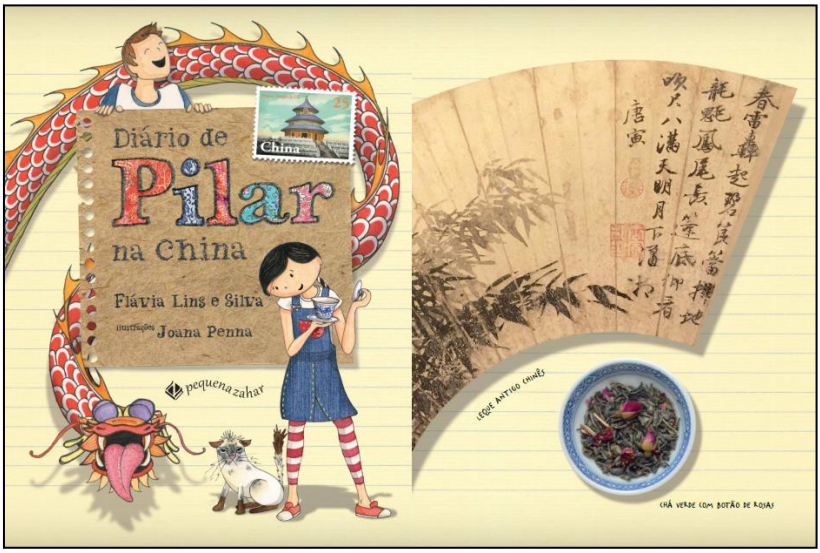

Figure 50. *Diário de Pilar na China* (2017).

Similar to new books for children by Lonely Planet, Pilar is a character who works as a mediator and presents places to children. There seems to be a tendency in the new Lonely Planet books of having mediators to interact with the places they describe. That is the case, for instance, of the series *City Trails*, by Moira Butterfield (2016). The series has a girl and a boy presenting the cities of London, New York, Paris, Rome and Sydney to children from 8 to 12 years old (according to the company's shop on the web). The case of Pilar's diaries books also points at a significant fact about exporting Brazilian books abroad: these books do not need to be translated to English first, as other international markets are (more?) interested in Brazilian children's literature.

6.6 Other intertextual references: a dialogue with Woodie Allen's movies

Apart from books, movies, and advertising texts also help reinforce the popularity of tourist sites. In particular, the first decades of

the millennium saw Woody Allen releasing films set in different places than his much-praised hometown, New York. *Vicky Cristina Barcelona* (2008), *You Will Meet a Tall Dark Stranger* (2010) *Midnight in Paris* (2011) and *To Rome with Love* (2012) are examples of films set in Barcelona, London, Paris, and Rome.[182] Brazilian film curator Cleber Eduardo associates Allen's viewpoint about these cities to brochures by popular travel agencies (2011).[183] Eduardo even argues that *Midnight in Paris* was, in a broad sense, a film made for children who rejoice at recognizing low art codes.

The association of travel guides and promotional campaigns with Allen's films seem to be commonplace, though. Professor of geography Philip Lawton (2017) suggests that Allen's cinematic city influences a "narrative of gentrification" with its attributes related to "rounds of investment, social class and lifestyle choices and tastes" (pp. 1-2). Lawton calls attention to Allen's focus on the lifestyles of urban middle classes[184] as the moviemaker himself admits he looks at New York "through rose-colored glasses" (p. 5). Regarding European settings, Lawton analyzes that "the European city terrain becomes something for the globe-trotting tourist – or film viewer (…)" where local populations are kept out of sight (p. 15). Allen's protagonists are normally US citizens who have freedom of movement through "an idealized urban space" and to a form of "civilized life" (p. 14), which aligns with the discussions held in Sections 2.2.6 and 5.3.

In the article "Woody Allen: the American tourist who works best abroad," published at The Guardian, Andrew Pulver argues that Allen cannot write British but when he portrays Americans in a foreign country "it all seems to hang together a bit more" because Europeans are being viewed through the eyes of tourists.[185]Apart from critical evaluations of the films, the texts mentioned above might as well suggest some fruitful comparisons between Allen's films and the *Not-for-Parents* series. One similarity between them is the fact that the author of the *City series* is a foreigner to those places. If Klay Lamprell, who is Australian, has traveled and experienced the culture of New York, Rome, Paris, or London we do not know. But perhaps it takes an

[182] At least three other Allen's films were placed in London besides *You Will Meet a Tall Dark Stranger* (2010). These are *Match Point* (2005), *Scoop* (2006), and *Cassandra's Dream* (2007). Lawton points that *Match Point* results from local authorities' aim at promoting London as a tourist destination (p. 13).

[183] http://www.revistacinetica.com.br/woodyallencleber.htm

[184] Though *You Will Meet a Tall Dark Stranger* and *Cassandra's Dream* Allen's London favor "a highly polished and controlled urban environment of an increasingly wealthy elite" (p. 14).

[185]https://www.theguardian.com/film/2011/may/11/woody-allen-midnight-in-paris-cannes

outsider eye to describe (and to make fun of) local cultures with a humorous tone.

Differently from Allen's idyllic portraying of the cities, however, the *Not-for-Parents* books dedicate some space to local people from different social classes. The chapters "The melting pot of Paris" (*Paris*, pp. 60-61) and "Mix and mingle" (*London*, pp. 34-35), for instance, deal with African, Asian, and Caribbean immigrants. The way these immigrants are portrayed in the series might be a subject for a closer examination, but for the sake of this study, it can be said that, as other subjects in the series, immigrants are described in brief. Other topics not covered by Allen's pink lenses but present in the *Not-for-Parents* books are the 9/11 attacks (the book *New York* displays a picture of the planes hitting the towers, p. 12) and some violence scenes.

In the *Not-for-Parents New York* volume, there is a drawing of policemen pointing guns at a kid with a slingshot in his hands (p. 30); the book *Paris* presents the drawing of a man holding a head of a dead body (p. 12); there are reproductions of William Hogarth's 1751 famous pictures "Gin Lane" and "Beer Street" in the *London* book (pp. 90–91); and in the *Rome* book there is even the drawing of a man being burned in *Piazza Campo dei Fiori* during the inquisition (p. 43). After we look at Allen's films, it is difficult not notice that more sensitive topics were pictured by Lonely Planet for an intended young audience, which contradicts the usually positive discourse of tourism and certainly distinguishes the series from other travel-related books for children.

The study of films directed to the child audience may bring insights about how multimedia goods help to popularize places for children in the new millennium. Some of the films that explore the settings of cities (and countries) are *The Lord of the Rings* film series (2001-2003), *Harry Potter* film series (2001-2011), *Ratatouille* (2007), *Teenage Mutant Ninja Turtles* (1990 and 2014), *Marvel* superheroes films. The study of their translations (subtitling) requires particular expertise, though. Audiovisual translation may reveal a lot about the localization of products for children. As I do not have suffient reading on the matter, I finish this brief section by recommending the reading of Domingos Soares de Souza Neto's master's thesis called "Asymmetrical relations in audiovisual translation in Brazil: a corpus-based investigation of fixed expressions" (2015).

7. CONCLUSIONS

This study has examined the context of production and reception of a commercial book series designed for both children and adult readers of different languages. The *Not-for-Parents* series, first published in British and American English and afterward translated to thirteen different languages, is a result of a project that involved different printing houses around the globe and many agents responsible for specific parts of the books' design. Descriptive Translation Studies helped me frame and organize this the research. The descriptive perspective sees literature as a complex and dynamic system (or network) in which the "entire set of questions about the production, the distribution, the organization, the storage and the use of (translated) communication" are of interest (Lambert 1994, p.31). In search of observing what can the practices of translation tell about a major network of import and export of children's literature, I have reviewed academic studies and articles about the translation of children's literature, international and Brazilian book market, and also about the printing houses involved in this co-edition project.

The method developed for this analysis was mainly adapted from Lambert and Van Gorp's "On describing translations" (1989/2006), adding to it Pym's (2006) understanding about the leading role of English as a lingua franca that is adapted to local target environments. An interdisciplinary regard was emphasized in the method. This included some of the so-called "external communication" (Brunelière, 2016) of the printing houses responsible for the production of the series. The method comprised four steps that correspond to chapters 3 to 6: a macro-level analysis about the context of production; a macro-level analysis about the context of reception; a micro-level analysis with detailed comparisons between translations; and a final description of the book series in contrast with similar productions.

As the books series was produced 2011 and 2014, its translations reveal some trends that might as well be in tune with its technological environment. Most of all, the layout of the books were kept alike in different languages, but there seems to exist a certain freedom for translators and other agents to solve challenges concerning verbal elements. This practice is similar to website translation, and is understood as *localization*. Culture-specific references, considered a common problem in translation (Baker, 2011, p. 18) are one of the specific features of the tourism texts.

In considering the child audience, humor, rhyme, and rhythm were additional features that might have been challenges in the production and translation of these books. Nonetheless, three facts may have helped the work of translators and other agents: a) the popularity of the places portrayed (specifically in the *City series*, New York, London, Paris, and Rome), b) the heavy presence of illustrations, and c) the taxonomic style of travel books. Guidebooks traditionally aim at giving informations and instructions about a place so that tourists can get by and learn about a foreign culture. In this specific case-study, travel books for children use images of different styles and sources to ultimately render Lonely Planet's content to new buyers of their products.

7.1 Revisiting the research questions

Here I present a summary of findings about my main research questions (Section 2.3).

Question 1 - What is the context of production and reception of travel books for children?

Chapters 3 and 4 described institutional discourses of co-editors and sketched out the international and local book market. The institutional story of Lonely Planet was presented with examples in Chapter 3, and we observed that English is Lonely Planet's lingua franca. In Chapter 3 (more precisely in Section 3.1.2), we saw that in order to expand globally, Lonely Planet needed to participate in the United States guidebook market. This movement helped them develop computer technology skills and expand their audience to a wider range of budgets. During the 1990s, then, Lonely Planet started designing and publishing guidebooks about European cities and countries (Wheeler & Wheeler, 2008, pos. 2939). It is also in this decade that concerns about travel with children became a topic of interest to the company's owners. The first *Travel with children* book (1990) presents mostly non-standard destinations for parents to go with their kids, with tips on packing lists, what to do and see, and short travel narratives by Maureen about her experiences when traveling with her children. Twenty-five years later, the 2015 edition of *Travel with children*, shows a somewhat less personal tone and more globalized approach, with 80 "family-friendly" destinations around the world and images of unknown kids and adults

traveling together. As the company becomes more international and, afterwards, more Americanized the content produced by it also changes. One of Lonely Planet's strategy to become more globalized was to produce guidebooks for young readers. This happened around 2011 after *BBC Worldwide* bought most of Lonely Planet shares from its former owners and founders, the Wheelers. New co-editors and translators agents now had to consider this particular audience and adapt their tourism content accordingly. Lonely Planet's first (and so far most translated) travel books for children are the *Not-for-Parents City series*, more precisely, the volumes London, New York, Rome and Paris. The chronology of publications of the series volumes (Appendix A) shows that the company at first selected standard places instead of "off the beaten track destinations" to be translated. These choices probably have to do with a search of a more common ground, international reader. Pym's (2006) argument of a globalized distribution on the basis of a "one-to-many geometry" (p. 750) where the lingua franca, (i.e., English), "plays its global role as a factor of production, whereas translation plays its marketing role as a tool of distribution" (pp. 749-750) is confirmed in relation to this series.

Chapter 3 highlighted aspects concerning joint ventures and co-editions in the book series. Many of the publishing houses that co-edit books in partnership with Lonely Planet belong to big media conglomerates that also produce TV programs, newspapers, magazines, and other digital content. Most of the content of international Lonely Planet webpages (available in Indian English, German, French, Spanish, Italian, Korean, Russian, Portuguese, Czech, Japanese, Slovak, Dutch, Hebrew, Danish and Chinese) seem to be translations from English content. The most translated articles, in that sense, are the annual "Best in," with tips on trendy cities, countries, and continents.

As for Lonely Planet's partners in the *Not-for-Parents* series, these were described in Section 3.3. The main partner in this co-edition project is *Weldon Owen*, a publishing house specialized in producing visual content. Like Lonely Planet, this was a small company bought by multinational corporations. Other international partners include *GeoPlaneta*, in Spanish (one of the largest editorial groups in the world), *National Geographic Deutschland* (owned by *MairDumond*), in German, *Place des éditeurs*, in French, *EDT*, in Italian (who also produces other travel guides and travel literature for children), and *Litera* in Romanian. The Turkish co-editor, *NTV* perhaps shares some characteristics with Brazilian *Globo* as it a mega-corporation with great local political and economic influence.

The *Not-for-Parents* series had its greatest number of translated volumes in German and Dutch (seventeen in each language). Already in the 1970s German guides were transated by Lonely Planet and Lonely Planet's guides translated into to German. "The world's biggest travelers" (Wheeler & Wheeler, 2008, pos. 3393) are also traditional guidebook writers, which might explain the number of translations of the *Not-for-Parents* series (and other Lonely Planet content) into German (see Section 3.3.2). The number of volumes translated in Dutch, however, was figured out only by the end of this study, and I have not found any clue that justifies the popularity of the series into this language. In the second place, twelve books were translated into Spanish. The languages which show the fewest number of translations are Romanian (2 volumes) and Finnish (3 volumes). In Slovenian, Turkish, and Brazilian Portuguese the 4 volumes of the *City series* were translated. From a chronological view, the latest translations of the books occurred into Russian, with 10 volumes published all in 2014, three years the release of the *Not-for-Parents City Series* in English. The books are still announced as new launchings in Lonely Planet's Russian website.

From all the international publishing houses involved in the co-edition of the *Not-for-Parents* books, I have concentrated efforts in analyzing the publications by the contemporary *Editora Globo*, in Brazil. In the field of children's literature, *Editora Globo* publishes Brazilian classics for children by Monteiro Lobato, some of Ziraldo's books, religious bestsellers, among others. Through a study of some of the agents involved in the translation of the *Not-for-Parents* series, we could observe that *Globo* is careful to deliver their material to experienced renowned translators and other editors. It is worth noticing that this printing house is often mistaken for *Editora Globo* from Porto Alegre, which was incorporated by the media conglomerate *Rede Globo* in 1986. Certainly, more academic research about *Editora Globo* and their translation practices after 1986 is needed.

Another significant aspect highlighted in Chapter 4 was the importance of children's books to international book sales in the United Kingdom, France, United States, and Japan. Regarding books produced in Spain, we saw that most of their consumers are located in Latin America and the United States. According to the sources investigated about the Brazilian book market, 2012 marks a significant entering of international players in it, though a closer look at historical literature pointed that multinationals were present here since the 1970s. This boom in the internationalization of the local book market coincides with

the year Lonely Planet products for children were translated to Brazilian Portuguese. The year 2014 was very optimistic for the sector in Brazil, as the country was the guest honor at the Bologna Book Fair. On the other hand, Brazilian "fragile market," as stated Werneck (2012), suffers from lack of statistics, overproduction and distribution problems (p. 3). In addition, Prades (2017) pointed out a dependency on governmental purchases, as another fragile aspect of Brazilian book market). As seen in Section 4.2.4, reading practices are also a key issue to be taken into consideration when discussing book market. Data about the Brazilian book market, thus, is still limited.

Multimodality aspects (both in theory and practice) seem to be gaining more attention, as the possibilities of fusing modes are enlarged by technology. As an example, we pointed out that the Frankfurt Book Fair is expanding to include film, television, gaming, fine arts and architecture products in their exhibition, perhaps signaling a new trend in the international commerce of books. The *Not-for-Parents* series were awarded prizes that are not as well-known as the classic *Hans Christien Andersen Award*.

Although I have described books that have a similar proposal to Lonely Planet's *Not-for-Parents*, the company's greatets competitor in the latest years seems to belong to the field of tourism content provision. According to Lonely Planet's managers, *Trip Advisor* was considered as "noise" that interfered with their business (Section 3.1.5). Still, in contrast to other publishing houses from the tourist sector, Lonely Planet enjoys some success on the web due to its display of free content and interaction with customers (Section 3.1.6). Lonely Planet's books for children are still focused on print books rather than on electronic formats.

The selected consumers' comments about the *Not-for-Parents* books presented on Section 4.4 point at negative and positive aspects of the book series by readers of three different languages. Positive comments praised the books' layout and images, the fact that they encourage traveling (action) and the fact that they can be read by adults, who are pleased to be included as readers despite the ironic title of the series. Negative comments show adults concern about topics related to violence and culture specificities that, according to them, do not interest children.

Question 2 - How are visual and verbal elements translated in the *Not-for-Parents* series?

This question was mostly answered throughout Chapters 5 and 6. Like other travel books and atlases designed for children, the interaction verbal and visual elements in the *Not for-Parents* series help explain culture-specific references to its dual audience. In common with adults' guidebooks, the *Not for-Parents* series is informative (non-fiction), although information about the logistics of travel is exclusive to adult's guidebooks.

Regarding other travel books for children, *DK*'s *Kid's London* and *Kid's New York* was found to be the most similar proposal to the *Not-for-Parents* in terms of visual layout. Although *DK*'s volumes can be found only in English, a comparison between them and *Not-for-Parents* series calls attention to the presence of humor and rhymes in the Lonely Planet's style (which, in turn, are absent in DK's travel books for children). These remarks, together with the visual presence of speech bubbles, point at Lonely Planet's concern in adjusting its content to children readers. The representation of oral language requires that translators consider special features in the translation of children's literature.

We have observed a myriad of solutions to the same translation problems in different languages, which points out to the lack of specific policies for the translations verbal elements by international co-editors. Nonetheless, a rule that seemed to stand out in different editions was keeping the original layout (except for copyright pages, flaps and small changes on the covers of the books as seen in Section 5.1). This fact makes the translation of the *Not-for-Parents* series resemble website *localization* a topic explored in Section 5.6. Verbal elements had to fit in space constraints in order for the original layout to be kept. An explanatory claim, thus, is that a condition for the series to be translated was keeping its layout. This practice is different from the translation of other books such as *A child's introduction to the world* and *DK'*s, seen in Section 6.2.5, in which translated versions present an adaptation of content. Whereas the layout is fixed in the *Not-for-Parents* series, some degree of freedom was given to translators and to local editors in order to solve the translation of verbal content. Speech bubbles may be the most remarkable example that supports this claim about fitting translated text into space constraints.

The presence of culture-specific references stood out in the *Not-for-Parents* series. The ones studied here included toponyms, names of

food items, proper names and language variety (dialect) in different translated books. Once again, a myriad of solutions was used in different translations, making it hard to point at translation patterns without the use of proper corpus-based tools. Nonetheless, it was possible to observe that when there two or three words formed the name of a culture-specific reference, the usual translation procedure chosen in different languages was *calque*, or literal translation (as in the example of "Estátua da Liberdade," among others described in Section 5.4.2).

A hypothesis that was confirmed in respect to the translation of toponyms was Grass' (2006) rule of the "effect of history." The author claims that "the more a foreign toponym has contacts to a given culture, the more it will be translated" (p. 660, my translation). This idea became visible in examples given about the translation of names of British royals, where historical members of the Royal family (such as *Henry VIII* and *Catherine of Aragon*) are translated while names of new members are not.

Concerning puns and word plays, two examples showed the puzzling task of translating them for children, namely the chapters called "Coppa that" (Section 5.3.4) and "I spy the London Eye" (Section 5.4.2). The latter example showed the difficulties of conveying rhyme and rhythm in translation, two important aspects studied by scholars and translators of children's literature.

The chapter about the London's Cockney showed the greatest divergence in translation solutions. These included the use of parenthesis, omission of contents, explanation of slang, and content displayed in two languages. A translator's outburst in the Brazilian Portuguese text about London's cockney reminds readers of the presence of a confused intermediator.[186] This passage, not found in the *English* volume, is a visible intervention by agents of translation that works as an excuse for the difficulties found in translating and understanding the dialect.

Concerning the abundant presence of adjectives in the tourism discourse, the most striking feature in the translations in the *Not-for-Parents* series was the fact that these are not always positive. "Creepy," "ghostly," "deadly," "greedy," "snobby," and "big-headed" were some examples of how negative adjectives are used in order to add a dramatic and weird tone, seducing children by the grotesque and scary

[186] "o fato é que se trata de uma gíria divertida e nada fácil de ser decifrada," backtranslated as "the fact is that it [cockney] is a fun local jargon which is not at all easy to decipher" (*Londres: tudo o que você sempre quis saber*. Proibido para adultos, 2012, p.10)

atmosphere. This variety of adjectives, becomes a challenge to translators as well, as we have seen in Section 5.2.2.

Changes in tactile elements were observed on the cover of different travel books (Section 5.1.1). Regarding typefaces, slight changes were found in the book London. The double-page spread dictates the narrative sequence, which is broken into independent chapters. At the end of each chapter, references to webpage suggest readers leave the book aside and research about places and curiosities on the internet. These references in the Brazilian Portuguese books were left in English - another visible indication to readers that the books are translated.

Regarding images, a characteristic observed about travel books was the way photographs help build a sense of authenticity, that is, a tentative of reproducing reality. This is also valid for iconotexts which are not translated (such as the metro signs in Paris, as described in Section 5.3.4). Side-by-side with the pictures, verbal elements, iconotexts, and headings help picture each local food item, as in catalogs, encyclopedias, and taxonomic texts. In terms of narrative path, frames create a visual sequence, separating and join images and verbal texts. Regarding illustrations, Lonely Planet and Weldon Owen preferred to keep Christopher Corr's images on the cover of the volumes, while using computer graphics and collages of images from stock agencies in the books inside pages.

The characters of *Not-for-Parents* series are miscellanea of famous and local people. This aspect makes them different from classic adventures stories, which portray heroes and their journeys (as suggested by Sodré 1985, p. 24). Most characters' gazes in the *Not-for-Parents* series demand the viewers' interaction (Kress and van Leeuwen, 2006, p. 118). These characters work as mediators between the places portrayed and the readers as well as between producers and the wide children and adult audiences. The dialogue established between characters and readers happen through abundant uses of the pronoun "you." The opposition between the pronoun "you" and the possessive "your parents" points to the asymmetries in the relationship between adults and children, though. As Coelho pointed out about comic books' heroes, the characters of the *Not-for-Parents* series play the role of "mediators of a consumerist society" (section 2.1.7), representing the companies' discourse.

Intertextual references are also abundant in this series. These include children's stories (such as *Harry Potter, Sesame Street, Asterix*) and references from the adults' world (as in "Top of Pops"). Intertextual references help build up these products as hybrid compositions to be

consumed by an international privileged cosmopolitan audience (see Section 5.3), confirming Santos' statements reviewed in Section 2.2.8 and revisited in the answer to research question 1.

Question 3 - What can translation practices tell about the network of import and export of these and other similar products for children?

While Pym (2006) defends that internationalized texts or products have as many as possible source-culture elements removed (p. 750, see Section 2.2.6), the translation of the *Not-for-Parents* series shows a rather different trend. Because guidebooks necessarily have to present culture specificities to its readers, source-culture elements (in this study called *culture-specific references*) are precisely what needs to be kept and explained to readers in both source and target texts. This fact does not (or *should* not) diminish the "wide range of consumer environment" (p. 750) intended by its producers.

The companies who sign this co-edition give more emphasis to the institutional names than to the names of authors, illustrators, translators, proofreaders and other producers, as observed in Sections 5.1 and 5.2. It is not clear who exactly is involved in the production of each part of the book. Did the author, for example, write the introduction of the books or the speech bubbles? What translator's decisions have editors changed? How were the images on the cover manipulated? These questions lead us to once again understand the series as whole products by these multinational companies. Their discourses are institutional: the logos of the companies are given more emphasis than the names of authors, illustrators, translators, and other agents. The circular images seen in most co-editors' logos point at a visual cohesion that might well suit some of the companies' names *Planet, Globo, geoPlaneta* (as seen in Section 5.1.2). Amongst joint ventures, purchases, and other forms of incorporations in the book market and tourism sectors, the logos of the companies seem to pull their identity together. Nonetheless, a closer look to the history of these companies revealed that their practices in relation to the production and translation of content (be it electronic or in print, free or paid) differed considerably.

At the time the *Not-for-Parents* series has been produced, its owner, the *BBC Worldwide* carefully studied children's responses to their media content at the time, concluding that topics related to

political, social, economic and personal issues, as well as hard news stories, were not to be censured in their news programs for children. Coincidentally or not, the *Not-for-Parents* series also displays political, social and economic issues about the cultures they portray in their travel books. In 2013, however, American company *NC2 Media* bought Lonely Planet and redesigned their children's products into a new imprint called *Lonely Planet Kids*. Differently from *Not-for-Parents*, the name *Lonely Planet Kids* is not translated anymore, which points at standardization of the brand. An example of these changes, pointed out in the Section 3.2.3, was *The Travel Book*. The 2015 edition of the book shows fewer puns and overlooks the differences between kids and adults, a feature present in the former 2011 edition. *Lonely Planet Kids* presents a more mainstream proposal that has not been as widely translated. The idea of travel with children is not new to Lonely Planet, though. As seen in Section 3.2.1, the book *Travel with Children*, a publication directed to adults who want to take kids on a trip, had several re-editions. It seems that this book has also become more mainstream with time: while in 1990 it presented unusual destinations for parents and kids, in 2015 it pictures 80 "family-friendly" destinations around the globe. Interestingly enough, Lonely Planet's new imprint, *Lonely Planet Kids*, has fewer titles translated into other languages and some of them are now recommended for kids aged 3 and up.

Changes in copyright agreements also show different policies among co-editors. The example given was the fact that in Spanish the translators also own the copyrights of the books and are responsible for the books "not necessarily accurate content" (Section 5.2.1).

The hypothesis of a fixed layout and verbal freedom, revised in the answer to Research question 2, may also point to the importance of visual messages to seduce readers consumers of international products. By keeping certain visual and verbal elements, Lonely Planet tries to keep the "aura" and the popularity of its guidebooks. As noted by Cronin in respect to travelers in the same spots holding the same Lonely Planet books, "with many others speaking your language, the Planet is not such a Lonely place" (Cronin, 2000, p. 86).

Although the author of the *City series*, Klay Lamprell, and Lonely Planet are originally Australian, these books follow the mainstream international flows described by O'Sullivan (2010). According to her, "Great Britain and the United States are the countries that "export" most children's literature today" while "children's literature from the so-

called developing countries hardly ever reaches European and American readers" (p. 10).

In Brazilian Portuguese and Spanish, the *Not-for-Parents* series, (namely *Proibido para Adultos* and *Mi Primera Lonely Planet*), illustrate the mainstream local language (or *linguistic variant*) chosen by producers. One the one hand, as stated in response to Question 2, translators and other agents had a certain autonomy concerning translation solutions, but on the other, their choices reflect a preference for the European Spanish and the Portuguese used in the Southwest region of Brazil. Was this a rule to be followed in translation? In the case of Brazilian Portuguese, this finding may not be surprising, since it is in the Southwest region of the country that media conglomerates and publishing houses are located.

Literature in Brazil might be still understood as young and peripheral. Still, there is something solid about it, as expressed in the words of writers, academics, and in the few statistics that attest the growth in publications of children's literature in Brazilian Portuguese. The work of Monteiro Lobato, who defended that translations to Brazilian Portuguese should be "Brazilianized," has a great influence in practices of translating for children (see Section 6.4.6). Although Lobato's texts were not the central focus of this research, I have pointed out that a further investigation about his *Geografia de Dona Benta* alongside other books about travel and adventure from the first half of the 20th century can reveal a much about international cultural dynamics of imports and exports in children's literature. In 2019 Lobato's writings enter the public domain, calling complete attention to his books and related products to be sold in different languages. The FNLIJ Catalog for the 2018 Bologna Fair is already promoting future translations of Lobato's books, with a special section entitled "Take Monteiro Lobato to children of your country![187]"

In Chapter 6, I have offered a few examples of how the evolution of printing technology was used by authors, illustrators, and editors in order to portray places for the young audience. Early adventure books had fewer illustrations than latter narratives (such as *Babar* or the *This is*, as seen in Section 6.4.1 and 6.4.2). In the second decade of the 20th century, the work of Sylvia Orthof presented handmade collage in a way that mocked with cultural landmarks (the smashed, bent, Eiffel Tower). In the new millennium, visual narratives

[187] https://www.fnlij.org.br/site/publicacoes-em-pdf/catalogos-de-bolonha/item/932-cat%C3%A1logo-fnlij-para-feira-de-bolonha-2018.html

such as the book *Contêiner*, are becoming popular, as illustrators get more local and international prestige. The example of *Diários de Pilar* pointed out that English is not necessarily the first language chosen for the translation of a book originally written in Brazilian Portuguese, as other markets are interested in importing these children's books. *Viagem às terras de Portugal* showed that travel and cultural clashes are also expressed through poetry, while the distribution of publications between Portuguese-speaking countries is still an area that needs more investigation. Intralingual translations might also point at a new area of research, as it brings travel narratives from other centuries closer to the 21st century reader (Section 6.4.8). *Les Beaux Étés*, by Zidrou and Lafebre (2016), not analyzed in this research due to time constraints, is a recent example of a comic book series that portrays a family traveling during summer vacations throughout different decades of their lives. Its translation from French into other languages (in Portuguese *Verões Felizes*, SESI, 2017) can be a source of research about traveling with kids in picture and comic books.

The commercial purposes of children's literature and the way it travels across boarders may be a recent challenge for scholars to describe. Nonetheless, in the field of theory, new publications show an interest about the ways books circulate worldwide. As I am writing the final lines of this study, I have the opportunity of reading a book received by *Barca dos Livros* called "*Habitar a Infância: Como Ler a Literatura Infantil*" ("Inhabiting childhood: How to read Children's Literature," my translation) by Graça Ramos (2017). In its several short articles previously published in a newspaper blog, Ramos deals with numerous topics of interest to this study. Although she focuses on Brazilian children's literature, this is seen as part of an international business. Moreover, Ramos tackles on multimodal characteristics of children's literature, government relations with the book market, and even the themes of migration and "poetics of displacement" (pp. 73-76). In the meanwhile, Lonely Planet continues to launch books for children and to display free articles and samples on their website. Some of their children's books published in 2018 seem very interactive (scrapbooks, sticker books, color books, and fold-out maps). In regular free articles, the current tendencies they point at range from the use of drones as a traveler's accessory to a return to lesser-known cities and regions of the world.

> Paris, New York, London – been there, done that. It's time to reconsult the map. In the

> year ahead, lesser-known cities and regions will see an influx of Instagrammers looking for offbeat and envy-inducing angles.[188]

Their marketing campaign for family travel continues, as the company argues that this can be the most eye-opening adventure of family life (as long as travelers are prepared).[189] Much of these online content is not translated, a fact that reinforces the importance of researching in English, as well as pointing at translation "silences."

7.2 Limitations and suggestions for further research

One of the limitations of this study was not using corpus-based analysis, as it was intended in the initial project. The reason for that was the difficulty found in separating the verbal content from the whole visual composition of the books. The process of scanning the books was feasible, but when it came for the software to recognize different typefaces, speech bubbles and the wild disposition of texts on the page much had to be rewritten manually, which I concluded would hinder the use of a large, multilingual corpus. It is likely, however, that recent versions of software *ABBY FineReader* can be used for scanning a multimodal corpus, thus opening new perspectives in the analysis of the translation of verbal and visual aspects electronically. More testing needs to be done, though.

Perhaps the second limitation of this study has to do with the ideal of "national" literatures in favor of a wider, more open concept that could include the hybridity of languages and territories, and which would not ignore "the complex differentiations actually existing in cultures" (Lambert 1991/2006, p. 69). It would, perhaps, be more accurate if I had used "literature produced in Brazil," instead of repeating the term "Brazilian literature" so much rooted academic works. I tried, however, to refer to languages such as "Brazilian Portuguese" in order to solve part of this dilemma, although this phrase also raises other questions not developed in depth in this study. As professor Lambert (2006) reminds us "borderlines are constantly

[188] See "Drones, dating and digital detoxes: seven travel predictions for 2018," by Emma Sparks.
[189] See "Family travel myths worth forgetting," by Lorna Parkes at the Lonely Planet website.

fluctuating" (p. 72), an awareness to be kept in mind in relation to this study and its resonances in future ones.

The implications of this research for teaching practices will depend on learning environments and students' objectives. It was not my intention to explore a prescriptive approach in this case study. That type of research would demand other theoretical frameworks such as a review of the works of the PACTE Group (Procés d'Adquisició de la Competència Traductora i Avaluació, from the University of Barcelona). Nonetheless, it might be worth remembering that some of the *Not-for-Parents* books have a teaching guide published in English (seen in Section 6.5.3), and that the Lonely Planet Kids website has suggestions of activities for teachers (as described in Section 2.1.5). I have not evaluated nor applied the company's teaching suggestions in any of my classes, but in Section 4.1.1, I described some of my students' reactions to some of the *Not-for-Parents* books. As the subject of travel and cultural references are often present in language classes, I believe the study of tourism texts are very important for teachers working with language and literature issues.

Other studies about reader's reception could help achieve a more accurate understanding of responses to these translated texts. Arzipe and Styes (2003) provide a framework for reading picturebooks, while Teresa Asiain (2016) shows a case study about the negotiations involved in the translation of Dav Pilkey's *Captain Underpants* (including children's responses to the translated texts). Eye tracking experiments (in Brazil held at UFMG, or as developed by Kruger, 2012, pp. 266-267) could also reveal more about the reception of translations by young and adult readers. The role of mediators (briefly mentioned in Secion 4.2.3) could also be better explored in future studies (see Fleck, Cunha, and Caldin, 2016) with a specific approach to translated texts. Finally, although much is said about books and other products for children, as we have seen throughout this research, few are the studies that focus specifically on their translations. I hope this research, thus, has provided some insights to other people interested in both the translation of children's literature and travel texts.

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APPENDIX A – Chronology of publications of the *Not-for-Parents* series

BOOKS / VOLUMES	AUTHOR(S) / TRANSLATOR	1st editions	REFERENCE / SOURCE
Language BRITISH ENGLISH **Title of the series** *Not-for-Parents: Everything you ever wanted to know* **Co-editors** Lonely Planet, Weldon Owen			
New York City	Klay Lamprell (author)	2011	British National Bibliography
		October, 2011	Amazon, Goodreads
		September, 2011	Lonely Planet Shop
		August 2011	Book version
London	Klay Lamprell (author)	2011	British National Bibliography
		August 2011	Book version
		September 2011	Lonely Planet Shop
Rome	Klay Lamprell (author)	2011	British National Bibliography
		August 2011	Book version
		September 2011	Lonely Planet Shop
Paris	Klay Lamprell (author)	2011	British National Bibliography
		August 2011	Book version
		September 2011	Lonely Planet Shop
U.S.A.	Lynette Evans (author)	September, 2012	British National Bibliography

Australia	Janine Scott (author) Peter Rees (contributor)	September, 2012	British National Bibliography
China	Scott Forbes (author)	September, 2012	British National Bibliography
Extreme Planet	Michael Dubois (author) Katri Hilden (contributor)	2012	British National Bibliography
Extreme Planet	Moira Butterfield (author) Mike Goldsmith (contributor)	2015	British National Bibliography
How to be a world explorer	Joel Levy (author)	2012	British National Bibliography
The Travel Book	Michael Dubois, Katri Hilden, Jane Price (authors)	2011	British National Bibliography
Box set with 4 cities (City series)	Klay Lamprell (author)	2012	Lonely Planet Shop
Africa	Clive Gifford (author)	September, 2013	British National Bibliography
Asia	Margaret Hynes (author)	September, 2013	British National Bibliography
Europe	Clive Gifford (author)	September, 2013	British National Bibliography
South America	Margaret Hynes (author)	September, 2013	British National Bibliography
Great Britain	Janine Scott (author) Peter Rees (contributor)	2012	British National Bibliography

How to be a dinosaur hunter	Scott Forbes (author) James Gulliver (contributor)	2013	British National Bibliography
Real wonders of the world	Moira Butterfield (author) Tim Collins & Anna Claybourne (contributors)	2013	British National Bibliography
Language NORTH AMERICAN ENGLISH **Title of the series** *Not for Parents: Everything you ever wanted to know* **Co-editors** Lonely Planet, Weldon Owen			
New York City	Klay Lamprell (author)	2011	Library of Congress
		September, 2011	Lonely Planet Shop
London	Klay Lamprell (author)	2011	Library of Congress
		September, 2011	Lonely Planet Shop
Rome	Klay Lamprell (author)	September, 2011	Library of Congress
		2011	Lonely Planet Shop
Paris	Klay Lamprell (author)	2011	Library of Congress
		September, 2011	Lonely Planet Shop
U.S.A.	Lynette Evans (author)	September, 2012	Lonely Planet Shop
Australia	Janine Scott (author) Peter Rees (contributor)	October, 2012	Lonely Planet Shop
China	Scott Forbes (author)	October, 2012	Lonely Planet Shop
Extreme Planet	Michael Dubois (author) Katri Hilden (contributor)	Octobe, 2012	Lonely Planet Shop
How to be a world explorer	Joel Levy (author)	October 2012	Lonely Planet Shop
The Travel	Michael Dubois,	2011	Library of Congress

Book	Katri Hilden, Jane Price (authors)		
Box set with 4 cities (City series)	Klay Lamprell (author)	2012	
Africa	Clive Gifford (author)	October, 2013	Lonely Planet Shop
Asia	Margaret Hynes (author)	October, 2013	Lonely Planet Shop
Europe	Clive Gifford (author)	*- data not found –*	*- data not found –*
South America	Margaret Hynes (author)	October, 2013	Lonely Planet Shop
Great Britain	Janine Scott (author) Peter Rees (contributor)	October, 2012	Lonely Planet Shop
How to be a dinosaur hunter	Scott Forbes (author) James Gulliver (contributor)	September, 2013	Lonely Planet Shop
Real wonders of the world	Moira Butterfield (author) Tim Collins & Anna Claybourne (contributors)	September, 2013	Lonely Planet Shop
Language BRAZILIAN PORTUGUESE **Title of the series** *Proibido para adultos: Tudo o que você sempre quis saber* **Local co-editor** Editora Globo			
Nova York	Cynthia Costa (translator)	2012	Book version
Roma	Regina Alfarano (translator)	2012	Book version
Londres	Rosemarie Ziegelmaier (translator)	2012	Book version
Paris	Cynthia Costa (translator)	2012	Book version
Language SPANISH **Title of the series** *Mi primera Lonely Planet: Grandes secretos para pequeños viajeros* **Local co-editor** Geoplaneta			
Londres	Elena Vaqué	2012	Book version

	(translator)		
Paris	Carmen G. Aragón (translator)	2012	Book version
Nueva York	Raquel García (translator)	2012	Book version
Roma	Jorge Rizzo (translator)	2012	Book version
Berlín	Raquel García Ulldemolins (translator)	June, 2014	Book sample from https://www.lonelyplanet.es/
Barcelona	Carmen G. Aragón (translator)	June, 2014	Catálogo de la Biblioteca Nacional de España & www.agapea.com
E.E. U.U.	Carmen G. Aragón (translator)	March, 2013	www.agapea.com
China	Raquel García Ulldemolins (translator)	March, 2013	www.agapea.com
Viajar por el mundo	Elena Vaqué Sugrañes (translator)	October, 2012	Catálogo de la Biblioteca Nacional de España & www.agapea.com
Cómo ser un cazador de dinosaurios	Carmen G. Aragón & Raquel García Ulldemolins (translators)	April, 2014	Catálogo de la Biblioteca Nacional de España & www.agapea.com
El libro del buen explorador	Miguel Izquierdo Ramón (translator)	March, 2013	Catálogo de la Biblioteca Nacional de España & www.agapea.com
Lo más alucinante del mundo	Raquel García Ulldemolins (translator)	October, 2014	Catálogo de la Biblioteca Nacional de España & www.agapea.com
Language FRENCH **Title of the series** *Interdit aux parents : Pour em savoirplu qui les grands* **Local co-editor** Place des éditeurs			
Londres	Christine Bouard-Schwartz (translator)	2012	Catalogue généralde la Bibliothèque nationale de France & www.amazon.com
Paris	*- data not found -*	2012	*- data not found -*

Rome	*- data not found -*	2012	Catalogue généralde la Bibliothèque nationale de France
New York	*- data not found -*	2012	Catalogue généralde la Bibliothèque nationale de France
Estats Units	*- data not found -*	2013	Catalogue généralde la Bibliothèque nationale de France
Barcelone	Christine Bouard-Schwartz Julie Marcot (translators)	2014	Catalogue généralde la Bibliothèque nationale de France & www.amazon.com
Berlin	*- data not found -*	2014	Catalogue généralde la Bibliothèque nationale de France
Chine	*- data not found -*	2013	https://www.lonelyplanet.fr/
Voyage autour du monde	*- data not found -*	2012	Catalogue généralde la Bibliothèque nationale de France
Language ITALIAN **Title of the series** *Vietato ai genitori – Tutto quello che hai sempre voluto sapere* **Local co-editor** EDT / Giralangolo			
New York city	Arlette Remondi (translator)	2012	Catalogo del Servizio Bibliotecario Nazionale
Roma	Matilde Macaluso (translator)	2012	Catalogo del Servizio Bibliotecario Nazionale
Parigi	Arlette Remondi (translator)	2012	Catalogo del Servizio Bibliotecario Nazionale
Londra	Matilde Macaluso (translator)	2012	Catalogo del Servizio Bibliotecario Nazionale
Asia	*- data not found –*	March, 2014	http://www.lonelyplanetitalia.it/
Africa	Matilde Macaluso (translator)	March, 2014	http://www.lonelyplanetitalia.it/
Language GERMAN			

Title of the series *Für Eltern verboten: Paris: Der cool verrückte Reiseführer* **Local co-editor** National Geographic Deutschland (G + J / RBA)			
Paris	Katharina Grimm (translator)	2012	Katalog der Deutschen Nationalbibliothek
Rom	Jessika Zollickhofer (translator)	2012	Katalog der Deutschen Nationalbibliothek
New York	Katharina Grimm Thomas Rach (transl.)	2012	Katalog der Deutschen Nationalbibliothek
London	Katharina Grimm (translator)	2012	Book version
China	Thomas Rach (translator)	2013	Katalog der Deutschen Nationalbibliothek
Asien	Jessika Zollickhofer (translator)	2014	Katalog der Deutschen Nationalbibliothek
Berlin	Katharina Grimm … (translators)	2014	Katalog der Deutschen Nationalbibliothek
Groß-britannien	Katharina Grimm (translator)	2013	Katalog der Deutschen Nationalbibliothek
USA	Jessika Zollickhofer (translator)	2013	Katalog der Deutschen Nationalbibliothek
Europa	Thomas Rach (translator)	2014	Katalog der Deutschen Nationalbibliothek
Australien	Katharina Grimm Jessika Zollickhofer (transl.)	2013	Katalog der Deutschen Nationalbibliothek

Eine Cool verrückte Weltwunder	Inga-Brita Thiele (translator)	2012	Katalog der Deutschen Nationalbibliothek
Eine cool verrückte Weltreise	Inga-Brita Thiele (translator)	2012	Katalog der Deutschen Nationalbibliothek
Afrika	Katharina Grimm (translator)	2014	Katalog der Deutschen Nationalbibliothek
SüdAmerika	Katharina Grimm (translator)	2014	Katalog der Deutschen Nationalbibliothek
Barcelona	Maria Meinel (translator)	2014	Katalog der Deutschen Nationalbibliothek
Unsere cool verrückte Erde	Inga-Brita Thiele (translator)	2013	Katalog der Deutschen Nationalbibliothek
Language DUTCH **Title of the series** *Verboden voor ouders: alles wat je altijd al wilde weten* **Local co-editor** Lannoo			
Londen	Christelle Bogaert (translator)	2012	www.bol.com
Parijs	Lidy Bouwhuis (translator)	2012	www.bol.com
Rome	Christelle Bogaert (translator)	2012	www.bol.com
New York	Lidy Bouwhuis (translator)	2012	www.bol.com
Barcelona	Christelle Bogaert (translator)	2014	www.bol.com
China	Christelle Bogaert (translator)	2013	Nationale Bibliotheek van Nederland
Berlijn	Inez Falleyn (translator)	2014	www.bol.com
Verbluffende wereld-wonderen	Silke Bouman (translator)	2014	www.amazon.com

Afrika	Christelle Bogaert (translator)	2014	Nationale Bibliotheek van Nederland
Europa	Christelle Bogaert (translator)	2013	Nationale Bibliotheek van Nederland
Azie	Christelle Bogaert (translator)	2013	Nationale Bibliotheek van Nederland
Encyclopedie van alle landen	Laurens van Mastrigt (translator)	2012	Nationale Bibliotheek van Nederland
Onze spectaculaire planeet	Laurens van Mastrigt (translator)	2012	Nationale Bibliotheek van Nederland
Zuid-Amerika	Christelle Bogaert (translator)	2013	Nationale Bibliotheek van Nederland
Australie	Christelle Bogaert (translator)	2013	Nationale Bibliotheek van Nederland
Groot-Brittannië	Christelle Bogaert (translator)	2013	Nationale Bibliotheek van Nederland
USA	Christelle Bogaert (translator)	2013	Nationale Bibliotheek van Nederland
Language SLOVENIAN **Title of the series** *Ni za starše: vse kar te zanima* **Local co-editor** Mladinska knjiga			
Pariz	Andrej Gogala (translator)	2012	National and University Library
New York	Kristina Radešček (translator)	2012	National and University Library
London	Simon Demšar (translator)	2012	National and University Library
Rim	Boris Bajželj (translator)	2012	National and University Library
Language RUSSIAN **Title of the series** *Не для родителей – Все, о чем ты хочешь знать* **Local co-editor** Eksmo –Press			
Нью-Йорк (New York)	А. Обнорский (translator)	2014	www.ozon.ru
Рим (Rome)	Л. Ханафина (translator)	2014	www.ozon.ru
Париж (Paris)	К. Яковлев (translator)	2014	www.ozon.ru
Лондон (London)	А. Попова (translator)	2014	www.ozon.ru

Великая Британия (Great Britain)	Т. Коробкина	2014	www.ozon.ru
Африка (Africa)	Ксения Хайрова (translator)	2014	www.ozon.ru
Азия (Asia)	А. Галахова (translator)		www.ozon.ru
Европа (Europe)	Т. Казанцева (translator)	2014	www.ozon.ru
Книга путешествий (The Travel Book)	Ксения Хайрова (translator)	2014	www.ozon.ru
Южная Америка (South America)	С. Козлова (translator)	2014	www.ozon.ru
Language TURKISH **Title of the series** *Bilmek istediğiniz her şey* **Local co-editor** NTV			
New York	Duygu Akin (translator)	2013	The Turkish National Bibliography
Roma	Aysun Babacan (translator)	2013	The Turkish National Bibliography
Paris	Erhan Derya Kibaroglu (translator)	2013	The Turkish National Bibliography
Londra	Duygu Akin (translator)	2013	The Turkish National Bibliography
Language ROMANIAN **Title of the series** Interzis părinților. Tot ce trebuie să știi **Local co-editor** LITERA			
Paris	*- data not found -*	2013	www.litera.ro
Londra	*- data not found -*	2013	www.litera.ro
Language FINNISH **Title of the series** *Vanhemmilta kielletty Lontoo: kaikki mitä olet aina halunnut tietää!* **Local co-editor** Readme.fi			
Lontoo	Irma Rissanen (translator)	2011	The National Library of Finland
Pariisi	Irma Rissanen (translator)	2011	The National Library of Finland
Iso matkailukirja	Eeva Mäkelä (translator)	2011	The National Library of Finland

(The Travel Book)			
Language DANISH **Title of the series** *Forbudt for Voksne* – alt det du gerne vil vide **Co-editor** Globe			
London	Lars Serritslev (translator)	2012	The Danish National Bibliography
Berlin	Lars Serritslev (translator)	2014	The Danish National Bibliography
Paris	Dorte Holst (translator)	2012	The Danish National Bibliography
New York	- *data not found* -	2014	www.saxo.com
Rom	- *data not found* -	2014	www.saxo.com
Barcelona	Lars Serritslev (translator)	2014	www.saxo.com
Language SLOVAK **Title of the series** *Nič pre rodičov. Všetko, čo chceš vedieť* **Co-editor** Fortuna Libri			
Rím	- *data not found* -	2012	www.fortunalibri.sk
Londýn	- *data not found* -	2012	www.fortunalibri.sk
New York	- *data not found* -	2012	www.fortunalibri.sk
Paris	- *data not found* -	2012	www.fortunalibri.sk
Ázia	- *data not found* -	2014	www.fortunalibri.sk
Európa	- *data not found* -	2014	www.fortunalibri.sk

APPENDIX B – Terms related to "culture-specific references*"

Year	Term	Coined by
1945	"cultural foreign words"	Nida
	"cultureme"	originally introduced by Oksaar (1988), revisited by Reiss and Vermeer (1984/1996), Nord (1997) and Katan (2009).
1991	"cultural terms"	Newmark
1970	"*Realia*"	Vlakhov and Florín
1981	"presuppositions "	Nida and Reyburn
1992, 1995	"culture-specific concepts"	Baker
1992	"cultural references" (which includes symbols, icons, gestures, etc.)	Foreman
1995	"cultural bumps"	Leppihalme
1997	"culturally marked segments"	Mayoral and Muñoz
1996	"culture-bound references," "culture-specific items"	Franco Aixelà
2006	"source-culture elements"	Anthony Pym
2011	"culture-specific markers"	Baker
2016	"cultural markers "	Kruger

*Adapted from Cómitre Narvaez and Valverde Zambrana (2014, pp. 2-3)