



UNIVERSIDADE FEDERAL DE SANTA CATARINA
CENTRO DE COMUNICAÇÃO E EXPRESSÃO
PROGRAMA DE PÓS-GRADUAÇÃO EM INGLÊS

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**A Galaxy of Wor(l)ds: The Translation of Fictive Vernacular in the Star Wars Transmedia
Narrative in Brazil**

Florianópolis

2020

Domingos Soares de Souza Neto

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Narrative in Brazil**

Tese submetida ao Programa de Pós-graduação em Inglês
da Universidade Federal de Santa Catarina para a
obtenção do título de Doutor em Inglês: Estudos
Linguísticos e Literários

Orientador: Prof. Dr. Lincoln P. Fernandes

Florianópolis

2020

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

Souza Neto, Domingos Soares de
A galaxy of wor(l)ds: : The translation of Fictive
Vernacular in the Star Wars transmedia narrative in Brazil
/ Domingos Soares de Souza Neto ; orientador, Lincoln
Fernandes, 2020.
786 p.

Tese (doutorado) - Universidade Federal de Santa
Catarina, Centro de Comunicação e Expressão, Programa de Pós
Graduação em Inglês: Estudos Linguísticos e Literários,
Florianópolis, 2020.

Inclui referências.

1. Inglês: Estudos Linguísticos e Literários. 2.
Transmedia Translation. 3. Transmedia Storytelling. 4.
Fictive Vernacular. I. Fernandes, Lincoln. II.
Universidade Federal de Santa Catarina. Programa de Pós
Graduação em Inglês: Estudos Linguísticos e Literários. III.
Título.

Domingos Soares de Souza Neto
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Transmedia Narrative in Brazil**

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ACKNOWLEDGEMENTS

Although the present work is formalised as the effort of one individual, it could have never seen the light of day without the combined (in)direct contribution of many. Please accept these words as tokens of my gratitude. I would like to thank...

Fátima, my mother, for the unrelenting support in all spheres of life, for the limitless generosity and for the inspiring not-easily satisfied, incessantly inquisitive mind. Every morning I would hear her voice saying: “acorda pra ir pra escola, estudar pra ser doutor”. How could I possibly not obey her bidding?;

Davino, my father, for the unwavering support, for providing me with fertile ground for my intellectual development and unquestioningly letting me free to follow my own path;

My siblings Paula and ‘Dd’ for “keeping the party going” while I was so far-away from home;

Emanuel, my son, for providing moments of cheerful wonder that instantly plucked the weeds of despair out of my chest, and whose very existence was a true source of motivation to keep on going;

Cybelle, my wife, for listening to my ideas and encouraging me whenever self-doubt lurked in the corners of my mind, for her thoughtful respect of my creation process. I will always be in her debt by the sacrifices she accepted to endure in order to give me the opportunity to make this thesis the work I needed it to be... for keeping up hope that all the sacrifices made would someday be worth it;

My dear friend Félix Augusto for the knowledge and experience shared and a degree of generosity akin to a parent’s;

All true friends I made at UFSC, especially Luciana Miashiro and Camila Pasquetti who, in a way or another, directly contributed for the successful development of this thesis;

PPGI staff, particularly Valdete Reinhardt Bilotta who converted her solicitous efficiency into sincere willingness to assist me in whatever way she could;

PPGI professors for greatly expanding not only my knowledge of subject matter but also my perception of the world at large, particularly Dr Rosane Silveira who thoughtfully saw me through the completion of the thesis;

Dr Marcos Morgado for the feedback that importantly contributed to the improvement of the present thesis, including identifying overlooked aspects of it (and also for occasionally welcoming me into the office shared with my advisor);

Dr Mácia Moura for the meticulous reading of my work and the thought-provoking feedback that have sharpened the way I conceive of carrying out research;

Dr Maria Lúcia Vasconcelos for keeping a close eye on my intellectual journey since early in the Master's programme. Even before the qualification exam, I often heard her voice in my mind. In addition to the vast knowledge and unique experience, she has always been eager to share, her genuine appreciation for teaching, learning and knowledge itself will forever be a source of inspiration;

Dr Lincoln Fernandes, my cherished advisor, for the many years walking me through two graduate degrees. I can never thank him enough for the life-changing opportunity, for believing in my potential and for giving me the freedom I needed to give shape to my ideas. I could hardly consider following this journey of intellectual developed with someone else;

CAPES for the research grant without which pursuing a doctorate degree would only be an unattainable dream;

Finally, I have to thank the 'ethereal forces' that reached me from the 'realm of ideas' to entrust me with the task of materialising the concept of Fictive Vernacular. Though I sometimes felt almost inescapably compelled to the task, I am now grateful and humbled by the opportunity.

ABSTRACT

With the recent change in the publication scenario of materials from the Star Wars saga in Brazil (upon the change of intellectual property holder in 2012), the franchise has become a transmedia narrative in the country. In view of this context, the present research aims to describe the translation practices adopted to deal with Star Wars materials. Considering that a transmedia narrative is a composite whole formed by narrative expansion across multiples instalments in different media platforms, the present research ultimately aims to investigate the adopted translation practices and their impact on the wholeness of the transmedia narrative in Brazil. The investigation of translation practices focuses on the language-based narrative device called Fictive Vernacular, a concept developed in this thesis. Descriptive Translation Studies offered the theoretical foundations to analyse the selected pairs of source and translated texts. Corpus-based Translation Studies provide the theoretical and methodological procedures and tools to conduct the data analysis, for which end a computerised parallel corpus was created. The parallel corpus is composed of aligned pairs of source and target books, comics and films (only the verbal components of the last two are included in the parallel corpus). It comprises of two pairs per media, adding up to six instalments and twelve texts in total. Analysis reveals two main tendencies in the practices of translating the Fictive Vernacular in the corpus. The first tendency involves imprinting the makeup of source fictive items into the target texts. The second concerns drawing on the resources of the target language to render fictive items, even at the expense of occasionally irrupting their world-building function.

Keywords: Transmedia Translation. Transmedia Storytelling. Fictive Vernacular.

RESUMO

Com as recentes mudanças de cenário nas publicações de materiais da saga Star Wars no Brasil (que começou com a mudança do titular da propriedade intelectual em 2012), a franquia tornou-se uma narrativa transmídia no país. Diante desse contexto, a presente pesquisa tem como objetivo descrever as práticas tradutórias adotadas para lidar com materiais de Star Wars. Considerando que uma narrativa transmídia é um todo composto formado pela expansão narrativa em múltiplos episódios em diferentes plataformas midiáticas, a presente pesquisa visa, em última instância, investigar as práticas de tradução adotadas e seus impactos para a integridade dessa narrativa transmídia no Brasil. A investigação das práticas de tradução centra-se no dispositivo narrativo baseado na linguagem verbal denominado Vernáculo Fictício, um conceito proposto nesta tese. Os Estudos Descritivos da Tradução ofereceram as bases teóricas para analisar os pares selecionados de textos fontes e suas traduções. Os Estudos de Tradução com base em Corpus fornecem os procedimentos e ferramentas teóricas e metodológicas para conduzir a análise dos dados, para cujo fim foi criado um corpus paralelo computadorizado. O corpus paralelo é composto por pares alinhados de textos fontes e traduções nas mídias livro, quadrinho e filme (apenas os componentes verbais das duas últimas mídias são incluídos no corpus paralelo). Ele é composto por dois pares por mídia, totalizando seis títulos e doze textos. A análise revela duas tendências principais nas práticas adotadas para traduzir o Vernáculo Fictício no corpus. A primeira tendência envolve imprimir a composição de itens fictícios fonte nos textos de chegada. A segunda diz respeito ao aproveitamento dos recursos da língua-alvo para traduzir itens fictícios, mesmo às custas de, ocasionalmente, anular sua função de criação de mundo.

Palavras-chave: Tradução Transmídia. Narrativas Transmídia. Vernáculo Fictício.

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LIST OF ABBREVIATIONS

DTS Descriptive Translation Studies

FV Fictive Vernacular

SW Star Wars

SWTN Star Wars Transmedia Narrative

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1 INTRODUCTION: JUMPING INTO A NEW WORLD

1.1 PREAMBLE

“A long time ago, in a galaxy far, far away...”
(George Lucas, 1977)

More than ever before, narratives spread across pages and screens of different sizes, shapes and technological capacities, in the same way as galaxies are formed by a plethora of stars and planets whose peoples speak languages that are comprised of sounds, morphemes, words, and so on. There are not *many* known planets whose *people* speak at all. Beyond the crude matter that forms planets and galaxies, when a story expands and travels through book, film, comic book, game, it often creates a world in its own right, an imaginary world. A trip to such fictional environment, though, might not come as gratifying without the assistance of a skilled travel guide and, most importantly for the journey that now begins, a *translator*.

The hosts of our imaginary world are the manifold authors that welcome us across different media and texts. As they create the imaginary world, they do it to make the environment palatable for the visitor. Rather than feeling marvelled at the potential discoveries in store, a world constructed from scratch might overwhelm the visitor, who, on the contrary, should be warmly greeted if the journey is to take place. The alienness of an imaginary world needs to be only suitably different from what is trivial at home in order to provide the grounds for a safe journey. Mimicking a familiar situation – such as by the end of a meal at a restaurant – this visitor might hear something as out of the ordinary as *Ker pazet on bonip Holonot*, which translates as *The payment is in the HoloNet*¹. The juxtaposition of the strange-sounding utterance and the all familiar restaurant checkout presents the visitor with a balance between familiar and new information from which it is possible to perceive the imaginary nature of the narrative world.

In their journey into this imaginary world, readers/spectators came across those utterances in both languages; the first in *Bocce*, the second in *Basic*. Even though it might strikingly resemble the English language, in a galaxy far, far away, no planet Earth figures in any space chart, let alone a country named England to give birth to the language. The visitor’s feet are now set on a world temporally and geographically detached from the one the visitor knows. From a purely practical perspective, the vast majority of what one reads or hears is but

¹ Example from the book *Star Wars: Galactic Phrase Book*, by Ben Burt (2001, p. 24).

the English language through and through. Yet, the *Basic* sentence above reads ‘HoloNet’, not a catalogued English word but formed out of two stems that renders it intelligible, at the same time as it stresses the imaginariness of the narrative setting. Tampered with for narrative purposes, languages in their vast array of resources come as fundamental tools, not only for portraying an imaginary world, but also for incorporating the imaginariness of the world through the verbal manifestations that stand for the idiosyncrasies of that particular world. From this perspective, language becomes a worldbuilding narrative tool to construct imaginary worlds, a Fictive Vernacular. This is particularly the case of worlds consisting of several narrative instalments in diverse media platforms, such as Star Wars.

Formed by the comprehension added to the imaginary world by individual narrative instances in books, comics, films, games and the likes of it, a transmedia narrative² draws on the manifold meaning-making elements inherent in each media; language permeates them all. The language of transmedia producers provides the raw material for worldbuilding. In addition to a travel guide, visitors from a further away galaxy might be unable to enjoy their ride without the mediating presence of a *translator*. Also built by the strategic manipulation of a natural language, the Star Wars transmedia narrative spreads across media but also across the planet Earth; building a world through language implies rebuilding it globally via translation. Building and rebuilding are constrained by the pliability inherent in each language and culture. Furthermore, another layer of constraints is added by the different potentials to meaning-making inherent in books, comics, and films, which ultimately represents some degree of technical hindrance to translation.

The present research investigates the translation of the Fictive Vernacular in the Star Wars Transmedia Narrative (henceforth SWTN) in Brazil.

1.2 ACROSS FAR-AWAY GALAXIES, MEDIA AND LANGUAGES: TRANSMEDIA TRANSLATION AS A CASE IN POINT

This is the age of ubiquitous narrative media and communication technology; stories come together and people gather around them. Transmedia storytelling, as introduced by Jenkins (2006), fundamentally subsumes the expansion of narrative accounts across different media platforms and the participation of media audiences in co-producing narrative content. Its capacity to draw attention and uphold interest from people with different propensities to engage

² For more information, please refer to chapter 2.

makes transmedia storytelling a successful entertainment format with ample potential for economic growth, what ultimately inspires measures to secure control over the franchise.

Within Translation Studies, the study of phenomena pertaining to Transmedia Storytelling seems to remain largely peripheral. The study of multimodal and multimedia texts is now established as a disciplinary research area, especially in comic translation (e.g. ZANETTIN, 2008) and audiovisual translation (DÍAZ-CINTAS; REMAEL, 2014; e.g. PÉREZ-GONZÁLEZ, 2014a). Media audience production has also gained some notoriety in the discipline with, for example, the notion abusive subtitling (NORNES, 1999), and more recently with Pérez-González's (2014a) studies on self-mediation in subtitling. These studies, however, do not tackle the issue of transmedia translation in full as their primary concern revolves around the translatable content and how it interacts with other meaning-making elements to compose the particular narrative at hand. They tend overlook narrative integration across texts. From a transmedia storytelling perspective, however, individual stories are part of a broader composite narrative, which translation practices contribute to build.

The first, and to the best of my knowledge, only publication systematically dedicated to transmedia translation is Bookbird's Journal special edition entitled 'Translating and Transmediating Children's Literatures and Cultures' (SUNDMARK; KÉRCHY, 2017). As far as my research of literature is concerned, there are to date no research efforts in this area in Brazil except my own (SOARES; SOARES, 2020). There are, however, scholars who touch upon the interface between transmedia and translation but only partially or indirectly. Pérez-González (2014) addresses the issue of convergence culture³ but focusing on participatory culture without a direct connection to a transmedia narrative. In his view, audiovisual translation is being used as a form of self-mediation, whereby non-experts become producers who put subtitling to their particular expressive purposes, from modifying or simply redistributing subtitles to creating fan dubbed versions of commercial films. Zanettin (2019) uses the term transmedia to comment about the success of films featuring superheroes originally from comics, thus employing the term merely tangentially. As far as I managed to investigate, Zanettin's seems to be the only explicit mention of transmedia in the recently published third edition of *The Routledge Encyclopedia of Translation Studies* (BAKER; SALDANHA, 2019), which suggests that the topic is not sufficiently relevant or that it is yet to be 'discovered'.

³ For more information on the concept, see section 2.1

One of the scant studies involving transmedia storytelling and translation, Pujol Tubau's (2015) PhD thesis (written in Catalan) investigates character representation in dubbed films and games based on the universe of *The Lord of The Rings*. Except for the aforementioned publication related to the translation of children's literature, to my knowledge, Tubau's stands out as the sole study strictly about transmedia storytelling to focus on interlingual translation⁴. Moreover, it is also worth mentioning Ward's (2013) PhD thesis on the shifts that happen in adapting fantasy worlds across games, table-top roleplaying games, and television series. In her account, the notion of narrative worldbuilding supersedes that of storytelling. Similarly, based on that premise – first elicited by Jenkins (2009a) – the present study investigates how language, and translation for that sake, contributes to building the imaginary world of *Star Wars* (henceforth SW).

An instant worldwide pop-culture phenomenon, SW has been present in the Brazilian media landscape since its inception. In spite of their somewhat loose narrative ties, occasional publications of comics, television series, games, and novels aided in maintaining the story alive in the memories and hearts of Brazilian fans. The scenario changed dramatically following Walt Disney Company's purchase of the franchise from George Lucas (SW's creator and proprietor of Lucas Film Limited) in 2012 (BBC.COM, 2012). A never seen flow of SW products and narrative materials gained entry in Brazil through translations in Brazilian Portuguese. Disney's strategy entails explicitly yielding narrative integration between several publications, which allows for a renewed insight into the imaginary world, maintaining the audience interested and busy with interpretative work. Narrative integration implies that the interpretative work, if successful, involves gathering information provided by the multitude meaning-making elements (be them related to narrative content or composed of different modes and media) across discrete narrative texts. Overall, the orchestration of these meaning-making elements constitute the condition for creating narrative worlds; in the case of works of science fiction and fantasy, these worlds are better termed imaginary worlds. That is, rather than constituting a mental representation of one story, transmedia storytelling operates so as to produce narrative worlds that stretch beyond, and is realized across, individual narrative texts. Storytelling becomes worldbuilding in science fiction and fantasy. SW galaxy is an imaginary world brought about by worldbuilding.

⁴ The term was first proposed by Jakobson (1959) to refer to "translation proper" that is, "an interpretation of verbal signs by means of some other language" (p. 233), as opposed to intralingual translation, i.e. rewording within the same language.

Of particular interest in the present research, one of the most salient meaning-making resources in fictional worldbuilding is verbal language. The imaginary world of SW is an environment not quite like the one we inhabit, our reference world, and yet it provides default assumptions from which it is possible to make sense of the imaginary world. As the inhabitants of the imaginary world communicate, the vernacular language they utter is, from the point of view of the reference world, a modified version of the English language, a fictional variety, tempered with salient natural, social, cultural and technological aspects of the environment to which they pertain. Language can be perceived as one human manifestation from which a different perception of reality is expected to gain salience. A particular socio-cultural reality encoded in texts is, thus, made observable through language use. In crossing world borders through texts, the otherness inherent in the difference between the *I* and the *other* has the potential to become self-evident. In this sense, language seems to embody the otherness of the other by creating the conditions for this otherness to stand out. SW's world-builders draw on this mechanism to create their imaginary world through language. The instantiation of this mechanism, that is, the made-up sublanguage⁵ from the SW's imaginary world is to the purposes of the present research called Fictive Vernacular.

Previous studies concerning phenomena subsumed to Fictive Vernacular in Translation Studies have variously used the terms neologism (e.g. WILCZEWSKI, 2011) and lexical creativity (e.g. KENNY, 2001); in narrative studies, fictional language (e.g. BIANCO, 2015) is another term used to a similar end. Although they share with Fictive Vernacular a trace of inventiveness in language use, the different application, purpose and scope inspire a special treatment of the issue. The imaginary world of a Fictive Vernacular is a discrete world that has its own ontological status, a Textual Possible World in Ryan's (1991) account, thus not neologism. It is systematically used across different authors, therefore, not lexical creativity. It is an altered version of the English language, thus not a fictional language⁶. Furthermore, the phenomenon is here referred to as 'language' because it reveals signs of systematic manipulation in items – in larger or smaller scale – related to several levels of linguistic analysis. This seems to suggest that the language in SW is self-aware of natural language manifestations, as can be observed, for instance, from (i) mention to phonological dialectal variation among

⁵ I use the term loosely to refer to a collection of somewhat systematised non-standard language uses - in several levels of linguistic analysis - derived from a reference language.

⁶ These differences are discussed in more depth in section 3.1.

members of the fictive Rodian species⁷; (ii) productive morphological compounds with the stem *holo* (e.g. holonet, holotable, holodrama), that extends to the collocation pattern *take a holo*, as in *take a picture*, (iii); use of its own script, the Aurebesh⁸. Being a script, Aurebesh can realise its latent effect to create a sense of otherworldliness – or estrangement as Suvin (1979) would call it – in every narrative genre because it has the visual appeal to be suitably represented in pictorial genres, at the same time as it might fit the writing-based genres of novel and short story.

The realisation of meaning in different media and the modes they allow are studied under Multimodal Theory (KRESS, 2010; KRESS; VAN LEEUWEN, 2001); a multimodal composition comprises of a combination of modes, including “[i]mage, writing, layout, music, gesture, speech, moving image, soundtrack” (KRESS, 2010, p. 79). According to this theory, the inherent materiality in different media allows certain modes to come about at the same time as it hinders certain others. The raise of modes depends on the meaning-making needs of the socio-cultural context where they are used. Different media can combine modes differently according to their material affordances and to the preferred socio-cultural meaning-making work. Multimodal narrative genres, then, build imaginary worlds through the interaction of the multiple modes. Translating in such semiotic loaded environment involves orchestrating the interaction of verbal information – in writing or speech modes – with the remainder modes respecting the material affordances of the mode that it is supposed to manipulate.

The (multi)modal configuration in each media becomes a technical aspect that affects translation decision. For example, image is present in both comics and films, but synchrony affects only film translation because the particular combination of image and soundtrack make it a temporal medium. On one hand, the inequivalent multimodal nature across media pose different challenges to translation; on the other, the differences in meaning-making potentials inherent in each media are paramount to transmedia storytelling. The idea of affordance in a context of translating multimodal texts implies that (i) the verbal language is one component of the multimodal environment, which the translation is expected to integrate; (ii) each narrative medium has its own conventions for translation. For that reason, film and comic translation have already been called constrained translation (MAYORAL; KELLY; GALLARDO, 1988) to refer to different degrees of prominence of verbal language.

⁷ Retrieved from http://starwars.wikia.com/wiki/Galactic_Basic_Standard

⁸ Retrieved from <http://starwars.wikia.com/wiki/Aurebesh>

Two modalities are used to translate SW films, namely, subtitling and dubbing. Subtitling “can be defined as the process of providing synchronized caption for film and television dialogue” (SHUTTLEWORTH; COWIE, 1997, p. 161). As Pérez-González (2014a) concisely puts, subtitling (i) involves a shift from speech to writing; (ii) accommodates a restricted number of characters, reason for which it often needs to present the dialogue in a condensed way; and (iii) lasts for as long as the source dialogue, so it needs to be synchronised with dialogue. Subtitling entails rendering verbal language into written language, what Gottlieb (1994) calls diagonal translation. In this sense, Zanettin (2008) considers that dubbing, rather than subtitling, is more closely related to comic translation by noting that both involve retention of the same mode “writing for comics and speech for film dubbing.” (p. 21). Considering the multimodal environment and the conventions that define comics, Kaindl (2000) distinguishes three groups of semiotic resources: linguistic, typographic and pictorial. The linguistic ones are commonly the resources operationalised in translations. They are: “the title, the narrations, the dialogue text, onomatopoeia and inscriptions in the pictures” (p. 273). As these elements compose a broader multimodal environment, space limitations restrict translation choices.

In multimodal narrative media, film and comics more specifically speaking, the verbal content of which translation is in charge is in its vast majority dialogue by characters. Conversely, in books, the full extent of the narrative is conveyed through language. As Fludernik (2009) explains, “language is both the medium and the object of representation” (p. 64). On one hand, the translation of multimodal media tends to comprise nearly exclusively on verbal content, as Zanettin (2008) and Díaz-Cintas and Remael (2014) explain in the case of comics and audiovisual translation respectively. On the other, novels offer full availability for translation. The distinction between the way through which different narrative media make use of language is important for translation studies in general (and even more relevant in the investigation of transmedia storytelling) because they affect the degree of manipulability of the semiotic resources in the hands of the target context producers of transmedia narratives, the translators (as well as other agents involved in the translation process, such as editors).

Some commentators advocate for a more comprehensive view of multimodal texts of which translation is only one aspect. Kokkila and Ketola (2015) encourage “research to base itself on a multimodally-driven translational thought instead of the verbally-driven thought employed so far” (p. 226). Notwithstanding, in investigating a transmedia narrative with a vast offer of content in different media, it seems reasonable to focus on verbal language as it crisscrosses all media involved. The perspective herein adopted has methodological

implications for a Corpus-based approach, because it allows for the distinction between Multimodal Corpus and Corpus of Multimodal Text, as explained in the method section. Furthermore, as the multimodal affordances involve both constrain and potential for meaning-making, I prefer to avoid the notion of translation constraint and use the term technicality to refer to the way non-verbal modes in narrative media shape translation conventions in subtitling, and comic translation.

In addition to the challenges that arise from the technicalities involved in rendering multimodal texts, the second layer of complexity involves the linguistic inequalities between source and target languages. According to Toury (2012), systemic differences between the languages involved constitute obligatory shifts in the translation process. In this context, worldbuilding through language implies that, in the target context, SW is built upon Portuguese language properties. It is safe to assume, though, that the use of domestic language features for worldbuilding is rather a matter of degree and type of language manifestation because the inventive nature of a Fictive Vernacular requires resources other than those inherent in the English language.

As mentioned previously, transmedia storytelling entails the continuation and expansion of narratives across discrete texts. In SW, as in other transmedia franchises, the narrative articulation involves the cooperation of a multitude of agents in various stages of the creative process, from book authors and editors, to film directors and screenwriters, and comic book scriptwriters and illustrators. Owing to its transnarrative nature, it seems reasonable to expect some lack of correlation in the creation of the imaginary world. However, as Scolari (2013) posits, in order to secure narrative consistency across the constituting narrative texts, transmedia franchises often rely on general instruction guides about the narrative world, the so-called transmedia bibles. In Brazil, the team of creative agents would be incremented with general sense translators (that is, all the agents occupying different roles in the work chain in every media). So far, there is no reason to consider that such a transmedia bible – offering systematic instructions about the translation of phenomena pertaining what I call Fictive Vernacular – has a counterpart in Brazilian Portuguese. During the II Siletrad⁹ conference (held at UFSC, on the 24th and 25th of August, 2017), I had the opportunity to talk to Erico Assis, translator of a SW novel¹⁰. He acknowledged that no translation instruction whatsoever has

⁹ <http://noticias.ufsc.br/2017/06/simposio-sobre-lexico-lexicografia-e-traducao-prorroga-prazo-para-submissao-de-trabalhos/>

¹⁰ *Alvo em movimento: Uma aventura da princesa Leia* (2015), Editora Seguinte.

been provided as part of the translation commission; all work to attempt to maintain consistency with the imaginary world at large was of his own initiative. It might, though, be premature to extend the case in point to all the processes involved in SW transmedia narrative in Brazil.

A case in point involving the translation of the Fictive Vernacular and transmedia orchestration caused something of a hassle in the international news media community: the title of the film *The Last Jedi*. In SW galaxy, the fictive word *Jedi* is used to refer both to the class and to the individual monk-like warriors. As expectation about the upcoming film escalated in the months prior to its theatrical release, so did the doubts about how to interpret the title. Considering that neither definite article (*the*) nor adjective (*last*) mark plural in English, does the title refer to one or more *Jedi*? From a narrative perspective, this piece of information was crucial to shed light on future developments of the saga. The systemic differences between English and some other European languages make it compulsory to mark singular/plural distinction. Director Rian Johnson made public that, from his point of view, it should be interpreted in the singular (SMITH, 2017). After some time of uncertainty, the official translated titles came out revealing the plural as the option in major European languages that compulsorily mark the plural, like Spanish, French, and German (GARIS, 2017); the plural is also the option in the Brazilian translation. On one hand, SW does not seem to consider translation as part of their production process – as the director’s option reveal. On the other, the consistent translation option in the film title in several languages seems to reveal some degree of coordination.

Considering translator Erico Assis’ account in contrast with the degree of synergy demonstrated to produce cross-linguistic translation titles that evoke the same construction of the narrative world (including in Brazil), it seems reasonable to suppose that, in Star War, the extent of transmedial orchestration varies according to the media (and possibly the particular narrative piece) in question. It could be the case that certain media and stories are deemed more or less central to the overall transmedia narrative. This issue is investigated using Polysystem theory (EVEN-ZOHAR, 1990, 2005) in chapter 5.

One further aspect of transmedia storytelling that is worth mentioning is essential to Jenkins’ (2006) thought on contemporary media culture, convergence culture. Such as the many media industry agents create content that builds the transmedia narrative world, so can audience members. Technological advancements popularized content production gear that allows the more motivated fans to participate in the creation of an imaginary world by making their own films, writing their own fiction. The internet 2.0 provides the channel for the dissemination and

consumption of fan-generated content. At the same time as these apocryphal additions to a transmedia narrative can uphold interest in the franchise, splitting the attention of audiences between media industry productions and fan-generated content might interfere with Intellectual Property holder revenues. The precise degree of control of the transmedia franchise ensures optimal financial gain. As Jenkins (2006a) explains, in addition to legal measures to restrain unauthorized use of the intellectual property, the orchestration of narrative content is a way to secure control of the franchise by ensuring its status as the truthful source of reference for what stands as *real* of the imaginary world. Even though actual fan participation is outside the scope of the present research, translation practices pertaining to the unit of analysis investigated, namely, Fictive Vernacular, can be a means to secure control of the transmedia narrative, thus hindering the use of the narrative as background for fans' own expressive and communicative purposes in designing their social reality.

In addition to being a (not so) new form of entertainment, transmedia storytelling also entails a business model whose aim is to obtain profit. Save for a few exceptions – such as Mauricio de Souza's Turma da Mônica – there is hardly any overarching authentic Brazilian transmedia franchise in Jenkin's (2006) terms. Global entertainment conglomerates, which are a prominent force in the domestic entertainment market, stand as the main reference of transmedia narratives to reach broad audiences. As it is, these corporations set the scenes for domestic transmedia storytelling practices, which entails control of the narrative and limitations to fan appropriation of these narratives. Transmedia storytelling is in Brazil largely a translation phenomenon. Those involved in translating materials that are part of a transmedia narrative are the main agents of the convergence culture in Brazil.

1.3 STORIES AND LANGUAGES BUILD WORLDS

In addition to the socio-cultural dimension inherent in transmedia storytelling, translators first and foremost deal with language. To the purposes of the present research, the idea of a language (in opposition to some particular aspect of it) assumes a central role as a narrative device for its capacity to depict an imaginary world. In Cognitive Narratology and Cognitive Stylistics (c.f. Stockwell, 2002; Herman, 2013), language functions as textual cues, such as deixis and scripts, studied in their potential to project a fictional world in the reader's mind. They are mainly concerned with written fiction as storytelling devices. Differently, my concern here is the use of language to create a perception of a transition of landscape, to

conceive an alternate fictional reality. Beyond the narrative effect, moving into another reality can potentially amplify the awareness of the difference between realities, framing the imaginary other from a positive light since stories tend to instil willing engagement and keenness. This transition provides the conditions for a positive perception of the other and raise/enhance awareness of alterity. The extent of translation impact, in this case, could surpass its socio-cultural relevance to the level of human consciousness.

In the same vein, the socio-cultural relevance of translating the Fictive Vernacular lies in fomenting the self – despite the relevance of the other – in the use of domestic language. As the Fictive Vernacular draws on the manipulation (tempering with) of a language’s resources for narrative effect, in SW, it is grounded on English language features. Initially crafted in an English language mould, the Brazilian Portuguese version of SW Vernacular could either bear source language traces or simply draw on its own features. If on one hand, language use can theoretically instil appreciation for difference, on the extreme of the other pole, it would be the very manifestation of disregard for it, what would put in check the alterity inspired by the Fictive Vernacular.

1.4 OBJECTIVES AND RESEARCH QUESTIONS

The present research investigates the Translation of SW in Brazil. One peculiar aspect concerning language use in SW is the Fictive Vernacular, a term I propose in this thesis. A further aspect concerning the saga is the fact that it is a transmedia narrative, therefore composed of multiple individual texts in different media. The general objective is to describe and understand the extent to which the Fictive Vernacular is translated in Brazilian official publications¹¹ of SW, with particular interest in shedding light on how translation practices affect the construction of the SW imaginary world in the translated texts. Owing to the multiple layers of intricacy involving transmedia translation (i.e. cross-textual narrativity, translation technicalities, and the systemic differences in the languages involved), some degree of inconsistency in the target language Fictive Vernacular is to be expected. This investigation aims at describing the translation of the Fictive Vernacular into Brazilian Portuguese with a view to confirm this hypothesis, observing the degree and nature of this inconsistency. It is ultimately paramount to elucidate the reasons that might have brought it about. In order to do

¹¹ Publications promoted by the owner of the Star Was intellectual property, Walt Disney Corporation.

so, it is necessary to draw on multiple disciplines and theoretical perspectives, including Translation Studies, Media Studies, Narrative Studies, and Multimodality, as well as some subareas within Linguistics.

The following research questions function as a means to organise the steps taken towards tackling the general objective.

1. What are the texts that compose the Star Wars transmedia narrative in Brazil and how are they connected?

SW is an international franchise composed of several instances of texts in different media. Given its international and composite nature, the workings of a transmedia franchise differ from one language/country to another. In order to investigate the translation of SW in Brazil, it is necessary to shed light on the connections between the individual materials and how they combine to create the Brazilian version of the transmedia narrative. These connections entail narrative, medial, authorial, business-related, and translational aspects, from a diachronic perspective. Investigating these systemic workings is imperative to understand the franchise as a whole, from what it is possible to see salient points where to focus the investigation of specific translated texts.

2. What are the patterns and instances of Fictive Vernacular in the source texts?

Understanding how the Fictive Vernacular manifests itself in SW in the source texts is a necessary first step to investigate how it is translated. This objective concerns investigating how the English language is manipulated in order to convey the imaginary universe of SW. Given the vast number of publications in English, it is unfeasible to investigate fictive items in their full extent. Cataloguing their full extent is not my intention. Rather, my goal is to try to understand their instantiation by observing the variety of different manifestations, devising a taxonomy. This is carried out by investigating the particular source language books, comics and films that compose the corpus. In order to identify the patterns and instances of language that can be considered instances of FV, a definition of the term is called for. From a methodological point of view, this question is tackled via corpus-based investigation of the source texts.

3. What are the patterns in the practices of translating the Fictive Vernacular in the selected instalments?

This research question concerns how the FV is dealt with in the translated instalments of the Star Wars transmedia narrative in Brazil. It embodies the descriptive textual analysis of interlingual renderings of the FV. Brazilian Portuguese and American English offer, to a certain extent, unequal resources in all levels of linguistic analysis. These language contrastive differences are a translation challenge and, since the Fictive Vernacular is built upon the resources of a language, it is necessary to describe translation practices in view of such differences. To this end, I created a parallel corpus including the verbal components of the selected books, comics and films. The translation practices are then categorised according to the procedures adopted in each category of FV and medium.

4. What might have motivated those patterns in translation?

As discussed in the previous section(s), transmedia translation features entail the interaction between language contrastive differences, transmedia narrative aspects, multimodal affordances and translation technicalities underlying each narrative media. This research objective concerns aligning these aspects in search of patterns to explain what might have motivated translation patterns.

The following subsection briefly elucidates the methodological steps taken to answer these questions.

1.5 METHOD

The present thesis follows the premises introduced by Descriptive Translation Studies (TOURY, 1995/2012) and employs a corpus-based methodology to investigate the Fictive Vernacular in the set of selected books, comics and films of the SWTN in American English and their Brazilian counterparts. In the present thesis, the corpus-based methodology has a twofold function: (i) to scrutinise the source texts to identify and understand the instances and patterns of English-based Fictive Vernacular, so that it is possible (ii) to search for patterns in the practices adopted to translate the Fictive Vernacular.

Before the actual linguistic analysis of source and target texts, the first step herein adopted was to catalogue the official publications of SW in Brazil in order to understand the internal dynamics of the interrelations established between the individual publications that compose the SWTN in the target context. This macro analysis of the SWTN allowed for selecting the particular books, comics and films to compose the corpus for microanalysis at

linguistic level. The Fictive Vernacular in the selected source language texts was then investigated using a combination of techniques and tools including, keyword analysis, concordance, clusters, and keywords in context in the AntConc, and the Corpus of Contemporary American English (COCA) and Google n-grams. In order to investigate the translation practices at linguistic level, I created a parallel corpus, that is, a body of machine-readable texts compiled according to purposefully established criteria and aligned in pairs of source and target texts so that original/translated excerpts containing a searched term can be automatically and simultaneously displayed by especially-designed. The use of parallel corpus is considered a means to reduce introspection, enhance accuracy and make the analysis of larger amounts of data feasible. The freeware AntPConc was the particular piece of software adopted to process the parallel corpus under investigation. Along with it, I used Subtitle Workshop and FoxIt to (semi)automatically access the multimodal context in which a strategy adopted to translate particular instances of Fictive Vernacular that diverge from translation solutions adopted in similar cases.

1.6 ORGANISATIONAL STRUCTURE

Following this introductory chapter, the second chapter explores theoretical approaches drawn on from several disciplines in order to devise a composite framework to investigate the translation of a transmedia narrative. Chapter three is dedicated to defining Fictive Vernacular, a term herein proposed, considering its linguistic composition and narrative contribution to building the imaginary universe of SW. Chapter four describes the corpus-based methodology used to investigate the Fictive Vernacular in the source texts, and its translation in the target texts via parallel corpus analysis. It includes a detailed description of the steps taken and instruments used to create and analyse the corpus. Chapter five analyses the systemic dynamics established among the Brazilian official publications that compose the SWTN, a necessary step in order to identify points of interest to carry out finely-grained linguistic analysis and to understand the linguistic data observed as part of a larger transmedia narrative context. Chapter six concerns the analysis of the Fictive Vernacular initially in the source texts but focusing on the target texts. Finally, chapter seven directly answers the research questions guiding the present investigation, sums up the study, and assesses the achievements of the study against the backdrop of the limitations faced.

2 TRANSMEDIA STORYTELLING FOR TRANSLATION STUDIES: TRACING THE COORDINATES

According to Wolf (2012), imaginary worlds of fantasy and science fiction typically spring from media bearing three distinctive principles, they are: transnarrative, transmedial and transauthorial; and, particularly relevant to the purposes of the present study, SW in Brazil also entails translation. These four *trans*- set the principles that crisscross the comprehension of the phenomenon under scrutiny. As a means to present the theoretical foundations that inform the present investigation, these principles are differently combined so as to match the focus of each theory. It is noteworthy that, given the multiplicity of disciplines from which the theoretical perspectives originate, along with the possible degree of incompatibility that may arise from their combination, what I present next is a heuristic framework assembled specially to suit the purposes of the present study. Undertaking such a task is necessary because of the novelty entailed in dealing with Transmedia Storytelling from a Translation Studies perspective, and the lack of a theory specially devised to such a research object.

2.1 TRANSMEDIA STORYTELLING

Transmedia storytelling raises as the outcome of Convergence Culture. Broadly speaking, Jenkins (2006a) observes that the contemporary media culture is the culmination of borrowings, initially from American mother countries that formed American folk culture, which later has been appropriated by modern mass media; “the new convergence culture will be built on borrowings from various media conglomerates” (p. 137). This is to say that a cultural practice that now emerges draws its vitality from the media industry, and more specifically, from the entertainment industry. First and foremost, this comes out as the tendency these conglomerates have to instil involvement in the audience by producing content that surpasses the limits of a single text and media to form a unitary narrative entity. SW, which initially gained public notoriety as a film, has soon flown across other media such as novel, comic book and game that altogether developed and expanded the film’s events.

According to Jenkins (2006), media convergence – one of the tripartite traits of Convergence Culture – means “the flow of content across multiple media platforms, the cooperation between multiple media industries, and the migratory behaviour of media

audiences who will go almost anywhere in search of the kinds of entertainment experiences they want” (p. 2). As storyworlds broaden their scale and technical requirements by spreading across multiple platforms, media industries with complementary areas of expertise cooperate, and the audiences follow the flow of the narrative across platforms to keep track of it. Notwithstanding, the expansion power of media convergence implies potentially enormous fruition and ever-broadening of the storyworld to the extent that it turns out unfeasible for individual audience members to be cognizant of the integrity of a storyworld. Thus, as (JENKINS, 2006a) puts it, “consumption has become a collective process” (p. 3) whereby a wider insight into the storyworld comes as the result of the amalgam of each piece of information contributed by members of the audience from their vantage point. That is what Jenkins, after cybertheorist Pierre Lévy, calls Collective Intelligence – the second of the convergence culture traits addressed. The third of them, Participatory Culture, takes the audience to a whole new level. Exposed to media content, the audience – the historically positioned cultural agents that have undergone and promoted transformation process from folk to convergence culture – draws on the industry as a source of cultural raw materials eager to appropriate and elaborate on it. The transformative and manipulative power of the audience is, in the age of Convergence Culture, enabled and boosted by information technology and the Web 2.0. “Rather than talking about media producers and consumers as occupying separate roles, we might now see them as participants” (JENKINS, 2006a, p. 3). In this sense, participatory culture emancipates the audience from the listen-only context of mass-media, but it does not restore medium-free communication. Audience members are then “prosumers”, who *produce* and *consume* (JENKINS, 2010) and textual poachers, who dig deep into the storyworld (JENKINS, 2006b). Regardless of the particular assumed roles, they participate in Fan cultures. Jenkins (2006a) defines it as “a revitalization of the old folk culture process in response to the content of mass culture” (21). Members of the audience are thus entitled to be called fans.

The media industry and fans interact by producing (and fans also sharing and remixing) media texts in a transmedia storytelling dynamics, the former primarily manifested in its media convergence facet, the latter manifested as collective intelligence and participatory culture. Similarly, Scolari (2013) summarises transmedia storytelling in two coordinates: “1) expansion of the story through various media, and 2) user collaboration in this expansive process¹²” (p. 36). To the purposes of the present study, the first aspect of transmedia

¹² My translation of “1) expansión del relato a través de varios medios, y 2) colaboración de los usuarios en ese proceso expansivo”.

storytelling is my sole focus of scrutiny. However, the second aspect is not deemed detrimental to my approach, and I do consider the bigger picture in the analysis of the SWTN in Brazil. In other words, while it is theoretically necessary to investigate transmedia storytelling considering both the role of the industry and the fans, I concentrate the empirical investigation on the translation of this particular transmedia narrative on official media industry productions and the strategies used.

In addition to occurring across media platforms, a transmedia narrative has particular distinguishing traits, be they narrative or medium-based. According to Jenkins (2011), “a work needs to combine radical intertextuality and multimodality for additive comprehension to be a transmedia story”. For him, the fundamental trace of transmedia storytelling is the fact that each transmedia narrative must give a distinctive contribution to the overall composition of the storyworld. They add comprehension to a storyworld by moving content across texts in same or different media – radical intertextuality – and by the strategic use of the intrinsic meaning-making potentials different medium bear, multimodality – or more specifically, affordances in Kress' (2010) terms. In the SWTN, novels, comics, games and films are often busy with filling different areas in the narrative line of events. In playing a game, *Star Wars Racer*¹³, for example, the user can embody a pilot racing a vehicle brought at first into the storyworld by the film *Star Wars: Episode 1 – The Phantom Menace*. The game offers the chance to take the first-hand experience as a pod-race pilot, being able to customise or craft this fictional vehicle, as well as racing in sceneries not depicted in the film. It adds comprehension to the storyworld by using the medium-specific design potentials to offer insight into a particular aspect of the storyworld, namely *podracing*, which could hardly be offered to fans any other way.

Conversely, in the wide family of offerings that compose the SWTN, a game entitled *Star Wars: Episode 1 – The Phantom Menace*¹⁴ has been produced; instead of simply adding comprehension to the storyworld, what is told in game and film overlap to a certain extent. Storyworlds are composed of a sequence of events that chain in (causal) relation to one another and unveil in a space that bears its set of distinguishing internal traces. According to Ryan (2013), a storyworld can be conceived as “mental representations built during the reading (viewing, playing, among others) of a narrative text, they are not static containers for the objects mentioned in a story but rather dynamic models of evolving situations” (p. 365). For her, a storyworld has two components: (i) a static component that precedes the story – such as, the

¹³ 2000, LucasArts

¹⁴ 1999, Big Ape Productions

natural and social rules, the geography, social institutions, protagonist characters etc. – and; (ii) a dynamic component that encapsulates the events – the physical events that cause the static component to change, and mental events that bring about the physical events. The events are a driving force in the composition of a storyworld and are here analytical tools to observe the addition of comprehension.

In the case of the homonymous film and game in the SWTN, as similar events are portrayed by different media, the media affordances are predominantly in charge of additive comprehension. As Ryan (2013) elucidates, “[s]ince different media have different affordances, giving them different expressive power, it is virtually impossible for two different media to project the same world” (p. 368). When a particular story flows across media, their affordances results in differently depicting its events (and possibly even a fraction of the static component) thus creating an alternate storyworld. This dynamic describes one of the transfictional operations: adaptation. In the area of Translation Studies, this definition is much closer to what has been proposed by Jakobson (1959) as intersemiotic translation: “interpretation of verbal signs using signs of nonverbal sign systems” (p. 233). It is necessary to remind that the line of inquiry adopted here is particularly interested in the actual carrying about of textual transitions involved in the narrative flow across media, and is also interested in the systemic flow of content across media and texts (and languages) that compose the overall transmedia narrative. Be this flow additive because of the events it portrays or merely because of the affordances available.

Ryan (2013) presents other three¹⁵ cases of transfictionality; “[t]ransmedial storytelling can be regarded as a special case of transfictionality— a transfictionality that operates across many different media” (p. 366). The relations of *expansion* are those whereby secondary characters enrich the storyworld and add deeper insight into the main characters or broader mapping of the settings either by prequels or sequels. *Modification*, in contrast, involves transfictional movement that partially reinvents the storyworld. The comprehension it adds produces a sense of discontinuity of what holds as true in the storyworld. This kind of modification can even generate an alternate storyworld. In the SWTN, either the hero Luke Skywalker has successfully re-established the order of knights that protect the galaxy and remains as its leader or has failed and came to live as a hermit. If both outcomes are developments of the events played out in the same initial texts that branch out into two versions,

¹⁵ The commentator also mentions *transposition*, which is not explored here since no instance has been identified in our investigation.

following a purely narrative line of enquiry is not sufficiently informative to determine each version figures as modification or extension.

It is important to mention that these transfictional flows are not medium dependent (not subjected to any media-specific affordance) being eligibly applied to any cross-media transaction. Conversely, media specificity are the grounds for Scolari's (2013) expansion strategies, which seek to take better advantage of the way through which content is presented by different media. Thus, for example, the omission strategy leaves out some elements of a portrayal to produce a quicker paced account that fits short-length narrative types such as a webisode, handy for promoting a forthcoming feature film. In contrast with what the theoretical convergence terms might imply, Ryan's transfictional operations of expansion and modification, and Scolari's strategies of expansion are rather complementary and address the issue from different angles: storyworld constitution and provision of information, respectively. On top of that, Jenkins (2009) proposes seven principles for transmedia storytelling that encompasses media-related and narrative features, focusing particularly on how fans can relate to a transmedia narrative. His concern, in this sense, seems more derived from participatory culture than media convergence; regarding what room is there for fans to engage in the story in multiple ways. Much alike Ryan's expansion and modification, Jenkins' (2009) *continuity vs. multiplicity* principle is concerned, on one hand, with providing a unified experience across multiple texts that yields a sense of coherence and continuity allowing the fan do drill into the storyworld in a gratifying, meaningful way; on the other, multiplicity "allows fans to take pleasure in alternative retellings, seeing the characters and events from fresh perspectives" (JENKINS, 2009, online). While Ryan's focus on the very creation of storyworlds as narrative entities, Jenkins main interest rests on the ways this distinction triggers fan involvement. Despite the different points of interest elicited by Ryan's, Scolari's and Jenkins' formulations, as my approach to the data is much more relational and systemic, it draws on each set of terms when pertinent. In all cases, however, the coming about of transmedia narrative calls for the participation of several agents in the media industry.

From a production perspective, Pratten (2011) stresses that transmedia storytelling encompasses "multiplatform stories that call for the audience participation" (p. 1). Narrative expansion across platforms and texts aims at enhancing fan enjoyment as they take on an emotional journey. Crossing platforms also imply in a multiplicity of medium affordances that accommodates "content that's right-sized, right-timed and right-placed to form a larger, more profitable, cohesive and rewarding experience" (PRATTEN, 2011, p. 4). Additionally, each

media offers an entry door for their habitual consumers into the transmedia narrative in such a way that this multiplicity can figure as “an ideal tool to rebuild [increasingly fluid] audiences, not anymore around a particular medium but around a story”¹⁶ (SCOLARI, 2013, p. 186). To the same end, adaptations, expansions and modification offer different gateways into a story and work to similar effect. In the long run, the various strategies to create a transmedia narrative, be them the appropriate selection of media affordances or related to narrative continuity, demand a certain degree of coordination and creative control from the media industry. As Jenkins (2006a) contends, “there is a strong interest in integrating entertainment and marketing, to create strong emotional attachments and to use them to make additional sales” (p. 104). If audiences are invited to engage in a transmedia narrative, this engagement tends to be toiled by the industry’s commercial interests.

A story “needs to be conceived in transmedia terms from the start” (JENKINS, 2006a, p. 105) so that shared common ground feasibly crisscross it. Basic design decisions can be strategically used to maintain coherence within the storyworld, whereby transfictionality by adaptation, expansion or modification are purposefully applied. Scolari (2013) reveals that such endeavour can be accomplished with the creation of a transmedia bible, where fixed detailed aspects are not only of the story itself but also of coordinated deploy of different media, marketing strategy and copyright policies. As a business model, media industry uses transmedia “extension” – the all familiar flow of content across platforms – as a means to “expand the potential markets” (JENKINS, 2006a, p. 19). A source of revenue, the ever-expanding transmedia narrative inspires control from the media industry, especially because of fans taking the role of prosumers; what Jenkins refers to as “synergy”.

To remain consistent, a transmedia narrative is often subjected to the strategic control of the media industry for commercial exploitation, in opposition to fan appropriation of the narrative for self-expression and participation. However, other parties that compose the spectrum interfere in determining the outcome. According to Harvey (2014),

[w]hat differentiates varieties of transmedia storytelling from one another is the extent to which such consistency is managed by the owners of the property in question and by other active agents in the transmedial process. Crucial to these processes is the relative power of the various active agents involved in the transmedia storytelling process to deploy, erase, or otherwise, alter existing world- internal elements of the franchise in question (HARVEY, 2014, p. 279).

¹⁶ My translation of: “un dispositivo ideal para reconstituir las audiencias, ya no a partir de un medio en particular sino alrededor de un relato”.

Manipulation of the storyworld by purposefully orchestrating static and dynamic components (in Ryan's terms – to adapt, to expand, to modify it) as a means of creating alternative compositions is what differs transmedia stories. This orchestration is the result of the role played by several agents involved in the chain process. Each agent, from the intellectual property holder to licensees, to consumers, enjoy ranging degrees of control over a transmedia narrative because it is a lawfully regulated property. Harvey is interested in how the agents interfere in a transmedia narrative's consistency and as a result, affect memory, be it what is remembered or forgotten.

As consistency is conditioned by coherent usage of stable and dynamic components of the story, these components are paramount to determine what are the distinctive features of one particular storyworld that make it identifiable as such. Pratten (2011) uses the term canon to refer to “a set of rules, beliefs, principles, characters, events and so on that are true to the storyworld.” (p. 50). That is, if consistency is strategically pursued, the true story is the canon. However, coherence is dependable on the reference against which it is assessed: if two narrative pieces (said to be part of the same transmedia narrative) share half of the components that can be identified as telling of that particular storyworld, as the other half diverge, consistency is not sufficient to determine which of the second set of components sits as canon. That is to say that, as transmedia storytelling demands addition of comprehension, the newly introduced components tend to be in a grey area as to whether their statuses are to be true to the storyworld. Moreover, even the established canonical components are subjected to change due, as Harvey (2014) explains, to the relative power the agents involved in the transmedia process to preserve, erase, or to change those components. The way they interact affects the nature of the transmedia narrative.

Overall, transmedia storytelling raises as a cultural phenomenon with narrative, technological, commercial facets. It is a dynamic process that involves the interaction of texts, media, narrative components, and agents (from IP holders to fans) in the creation of “one” story. It is also a business model that seeks to enhance economic opportunities. Thus, it is only natural that another of its crossings is across borders and languages. The trans- in *transmedia* is also *translation*.

2.2 DESCRIPTIVE APPROACHES TO TRANSLATION

Translation is a necessary addition to Wolf's (2012) trans- principles (i.e. transnarrative, transmedial and transauthorial) in studying a transmedia narrative within Translation Studies. The transnarrative aspect of a transmedia narrative is also relevant from the perspective of Translation Studies in the context at hand, not particularly because of its narrative facet, but owing to the fact that the discrete texts are tied by systemic correlations in terms of their ascribed hierarchical relevance to the transmedia narrative as a whole. Both translation and transnarrative principles are here investigated drawing on the premises devised by Descriptive Translation Studies (TOURY, 2012) and Polysystem Theory (EVEN-ZOHAR, 1990, 2005) respectively. Despite the much-needed contributions of Polysystem Theory, the ultimate research interest on a linguistic phenomenon, namely Fictive Vernacular, makes interlingual translation the prime locus of investigation.

These two theories can be unproblematically combined because they have flourished in a continuum. A polysystem is an aggregate of smaller-scale systems whereby literary repertoires, and the literary texts along with them, struggle to gain prominence and occupy a central position within the polysystem (EVEN-ZOHAR, 1990). Toury's Descriptive Translation Studies (2012) draws on the concept of system to posit that translation is a fact of the receptor system, as a reaction to prevailing prescriptive stance towards translation equivalence that dominated translation studies at the time of its first publication. Translation description entails the investigation of norms that govern translational behaviour. Toury's conception of norm derives from the sociological notion that translation, as a form of activity ruled by social regulation, is systematically shaped through behavioural routines particular to the society where a norm emerges. The pinpointed contiguity in these theoretical perspectives is here used as a means to form a conceptual and methodological heuristic apparatus to investigate the pertinent aspects of transmedia storytelling, a vastly unexplored phenomenon within Translation Studies. The theoretical perspectives are here drawn in a complementary fashion, making use of (and adapting) the conceptual and methodological tools pertinent to the particular research objectives of the present research.

To begin with, Even-Zohar (1990), defines a system as the “[n]etwork of relations which can be hypothesized for an aggregate of factors assumed to be involved with a sociocultural activity, and consequently that activity itself observed via that network” (p. 85). The somewhat open idea of ‘network of relations’ allows the concept to be extended to manifold objects without explicit restriction, with the only requirement that it forms a network comprising of an ‘aggregate of factors’. In the present research, those factors entail narrative,

media-related and authorial aspects, which far from being ‘hypothesised’, can be observed as part of the phenomenon of transmedia storytelling. Polysystems are also *dynamic*, in the sense that the network of relations changes over time. This change is provoked by the competing forces that struggle to be in a position of superior status. Being in the centre (as opposed to the periphery) of the polysystem entails being in charge of innovation, a requirement of sociocultural life at large. Innovative repertoires, balanced with well-established ones, form the canon of a particular polysystem (EVEN-ZOHAR, 1990, 2005). In SW, the intellectual property holder manipulates the canon (as opposed to non-canonic texts) as a narrative strategy with commercial effect. Polysystem theory provides essential theoretical apparatus to shed light the workings of transmedia storytelling, particularly in its transnarrative dimension and the status some aspects enjoy, as well as the mechanism used to try to keep control of the SWTN (as it is exposed in chapter 4).

Despite the explanatory power Polysystem Theory offers as to the relational aspects that tie the transmedia narrative together, this theory does not contemplate direct observation of translated texts at linguistic level. Descriptive Translation Studies (henceforth DTS) provides conceptual, and most importantly, methodological apparatus to scrutinise verbal phenomenon. DTS raises in reaction to so-called prescriptive translation studies, which considered that translation consisted of obtaining equivalence. Toury reframes the notion of equivalence by considering that “[t]ranslations are facts of target cultures” (TOURY, 2012, p. 23), thus equivalence is to be observed from a relational perspective, established in the translated text and conditioned to the specific context of production and reception that shaped it. Description involves the identification of norms that inform/shape translations at different levels. Translation Norms are defined as the “translations of general values or ideas shared by a community – as to what is right and wrong, adequate and inadequate – into performance ‘instructions’ appropriate for and applicable to particular situations” (TOURY, 2012, p. 63). The values and ideas that permeate a society exist at an abstract level and assume the form of performance instructions manifested in the decision translators make in their craft.

The description of translation norms that inform translations is carried out in a three-phase helical mechanism: (i) observation of an assumed translated text within its target context; (ii) comparison between source and target texts; (iii) formulation of generalization. The first phase of description aims at observing the extent to which translated text adherence to target context linguistic and cultural norms, what Toury calls the initial norm. The present research surveys language use that is often specific to the source text(s), namely, Fictive Vernacular. Its

peculiar nature is by definition restricted to very texts that brought it about, what renders it unfeasible to establish a relationship between source and target languages from which adequacy and acceptability (the initial norm) can be assessed. The second phase involves a parallel comparison between source and target text, to which Corpus Linguistics has provided the greatest contribution (c.f. Baker, 1995; Olohan, 2004). It comprises of establishing obligatory and non-obligatory translation shifts; the former, caused by systemic differences in the language pair, the latter caused by conjectural cultural or stylistic aspects, to which I would add narrative (especially those related to the transmedia principle of *continuity vs. multiplicity*¹⁷) and medial issues (such as the technicalities involved in translating within multimodal environments). The third phase – “formulation of first-level generalization” (TOURY, 2012, p. 33) – involves observing the preferred translation procedure as informed in the two previous phases. Ultimately, generalization entails the formulation of laws that govern translation, what would allow, not only describing and explaining but also predicting translational phenomena.

This much-criticised¹⁸ positivist stance towards the investigation of translation represents Toury’s effort to elevate the status of the discipline in time when the academia was ruled by naturalistic perspectives. Contributing to uncovering translation laws is out of the scope of the present research, firstly because such an end seems rather unattainable on account of the numberless variables that affect any human activity, secondly because the specificity of the phenomenon herein investigated would hardly be generalizable to other contexts. That is to say that a case study, such as the present one, more suitable serves its purpose if its results are applied to neighbouring phenomena in comparable contexts, and to fit its share in the bigger picture of which it is inevitably a part. Nevertheless, Toury’s notion of norms, and how the different types of norms contribute to different phases of translation description, function in the present research as theoretical and methodological guidance to identify, correlate, and explain aspects of the translated texts as part of the contexts of production of reception that give rise to them.

¹⁷ For more information, refer to the previous section

¹⁸ As Rosa (2010) sums up “DTS has been subject to criticism because of its positivistically importing the goals of (exact) sciences and putting forth models based on them; because of its not concentrating enough on the relevance of power relations and ideology for the consideration of intercultural and interlingual relations in empirical studies of translational phenomena (Niranjana 1992); for not focusing enough on the translator as an agent operating in a specific set of circumstances, or for not considering further explanations for translational behaviour due to its being too strictly target-oriented (Pym 1998); or for insufficient self-criticism and self-reflexivity (Arrojo 1998; Hermans 1999).” (p. 102)

From a practical perspective, Toury (2012) posits that “what is available for observation is never the norms themselves, but rather instances of norm-governed behaviour” (p. 87). In the present research, the scrutiny of translational phenomenon entails the observation of behaviour regularities in the translated texts, what is sometimes called *tendencies* in DTS (CHESTERMAN, 2000; FERNANDES, 2008). From a translation sociology perspective, Brownlie (1999) reports that the investigation of norms is carried out in two movements: “observation of behaviour, and collection of verbal statements by actors” (p. 11). Observing both textual behaviour regularities in translation and the action of the corresponding agents involved in bringing them about, constitute an identify-explain iterative investigation process applied to translation phenomenon in the context of global exchange of cultural goods, of which transmedia storytelling is a relevant example in contemporary global media culture. It is here paramount to highlight that, given the time/space limitations of the present study, such an encompassing approach cannot be thoroughly implemented.

The explanation of any tendency in the patterns to translate the Fictive Vernacular in the corpus is herein grounded on, and limited by, its transmedial nature. On one hand, each individual film, comic book or novel that compose the corpus of study is part of a larger context of production and reception, on the other, each of them concomitantly belongs to the subsystem of their individual media within the larger context of production and reception. It seems reasonable to suppose that each subsystem¹⁹ of film, comic book and novel have its particular underlying norms. By their sheer volume, correlating all these variables is not only impractical but could lead to amorphous, inconclusive findings. In addition to its impracticality, considering the nature of the corpus and the research objectives, it suffices to focus on the explanation of translation tendencies within the limits of the corpus. The general objective of the present study is to identify what is the nature of the translated Fictive Vernacular in the SWTN. Firstly, it entails the peculiar use of language to narrative effect, a narrative device not commonly employed especially in blockbusters such as SW, for which there might not even be specific societal norms. Secondly, and more importantly, as a transmedia narrative involves (presumably) maintaining consistency across multiple instalments, a pattern of translation decision could be a result of explicit instructions (of which the common practice within the media industry to keep transmedia bibles mentioned by Scolari (2013) is an example). In this

¹⁹ The fact that the different media belong in their specific subsystems is explored in chapter 5.

context, the language-based, media-related and narrative aspects²⁰ are sufficient to elucidate the patterns of translated Fictive Vernacular in the corpus. The target-orientedness that espousing DTS implies lies in the recognition that, as agents of the target system, translators are the (re)creators of the Fictive Vernacular. Even though there is no denying that their practices resonate with the context of reception, these practices reverberate within the narrative itself: authors create the FV in the source language, and translators recreate it in the target language. Presented side by side with (apparently) regular uses of language, fictive items rely on the familiarity of the regular language that is used as a point of departure for readers to be instilled to re-create the Fictive Vernacular, which on its turn draw on the target language features (to a certain extent).

An aspect involving transmedia storytelling that is crucial to translation is the multimodal nature of the materials that compose a transmedia narrative. On one the hand, they grant different narrative potentials that are used as a means to give a different insight into the storyworld. On the other hand, the operationalisation of translation in each media genre, such as film, novel and comic, is differently conditioned by their multimodal nature. The following section addresses the issue of how the specific multimodal configuration of the media genres influence translation.

2.3 INVESTIGATING TRANSLATION ACROSS MEDIA: MULTIMODALITY

Once a largely monomodal tradition, Western culture has been giving way to the combination of semiotic resources allowed by technological advances that challenged the dominance of one mode, such as language in written literary and academic production (KRESS; VAN LEEUWEN, 2001). This is similarly the case of Translation Studies, which according to Kaindl (2013), had the translation of language as the centre of interest for a long time. The commentator considers that “translation studies could be described as a monomodal discipline” because “[o]nly the linguistic dimension was discussed – irrespective of the text type” (KAINDL, 2013, p. 257). Pérez-González (2014b) explains that this state of affairs was a result of the discipline being mostly informed by linguistics. Both Kaindl (2013) and Pérez-González (2019) agree that in spite of the now established consensus that a multimodal approach to translation is necessary, the discipline has not yet been able to yield an encompassing

²⁰ The narrative aspects considered here are the ones objectively related to translation. They are not directly touched upon, but indirectly in the cases they are relevant to translation.

framework to deal with texts considering their multimodal nature, an inability that ranges from a multimodal definition of translation (which share with multimodality the overall notion of transposition of meaning) to analytical tools that include translation in the meaning-making integration of the modes. In this section, I provide a brief account of the main tenets of the socio semiotic multimodal theory of communication that are relevant to translation and transmedia storytelling, highlighting its contribution to devising a heuristic approach to data.

The assumption underlying a socio semiotic theory to multimodality is that, in multimodal compositions, all modes can offer similarly relevant contribution to the meaning-making in texts. For example, speech and moving image have equal semiotic potential to filmic meaning-making, which is yielded through the integration of these modes. Kress (2010), defines mode as “a socially shaped and culturally given semiotic resource for making meaning” (p. 79). Jewitt et al. (2016) clarify that semiotic resources are material resources that a particular community has developed to fulfil social and communicative necessities. They further explain that modes “have a set of semiotic resources and organizing principles that are recognized within a community as realizing meaning” (JEWITT; BEZEMER; O’HALLORAN, 2016, p. 79). Examples of modes include “[i]mage, writing, layout, music, gesture, speech, moving image, soundtrack” (KRESS, 2010, p. 79). Modes are socially constructed set of semiotic resources that on their turn are the purposefully and functionally established material resources. The very human corporeity provides the material means to meaning-making that can be differently used in distinct communities. Our hands, faces and bodies are material resources that people in general use in face-to-face interaction, of which the mode of gesture is a strong component. But whilst the deaf community use those material resources to produce speech, the listening community need to use a different set of material resources, vocal cords, tongue, teeth and lips. In addition to our corporeity, we rely on supplementary material resources to make meanings. Media are “the material resources used in the production of semiotic products and events, including both the tools and the materials used” (KRESS; VAN LEEUWEN, 2001, p. 22). This entails that, for example, both paper and pen, “chisel and the block of wood” (p. 22), film and camera, are media; more specifically production media (in contrast with distribution media such as the radio). The different materiality inherent in different media limits the sort of semiotic work they can be used to make. Ultimately the very selection of materials used by a community to become semiotic resources is conditioned by our sensory channels: visual, auditory, and tactile.

The specific materiality of each medium allows or restricts the presence of particular modes because they cannot embody the semiotic resources that compose the mode. For example, a book (conventional medium) cannot convey intonation (semiotic resource), because paper (the production medium) is not a carrier of speech (mode). However, the same medium – paper – can convey colour (mode) and therefore it can convey saturation (semiotic resource of the mode of colour). Paper is one medium with multimodal possibilities because it can convey the semiotic modes of colour and writing, for example. This is an important notion within multimodal theory because the semiotic resources that compose a mode (dis)favour certain semiotic work; the reach of each mode is somehow limited to the material properties of the media that contain them. This is to say that modes have what Kress (2010) and van Leeuwen (2005) call affordances, the meaning-making potentials and limitations of a particular mode. The affordances of a mode include “the kinds of semiotic work a mode can be used for, the ease with which it can be done, and the different ways in which modes can be used to achieve broadly similar semiotic work.” (JEWITT; BEZEMER; O’HALLORAN, 2016, p. 79). For Kress (2010) one of the key perspectives from which multimodality theory conceives meaning includes describing the specific affordances of different modes.

A fundamental notion in multimodal theory is that there is a set of semiotic work that all modes can realise. As Kress and van Leeuwen explain (2001), “common semiotic principles operate in and across different modes, and [...] it is therefore quite possible for music to encode action, or images to encode emotion” (p. 2). The main notion is that one semiotic principle is realisable in all modes, but it is differently deployed according to the nature of the semiotic resources that compose each mode. The common semiotic principle of framing, for example, becomes phrasing in time-based modes (such as those involving the auditory channel) and “is resolved by the short pauses and discontinuities of various kinds (rhythmic, dynamic, etc.) which separate the phrases of speech, of music and of actors’ movements” (KRESS; VAN LEEUWEN, 2001, p. 3). Such as there is semiotic work that can be achieved in every mode (though differently resolved), there is also some work that cannot be deployed in all modes (which is the same as to say that some work can be articulated in some modes), and work that is preferably realised in a given mode²¹.

One particular mode of interest in the present research is narrative. “Narrative is a mode because it allows discourses to be formulated in particular ways (ways which ‘personify’ and ‘dramatise’ discourses, among other things), because it constitutes a particular kind of

²¹ Logics suggest that there is also semiotic work that is specific of a given mode.

interaction, and because it can be fulfilled in a range of different media” (KRESS; VAN LEEUWEN, 2001, p. 22). Narrative is deployed in novels, films and comics. Because “it allows discourses to be formulated in particular ways” (p. 21), it can be strategically realised in different media as a means to expand a storyworld. Multimodality is in this sense a fundamental aspect of transmedia storytelling. For Jenkins (2011), as a transmedia narrative expands through diverse narrative media, it does so in order to make use of the meaning-making elements in each medium, which contribute to narrative precision and appeal to different audiences.

Jenkins (2006) draws on Kress's (2010) notion of modal affordances, the potentials and constraints of different modes as conditioned to the semiotic work allotted by a society. That is to say that the several modes that compose distinct narrative media offer specific potential for contribution to the transmedia narrative, as Jenkins (2006) puts it “each medium does what it does best” (p. 95). Ultimately, it is the material properties of the media upon which the modes are deployed that conditions the affordances to the modes. “In a social-semiotic approach to mode, equal emphasis is placed on the affordance of the material ‘stuff’ on the mode (sound, movement, light and tracing on surface etc.)” (KRESS, 2010, p. 80). As an example, Kress mentions that semiotic work with the material sound can lead to speech and soundtrack in film; its affordances can be explored in terms of intensity, pitch, duration, and even the withdrawal of the mode through silence and pause. The intensity the material sound can convey in raising one’s voice in the mode of speech can be equated with enhanced lettering (such as in uppercase, boldface, or shift to a bulkier typeface) in graphic material in the mode of writing. In contrast, the duration that sound affords, such as in sustaining a particular musical note or fricative consonants and vowels, cannot be easily or directly realised in other materials. It is relevant to remind that, in spite of the affordances of the material resources, it is the social semiotic work of the community that selects both the materials and the particular affordances potentially available in them.

These differences bring to question the distinction between multimodal and multimedia. Drawing on this distinction, the media investigated here can be more appropriately correlated, what might help to uncover and try to explain eventual similarities/differences in translational behaviour. The idea of multimedia is related to the sensory channels used to access a medium. As Kress and van Leeuwen (2001, p. 67) exemplify:

Radio [...] is multimodal in its affordances, because it involves speech, music and other sounds; but it is monomedial, since it can only be heard, and not seen, smelled, touched or tasted. Everyday face to face interaction, on the other hand, is both multimodal (it uses speech, non-verbal communication and so on) and multimedial (it addresses the eye and the ear and potentially also touch, smell and taste).

Concisely put, a text does not need to be multimedia to be multimodal. But a multimedia text is inevitably multimodal (since strictly speaking no text is monomodal in nature). The idea that multimedia (and media for that sake) are accessed via different sensory channels is not sufficient to account it in terms of their narrative contributions to transmedia storytelling.

The articulation of the media and the modes, though relevant to inform the affordances and the synergy of a multimodal artefact, does not automatically pinpoint the specificities of the repertoire of sign systems (and semiotic resources) traditionally employed in narrative media. From the perspective of transmedial narratology, Thon (2016, p. 18) posits that media

can be distinguished by way of the technological or material base and/or the semiotic system(s) they use as well as by way of the sociocultural fact that they are conventionally treated as distinct media, which also entails specific forms of organization and institutionalization with regard to production and distribution contexts.

As conventionally distinct media, he lists films, comics and video games²², to which I add books. Although this view of media seems straightforward enough, it should be held in mind that conventionality is a matter of social consensus that is not obtainable in absolute terms, and that the conventions shift over time and across media and cultures. Among the available affordances in each media, a community selects some of the semiotic resources it considers adequate to perform its communicative requirements, which are then conventionalised as strategies to represent a storyworld. For Thon (2016), the strategies of narrative representation specific of film are “mise-en-scène, cinematography, montage, and sound” (p. 75). Mise-en-scène, for example, is realised by the modes of gesture, speech; cinematography, involves layout, moving image. The strategies of narrative representation specific of comics include “the interplay of drawn pictures, words, panel frames, and page layouts” (p. 75). In comics, the modes of image, written language and layout (both in panels and pages) dominate the multimodal composition. In books, the storyworld is represented in narration and dialogue (particularly direct speech), as Fludernik (2009) suggests²³. As narration, in addition to

²² By no means I wish to imply that these media are narrative in essence, they are rather used narratively. Thon (2016), for example, further develops the idea of conventional media into “prototypical *media forms* such as feature films, graphic novels, and narrative video games” (p. 19, original emphasis). As such a distinction is not relevant to the purposes of the present study, in order to avoid further terminological discussion, I simply refer to them as films, comics (and books).

²³ “When landscape, actions, locations or characters are being represented, the language of a novel should be seen as the medium which, by virtue of its symbolic potential, makes it possible for the fictional world to be evoked and to take shape in the reader’s imagination. If, on the other hand, we look at the direct speech the narrator uses to address her/his narratees and the actual words the characters exchange, it seems as if these were

dialogue, is carried out via language in print medium, it seems obvious at first sight that books are monomodal by nature, especially if one considers that pictures are merely decorative. Notwithstanding, their multimodal composition, books are a case in point as their affordances additionally accommodate other modes such as image, layout, and typography. However, I do not take into account the multimodal nature of books and of the verbal language inside the comics' speech bubbles for a methodological reason: a corpus-based method²⁴ entails converting the verbal portion of corpus under analysis into digital format so that it can be processed by tools that only compute characters and the spaces between them. Before adopting such a course of action, I made sure that the modes realised in verbal language in those media are not used systematically in the creation of the FV in the corpus.

The strategies selected among the available affordances in each media compose a formal framework, a storytelling toolbox, which can be used in order to represent the fictional world. In other words, all media is eligible to be used to 'tell' stories, but each medium has particular devices to 'tell' a story. Based on Seymour Chatman, Fludernik (2009) upholds that “[w]e can distinguish two layers in every narrative: the level of the world represented in the *story* and the level at which this representation takes place. In the novel, the latter level is that of the narrative *discourse* (level of narrative mediation)” (p. 21, my emphasis). This is but a didactic distinction since the nature of a representation reveals nuances of the represented entity; this is especially true in fiction since there is no reference reality against which the accuracy of the representation can be gauged. In any case, the distinction between the levels of story and discourse is an important one because it allows for relating the idiosyncrasies and the common traces with which different media are considered to represent one fictional world across media and text.

For Ryan and Thon (2014), one of the tasks of the transmedial narratology is to uncover what aspects of the creation of a fictional world are medium-free and medium-specific. “Solid candidates for the *medium-free* pole are the defining components of narrativity: character, events, setting, time, space, and causality” (RYAN, 2014, p. 3). Medium-free aspects are then equitable with the narrative layer of the story. “*Medium-specific* concepts, finally, are explicitly developed for a certain medium, but they can occasionally be extended to other media through a metaphoric transfer. For instance, the concepts of gutter, frame, and the arrangement

represented iconically, mirroring the actual utterances in the world of the novel in the same form” (FLUDERNIK, 2009, p. 65) .

²⁴ For more information, see chapter 4.

of panels on a page are tailor-made for the medium of comics” (p. 3 original emphasis). Medium-specific aspects are close to the level of discourse, such as *mise-en-scène* in film and panel frames in comics, as indicated by Thon (2016) (see above). The fact that medium-specific aspects can be extended from one medium to another suggests that there is a degree of comparability, a middle-ground where book, film and comics (be it in a combination of all three or only two of them) can realise similar semiotic work at the narrative level of discourse. Trying to provide a detailed description of the medium-specific and medium-free aspects of narrative media is out of the scope of the present research, but the narrative aspects enclosed in this dichotomy are drawn upon in the cases they contribute to elucidate narrative and media-related conditions that might have brought about any translation tendency. In any case, tying the multimodal affordances to the narrative properties in each media is itself no easy feat.

Proposing a framework for articulating how narrative, game and media interrelate, Dena (2010) offers the basis for what she calls a transmodiological approach, drawing on Kress and van Leeuwen’s (2001) notions of common semiotic principles, mode and media. For her, “[t]he difficulty with Kress and van Leeuwen’s nomenclature is that they invoke ‘multimodal’ to refer to a combination of modes and a common semiotic principle at the same time” (p. 195). She then makes a distinction between multimodal as the “combinations of modes” and transmodal as “elements that can be realized in different modes” (p. 195). An interesting addition is the notion of transmedial elements: “elements (modes) that can be realized in different media” (p. 195). So, in addition to what Ryan and Thon (2014) call medium-free, medium-specific, Dena suggests a middle-ground. Her reconfiguration of terms is important to correlate the levels of multimodal aspects that can be used to crisscross the meaning-making elements that compose the media in a transmedia narrative. She so far provides the structure with levels of meaning-making and the correlations between them. However, she neither provides the pertaining elements that compose each of the multimodal levels (namely common semiotic principles, modes and media) nor describes how these elements are realised in narrative story and (more importantly) discourse; all of which could be used as the basis to correlate the multimodal and narrative context that brings about translation decisions.

An analytical framework that correlates several meaning-making elements, or signs, considering that network of modes and submodes are interdependent in textual practice, is proposed for Stöckl (2004). He considers that “multimodal refers to communicative artefacts and processes which combine various sign systems (modes) and whose production and reception calls upon the communicators to semantically and formally interrelate all sign

repertoires present” (p. 9). At the foundation of description are sensory channels: visual, auditory, tactile, olfactory and gustative; only the former two are described as channels being systematically drawn on to display signs and make meanings. Differently from Kress and van Leeuwen (2001) who focused on the societal historical manipulation of material resources for making meaning whereby theorising also entails uncovering the modes and the social practices attached to them, Stöckl’s (2004) depart from the sensory channels to modes as nearly pre-given sign systems that are differently employed in media. This allows him to offer (or sketch) a model in which the signs that compose the modes are to a certain extent placed in a hierarchical relationship, thus being able to list some of them with a certain degree of detail. Language, for example, is a mode that can be realised in visual and auditory channels. As Stöckl (2004, p. 11) analyses,

Language or the linguistic code, for instance, which we justly feel to be a mode in its own right, would thus fall both into the visual and the auditory category as it can be medially realised as either speech or writing. Both are governed by the grammar of language, but as different medial or material varieties of one mode they entail a number of concomitant, additional sub-modes. So speech – besides being linguistic – also employs volume, intonation, timbre, rhythm, speed or pausing, all of which are design features of language in its spoken form and are often termed para-verbal. Furthermore, speech is accompanied and crucially shaped by what has come to be called the non-verbal mode, i.e. gesture, posture and body language. Similarly, writing as the visual counterpart of speech entails typography, which can be seen as the written variant of para-verbal means. What intonation, speed and rhythm are to speech, typography is to writing. However, to complicate matters, some aspects of typography like layout or paper quality are rather nonverbal as they seem further removed from language as such but still accompany writing and contribute to its meaning beyond the linguistic.

What can be observed in the above is that the range of modes surpass that of sensory channels, different modes are differently realised in different media, and the modes and their sign repertoires form a “hierarchically structured and networked system (STÖCKL, 2004, p. 12). While the former two observations are no novelty (as compared to what is proposed by Kress and van Leeuwen (2003)), the last one makes it possible to correlate the meaning-making elements, crisscrossing modes and media. Additionally, though not a closed-end mapping, several signs that compose each mode are listed²⁵ by Stöckl and are further accounted for elsewhere (e.g. PÉREZ-GONZÁLEZ, 2014a). The two first levels of analysis that compose Stöckl’s model are: sensory channels (visual and auditory), core modes (image, language, sound and music – only the former two are realised in printed media). In addition to sensory channels and core modes, the following levels in this model are medial variants, peripheral modes,

²⁵ For more information, see chapter 5

submodes and features. In printed media, the core mode *language* becomes the medial variant *writing* in printed media and the medial variants *speech*, *static writing* and *animated writing* in audiovisual media; the difference in the medial variants is a result of the differences in the sensory channels through which they can be accessed. Regardless of the media and the channels involved, the core mode *language*, in the medial variants *writing* and *speech*, is related to the peripheral mode *non-verbal means* which is in turn subdivided into the sub-modes *gesture*, *posture* and *body language*. This happens because verbal language and the human body is simultaneously resorted for face-to-face communication. Despite the interconnection with language, gesture, posture and body language are commonly represented via images and are accompanied by the sub-modes *size*, *distance*, *angle/perspective* and *composition* in the peripheral mode of non-verbal means. So, the sub-modes just mentioned are realised in the core modes of image, but part of them (gesture, posture and body language) are directly integrated with the core mode of language. For, Stöckl (2004) the sub-modes is the level that “comprise of distinctive features” (p. 14), that can be observed as a distinctive phenomenon; the sub-modes “provide the building blocks of a mode’s grammar” (p. 14) and as such can be used as identifiable components in analysis.

This is an example of how lower aspects in the hierarchy are similarly produced to contribute to the synergy between the modes. The insight the mode provides is helpful to put in perspective the means through which the different media articulate similar (and different) meanings. Although Stöckl’s (2004) model is not a narrative one, the way it connects sign repertoires in different levels, in addition to discerning sign repertoires in printed and audiovisual media, makes it feasible to observe medium-free and especially medium-specific features in the narrative media. Furthermore, his *focus* on the interconnection between modes, whereby the conditions that give rise to modes themselves are of secondary importance, directs the attention to an aspect that is more crucial for translation: how the synergy of meaning-making elements noticeable in the sub-modes contribute “to an overall gestalt” (STÖCKL, 2004, p. 14) thus affecting translation decisions.

The idea of sub-modes is an important one because higher-order levels of analysis such as core more are “abstract modes that need to be *instantiated* in a specific medial variant” (STÖCKL, 2004, p. 14, my emphasis) and that is ultimately the function of sub-modes. A similar view of the abstraction of modes is offered by Page (2010). For her,

What might count as a mode is an open-ended set, ranging across a number of systems including but not limited to language, image, colour, typography, music, voice quality, dress, gesture, spatial resources, perfume, and cuisine.

The status of a mode is relative and may vary according to its instantiation within a given community (PAGE, 2010, p. 6)

Page's view highlights the role of a community to instantiate the meaning-making allotted to the modes. The insistence on the notion that meaning-making through the use of semiotic resources as allotted by society and community gives little room to address the issue of how meaning-making happens across societies and communities. Since the production (or design) of multimodal texts comprises the integration of modes whereby each is planned to serve a particular communicative purpose, the very use of modes and design decisions is to a certain extent specific to a given society. About the differences in the uses of image and language across cultures, Kress (2010) explains that

[a]s a semiotic resource, *image* in one culture is therefore not identical to image in another. Even across closely related cultures and 'languages' (such as English, French, German) differences in the cultural use of say *vocal intensity* (appearing as *accent* in words and as *rhythm* in extended speech) or of *pitch variation* (appearing as *intonation*); differences of *pace*, of *vocalic quality*, and so on, lead to characteristic variation in meanings made, in signs (KRESS, 2010, p. 81).

Given the fact that modes emerge from the social selection of the affordances in the material media, the use of material medium common to humankind – the vocal apparatus – is likely to be comparable. In sharp contrast, establishing a correspondence between the semiotic work carried out in material media adopted (shaped and/or developed) by societies with distinct backgrounds (especially societies who historically developed in diverse natural environments) is somewhat more problematic. This might be a reason why, as Kaindl (2013) puts it, "Kress and van Leeuwen pointed out the characteristics of multimodality in their theory with the transcultural aspect hardly playing a role" (p. 259). If one is to consider how the multimodal ensemble can be made accessible in another culture via translation, ultimately, one's job entails considering (in addition to the systemic differences between languages), which semiotic work is traditionally realised in the source culture by each mode (and across modes), how the media (including media conventions) are employed and, in face of the differences between the contexts of production and reception, operationalise the offer of signs (namely, translate) in order to cope with those differences. (As I discuss ahead, despite those socio-semiotic aspects involving a multimodal composition, the current translation practice tends to focus on language or ignoring the multimodal environment altogether.) In any case, such a limitation is less an incumbency of multimodal theory than of Translation Studies.

Studies that conceived, for example, audiovisual translation as the orchestration of signs in different modes and media channels initially displayed no consensus as to the terms used and their theoretical underpinnings. Cattrysse (2001) uses the term *multimedia translation* in contrast with *media translation* (translation of written texts) advocating that the relations between verbal and non-verbal components should be taken into account. Chiaro (2009) addresses the issue of the polysemiotic nature of films, calling subtitling *screen translation* (what highlights the medium where it appears and consequently the visual channel). For the commentator, it is “concerned mainly with conveying the verbal audio codes of an audiovisual product into other languages” (p. 142), thus stressing the linguistic dimension. Cabrera and Bartolomé (2005) use the term *mode* to refer to a category that subsumes, for instance, subtitling, dubbing, voice-over and sur-titling (to which Pérez-González (2014a) refers to as modality). Gambier (2006), on his turn, does admit the need for a multimodal approach. He considers that “we are ready to acknowledge the interrelations between the verbal and the visual, between language and non-verbal” (p. 7), which reveals a *dual* perspective rather than a *multi-* one. Similarly, comics in translation research initially tended to be viewed the orchestration of sign as “the interaction between the verbal and the visual code” (ZANETTIN, 1998, online).

Even though a multimodal perspective to translation seems now to be broadly adopted, “[t]ranslation studies has not yet managed to articulate clearly how semiotics and multimodality relate to one another” (PÉREZ-GONZÁLEZ, 2019, p. 346). As a reflex of that, “there are hardly any translation-relevant analysis models or classifications of translation units for non-verbal modes” (KAINDL, 2013, p. 246); there is not especially any one model that encompass different narrative media. Amongst the most influential propositions of multimodal analysis in subtitling, Taylor (2004) uses Thibault’s (2000) model of multimodal transcription because it allows for accounting for the integration of semiotic modalities thus discerning the dispensable and indispensable verbal elements, (what is necessary to be able to present reduced subtitles when necessary). In the transcription, the video under scrutiny is segmented into one-second-long frames. Parameters involve visual image, kinesics’ action, soundtrack and subtitle. The multitude of co-occurring signs in different modes makes time an issue. Nonetheless, “[t]he time taken to discuss this first minimum utterance is an indication of how much thought is required to translate a film for subtitles, but also shows how the multimodal transcription enables the translator to focus his/her efforts”. (TAYLOR, 2004, p. 166). What is unsaid in this context is that the time and volume of detail, while suitable for translation students as a means to raise awareness of the complexities involved in translating in such a semiotic loaded context,

makes it unfit for the analysis of full films. A similarly seminal theoretical framework dedicated the analysis of comics, though not admittedly multimodal, is proposed by Kaindl (2000). In addition to placing the translator of comics as a social agent within a context of production and reception, he proposes a translation-relevant anatomy of comics. In his proposal, the typographical and pictorial signs are as relevant as linguistic signs in translation, not only given their synergy in meaning-making but also because they may also undergo modifications in the translation process (these issues are further explored in the following section). Be as it may, the lack of sound theoretical models for analysing multimodal (narrative) media, especially in the case of crisscrossing distinct narrative media, is yet to come.

To a similar end, Pérez-González (2019) ponders that “[t]he feasibility of subsuming all signifying means under a finite range of modes and the formalization of the processes through which individual modes become integrated in a single unified ensemble remain subject to intense debate” (p. 351). Formulating an encompassing model of analysis might not even be the objective of multimodal theory, because, as van Leeuwen (2005) explains, “[s]ocial semiotics is a form of enquiry. It does not offer ready-made answers. It offers ideas for formulating questions and ways of searching for answers.” (2005, p. 1). A heuristic approach seems to be the rule, especially when a theory is borrowed by neighbouring discipline such and translation studies.

For what it is worth, as Kaindl (2013) contends, “[t]he contribution of Kress and van Leeuwen’s theory of multimodal communication for translation studies is the specification of the modality notion” (p. 259). To the best of my knowledge, so far no model or theoretical account has been able to bridge that gap from within translation studies. Given this state of things, and considering that all texts are multimodal to a certain extent (GAMBIER, 2006; c.f. KRESS, 2010), a multimodal account is primarily to acknowledge and take a theoretical stance before the unescapable multimodal nature of texts; it implies a choice not **of** multimodal texts, but of texts **as** multimodal. That said, and considering especially the lack of **one** analytical framework that at once encompasses several conventional narrative media (i.e. book, film and comics) and works for multimodal analysis of texts in the especial condition of being translated texts (which subsumes linguistic and cultural aspects), I resort to the social semiotic theory of multimodal communication (Kress and van Leeuwen, 2001; Kress, 2010) as a provider of fundamental concepts concerning the nature of multimodal (narrative) media, but I devise a heuristic approach to analysis considering narrative, multimodal and translational dimensions. For that end, my analysis is anchored on Stöckl’s (2004) model for, although that is not as

complete as other models designed for a specific purpose, it encompasses modes concerning all conventional media contemplated in this research, making it possible to correlate their properties with ease. Correlating them is necessary to assess comparatively the aspects in each media that might cause any pattern in translational choices. (e.g. a particular expression seems to be shorter in the target language versions of subtitle and comics than in its novel counterpart because of the textual reduction in each media and/or because the multimodal concurrence allows it to be shorter). Such analytical procedure matches the objective to shed light on the motivations influencing translation choices; a thorough multimodal analysis unveiling the workings of English and Portuguese-based FV in different media genres is out of the scope of this thesis.

The adoption of multimodal theory from a Translation Studies perspective needs extensive adaptation, a purpose that is out of the scope of the present study. In drawing on the multimodal theory I wish to (i) acknowledge the need to account for communicative phenomena of which language is only a part; (ii) draw on sound theoretical assumptions that, despite the need of reframing, provides fundamental stepping-stones to understand how multimodal communication takes place; (iii) take advantage of the building blocks from which a heuristic approach can be devised. The following section concerns the means through which the multimodal environment affects translation in each media.

2.4 TECHNICALITIES CRISS-CROSSED

The subject of social semiotics, therefore, is the coming together of these two aspects of semiotic resources, their physical or technical nature – and the semiotic potentialities this affords – and the social regulation of their use – together with its history (VAN LEEUWEN, 2005, p. 93).

The relationship between multimodality and translation is first and foremost a result of the physical and technical nature of the material carriers and the tools for producing texts, (i.e. the media) because they affect the production of signs and how translation can be operationalised. The discussion of affordances revolves around the potentials and limitations of modes in face of putting them to use in social and cultural domains. Despite the social practices that give rise to the tradition-born selection of modes to perform particular meaning-making tasks, these modes are instantiated in particular media with genre and translational conventions. Using variables such as socio-historically shaped semiotic work across source and target contexts to describe translation patterns might arise issues concerning how the different

semiotic work source and target systems allot to particular modes (and the media that bear them) and the repercussion of these differences on, for example, established conventions in narrative media that can rebound on translating them. Such variables most notably affect the translation of comics as demonstrated, for example, by Borodo (2015) (concerning directionally in translations of Japanese Mangas and other). As previously stated, aspects related to how social²⁶ regulation of semiotic resources affects translation are out of the scope of this study. Such a course of action is sound. Firstly, because considering that Brazil is by and large a recipient (rather than a producer) of books, comics and films, there is no reason to assume that discrepancies of that sort abound. Secondly, because my main concerns are the transmedial aspects involved (i.e. across narrative media) rather than those issues concerning the adaptation and/or reformulation made in order to conform to target culture medium-specific sign systems²⁷.

Within Translation Studies, the translation of materials that are composed of multiple modes and media were considered constrained translation by Mayoral et al. (1988) given the emphasis on the translation process as verbal transfer in semiotic environments with the concurrence of other ‘communication systems’, as they call it. Based on applied linguistics, they consider that “the major problem of translation consists of finding words in a target language which render the meanings stated in the source language” (p. 356). They do acknowledge the ‘synchrony’ that verbal language establishes with non-verbal components to produce meaning holistically, but since translation (in their view) is essentially concerned with rendering meanings encoded in language, the concurrence with other ‘communication systems’ constraints translation. A constrained translation subsumes multimodal configurations in which “the text is only one of the components of the message or when it constitutes only an intermediate stage for a speech read aloud or dramatized” (MAYORAL; KELLY; GALLARDO, 1988, p. 358). These two configurations “remove the condition of freedom which allows us, in isolated written prose, to approach the highest degree of dynamic equivalence in

²⁶ In fact, the notion of social regulation within translation studies leads to reflect about the limits of a society. Do national boards separate clearly distinct societies? The common aspects of historical, geographical and political backgrounds that connect societies suggest that a shared cultural unit among so-called ‘distinct’ nations, societies and communities is a matter of degree. The dynamics of globalisation is another factor contributing to an overlap in social regulation of semiotic resources. For these reasons, the semiotic work realised in narrative media is, safe for exception, herein assumed to follow similar conventions.

²⁷ Even though those issues may affect translation operations involved in transmedial aspects, the sheer volume of information to analyse in face of including such a variable could render a longitudinal scrutiny (which is entailed in transmedial relations across individual texts and media) unfeasible or too complex without a pre-established and tested model of analysis to that end.

our translated text” (p. 363). Considering the extent to which multimodal texts ‘remove the condition of freedom’, they rank media in ranging degrees of constraint taking into account various types of synchrony, such as, music, image, synchrony of time²⁸, spatial²⁹, content³⁰, phonetic³¹ and character³². Among the media contemplated in the present study, literary prose is considered ‘constraint-free’ as it is not affected by any of those synchronies, followed by comics being constraint by image and space, and by subtitling additionally by temporal synchrony; out the media herein investigated, the audiovisual translation modality of subtitling is considered the most constrained of translation herein investigated.

Due to the new insight provided most noticeably by multimodal theory, such a restricted view of translation as a mere linguistic phenomenon that should be accommodated as allowed by other sign systems is an object of criticism in the discipline. As opposed to the view that the multimodal environment hampers translating, O’Sullivan (2013) considers that multimodality can also work as a resource for translation. As she puts it, “through verbal/visual redundancy the other modes of the audiovisual text can also provide sufficient context to make certain verbal elements redundant, and thus make it easier to condense the text” (O’SULLIVAN, 2013, p. 11); textual condensation is entailed in subtitling convention. Other voices also dispute the notion of constrained translation and their views are surveyed along this section. In any case, through the application of categories of synchrony to gauge the degree of translation constraint in media allows one to see that the dimensions with which language concurs do not range in quality but in quantity: novel – no synchrony; comics – two dimensions (image and space); subtitling – three dimensions (image, space and of time). These seem to suggest that overall, subtitling needs to handle the more dimensions, having more aspects to be taken into account, thus resulting in a more demanding work on the part of the translator³³. Despite the inherent dimensions that interface with translating in different media, it seems safe to assume that the salience of each mode in the overall multimodal ensemble ranges from text

²⁸ “agreement in time of different signals which communicate a unit of information” (MAYORAL; KELLY; GALLARDO, 1988, p. 359)

²⁹ “the signal occupy neither more nor less space than that which corresponds to them” (MAYORAL; KELLY; GALLARDO, 1988, p. 359)

³⁰ “the meanings transmitted by different signals contradict neither each other the whole message” (MAYORAL; KELLY; GALLARDO, 1988, p. 359)

³¹ “synchrony of sound signals of spoken dialogue with the visible speech movements on the screen” (MAYORAL; KELLY; GALLARDO, 1988, p. 359)

³² “the harmony between the image of the character and his or her voice and words” (MAYORAL; KELLY; GALLARDO, 1988, p. 359)

³³ For sake of illustration, a 3-D magic cube seems more challenging to get solved than a 2-D puzzle of similar nature.

to text. This is to say that the contribution of each mode in each narrative media and in each text is not a constant because the application the particular sets of semiotic resources in each media is not rigidly fixed and they are to a fair share open to the creative expression of authors³⁴. Additionally, the dormant affordances in each medium also open up possibilities for higher or lower degrees of prominence of modes other than language. Next, I briefly survey the translation-relevant features that interface with the multimodal affordances and narrative conventions in different media.

2.4.1 Book

Language is by far the most common medium of narrative texts. (...) [A]s well as being the medium for narrative texts, [language] is also a part of the fictional world created by narratives. Taking this into account, it becomes clear that in drama, film and cartoon, language is not in fact the predominant medium of representation but exists only as one element of the story world [...]. In conversational narrative and in novels and short stories (as well as in poetry), language is both the medium and the object of representation. (FLUDERNIK, 2009, p. 64)

Language is a common mode in books³⁵, comics and films. From a transmedia narrative perspective, the use of language in target texts is precisely the adopted locus of investigation about transmedia storytelling, focusing on the transmedia principle of *continuity vs. multiplicity*³⁶ (JENKINS, 2011). Even though it crisscrosses all (narrative) media in the corpus, its prominence varies according to its interplay with other modes and may be heightened or downsized depending on the stage in the narrative development³⁷. In fictional prose, language is used to offer information with which the reader can project the storyworld onto his imagination. Readers can perceive the scenes, the characters, and development of the story based on the input provided by a narrator through language. In this sense, language represents the world. There are, however, moments when the characters are represented as speaking for themselves. In direct speech in dialogues, language represents language. There are also cases

³⁴ Mainstream western comics and films tend to be colourful rather than black-and-white. Yet, the film *Sin-City* adds the colour red to the black-and-white composition.

³⁵ I use the term book here in order (i) to stress the semiotic view that has the material medium as the fundamental aspect upon which semiotic work is realised; and (ii) to avoid further terminological discussion concerning the nature of literary genres, such as novel, essay, short story and poetry. To the purposes of the present study, 'book' refers to each unit of self-contained piece of fictional prose, which, by socio-historical semiotic work allotted to it, developed narrative conventions as the result of the potential and limitations for meaning-making in the media used for production and distribution.

³⁶ For more information, see chapter 2.

³⁷ During climax in adventure and action genres, for example, there is a chance that comics and films display a reduced amount of verbal information if compared to books because the action scenes tend to be enacted rather than described. This is not a variable considered in analysis.

in which the very role of narrating stories is taken over by characters. This can happen either in the form of first-person narration or in cases the narration is shifted to a character. (The latter happens in one of the books investigated and the issue is addressed in the analysis chapter.) In the latter case, having a character tell a story, the storytelling itself is an event occurring within the storyworld, in which case there is a reader holding the book and following the story told to a diegetic listener. In such cases, reader and diegetic listener are offered the same input of information, what enhances the sense of immersion into the storyworld where the character is telling the story; reader and diegetic listener sit side by side. The language of the storyteller character is both ‘medium and object of representation’ for the diegetic listener, whereas for the reader it is an object represented in the book, such as the physical appearance of the actor wearing a costume and makeup (etc.) is the character in films.

Language as the object of representation in dialogue cannot be considered verbatim, though. For one, it is still mediated by a narrator, who gets to decide when the characters’ voices show up and how. Secondly, the language in books is different from language people use in real life. As Fludernik (2009, p. 65) notes,

[r]ecordings of genuine spoken exchanges show that written representations of these have been stylized or ‘purified’. Spoken exchanges in novels are grammatically and syntactically correct; they are more concise than real-life conversations since numerous repetitions, rephrasings, fillers and many other features of spoken conversation have been eliminated.

Even though there seems to be no reason to object that what the author puts actually holds in most contexts, one of the issues concerning the representation of dialogues (and the use other narrative devices) in books is the way particular resources afforded by the human voice accompany language. Intonation and raised volume, for example, are semiotic resources that can be represented by italics, boldface, and uppercase in books.

This and other semiotic resources and modes are employed to the meaning-making in books. For example, the aforementioned shift of narrator is realised in language (whereby the character in direct speech announces that he is going to tell a story) and in layout (after his announcement the chapter ends; his actual taken over narration is conveyed with the beginning of a new page and new chapter). The multimodal composition in novels is investigated, for example, by Nørgaard (2019), who, in addition to language and layout, also considers typography and other graphical elements, such as photographs and drawings. From the

perspective of Translation Studies, the impact of the interplay between modes on translation does not seem to be a vastly explored topic.

In recent publications, Carter (2018) and Bianchi and Zanettin (2018) surveyed studies about the translation of literary prose. Carter's essay about the translation of popular fiction³⁸ is revealing of the topics commonly investigated. He sketches four main areas:

[i] the role translations play in popularising a popular fiction genre in a country; [ii] the study of translated popular fiction as a means to investigate social, economic and political aspects of the society in which these translations are produced, distributed and consumed; issues more familiar to scholars of literary translation, such as [iii] the study of linguistic or narratological aspects of translated popular fiction; and [iv] what translation scholars can learn from fictional translators" (CARTER, 2018, p. 433).

None of the areas devised concerns a multimodal view of translated fictional prose. The third area is closest to what is investigated in the present study, but the surveyed studies investigate topics such as irony, translation norms and the relation between source language interference and target languages. Among the studies of popular fiction surveyed by Bianchi and Zanettin (2018), particularly those concerning the translation of science-fictional prose, more pronounced are topics about pseudo-translation and the interplay between texts and context involving dictatorship and nationalism. Those studies neither involve multimodal theory nor the study of modes other than language (even if without the support of multimodal theory).

In the books investigated, the pictures are only occasional and the typography and layout are in general consistent within the remit of each publication. Since I use a corpus-based approach to the analysis of translations, the multimodal aspects of the books are, for the most part, ignored. Corpus-based tools do not process typeface, italics/bold, or layout as a parameter (only the characters and the space between them are processed by these tools). For such reason, during the corpus building stage, all non-verbal information is removed from the corpus held in digital format. In any case, the hard copies of the books are consulted in the cases the modes other than language are more salient, such as happens with films and comics.

2.4.2 Comics

Sequential Art, as Eisner (1985) refers to comics, is "an art and literary form that deals with the arrangement of pictures or images and words to narrate a story or dramatize an idea"

³⁸ For the commentator, "[t]here is no simple answer to the question of how to define 'popular fiction'" (CARTER, 2018, p. 431). Still according to her, popular fiction is commonly equated with 'non-canonised', 'trivial', 'bestseller' and 'mass-market fiction'.

(p. 5). Though straightforward, Eisner captures the core aspects of this medium. Its lack of detail as to what came to be the main conventions in comics gives room to conceiving comics in the potential realisation of semiotic work it affords. The possible combinations of pictures/images and words to tell a story are open to one's imagination and skill. Implied in the term sequential art is the notion that the images are displayed and interpreted consecutively, whereby a panel gives continuity to the previous event. For Zanettin (2008), the difference between comics and other forms of visual communication is that comics are "formed by the juxtaposition of at least two panels – which may or may not include words" (p. 13). Differently from Eisner's, Zanettin's definition concedes that comics may not contain language; the sequence of panels (which bear images) is the minimum condition. In a similar vein, Kaindl (2000) shares Zanettin's view about the minimum condition. In his view,

[c]omics are narrative forms in which the story is told in a series of at least two separate pictures. The individual pictures provide contexts for one another, thus distinguishing comics from single-frame cartoons. Comics involve linguistic, typographic and pictorial signs and combinations of signs as well as a number of specific components such as speech-bubbles, speed lines, onomatopoeia etc., which serve particular functions. The form and use of these elements are subject to culture-specific conventions (KAINDL, 2000, p. 264).

In addition to the idea that two separate pictures are required in comics, the commentator implies three relevant aspects involving comics in translation: (i) the multimodal composition involves three modes, typography, images and language (though modes such as layout and colour also apply); (ii) the components that are typical to the medium (i.e. speech-bubbles, speed lines, onomatopoeia, etc.); and (iii) the fact that the conventions in the use of those components may vary according to culture. Such as happens to books, typography, images and language (in addition to other modes) compose the multimodal landscape but the prominence of each mode changes severely from book to comics. Some of the components that are typical of the medium have conventionalised uses (e.g. the format of speech-bubbles changes to represent utterance and thought) and tend to be the locus of language (but are not the only aspects that get altered in translation). Culture-specific conventions may also be subject to modification in translation.

As it is a paper-based medium such as books, the materiality of comics allows for borrowing from its forefather the similar convention of being composed of *pages*. A page is further subdivided into *panels*, framed pictorial segments representing events of a story, sequentially placed. Panels are separated from one another through the *gutter*, i.e. a blank space

that often cuts through a page vertically or horizontally. Panel and page are two levels of frames: “the total page, on which there are any number of panels, and the panel itself, within which the narrative action unfolds” (EISNER, 1985, p. 41). Because of the materiality of comics, as the pages are turned an entirely new sequence of panels is at once revealed to the reader. The disposition of panels and the particular story events represented in them work as a composite whole to the meaning-making in the page, and from page to page. As Zanettin (2008) furthers, “in stories which last over several pages, each page should be interpreted in the sequential context of the page(s) preceding and following.” (p. 17). In this sense, a page is a unit of meaning to be read in themselves, and sequentially from page to page across the comic book. If for one, it composes a meaningful whole, it is also composed of smaller parts each of which offers their own individual contribution to meaning-making. Panel is a lower unit of meaning in comics. This is the level where most typographic, pictorial and linguistic meanings are made; these modes are realised as components conventionalized in the media. The conventional components herein explored are particularly those where translation is operationalised or those that convey meanings that might affect translation decisions. According to Kaindl (2000), typography involves shaping characters in the interface between language and pictures. Differently from typeface in novels, in which technological design of text might result in selecting prefabricated typeface, the somewhat freer nature of traditional comics, often drawn by an artist, allow it to use creative characters whose design may interact with what is represented in other modes. Pictorial signs involve, aspects directly related to image like colour, perspective, format, angle, and framing. Concerning the representation of the storyworld, images depict the scenery, the characters (and objects with which they interact) and the action they perform. The mode of language is manifested in comics in various functions each of which has its own conventions. Characters’ thoughts and utterances are represented in speech balloons (Celotti, 2008) also called dialogue texts; the shape of the speech balloons indicates its function, including for example voice quality and mood. Information about change of setting or time, and provision of background information is conveyed in a box placed at the top or bottom of the panel; Celotti calls them captions and Kaindl, narration. The title is another translation relevant component in comics. In Kaindl’s terms, inscription is the verbal information tagged to objects represented. Onomatopoeia is the visual representation of relevant information concerning sounds in the storyworld. Celotti groups the latter two components in one category of comic-specific components, calling it linguistic paratex. In her approach, the linguistic paratex is an important locus of analysis because it is where the highest level of alteration occurs in

translation. Since such degree of alteration was not identified in the corpus, those components are not included in the parallel corpus³⁹, which comprises of speech balloons and captions only.

Even though typography, pictures and language interplay to create a syncretic composition, such an interplay is asymmetrical: the pictures, or the mode of image, is in comics considered the most prominent mode. In Eisner's (1985) words, "[i]t is the 'VISUAL' that function as the purest form of sequential art because it seeks to employ a mix of letters and images as a language in dealing with narration" (p. 128, original emphasis). This implies that language is not simply less relevant than the 'visual', as it is also conceived in its potential for visual representation in letters. In a similar vein, Celotti (2008) describes comics as "a narrative space where pictorial elements convey meaning, no less than verbal messages, over which they often have primacy" (p. 33). This is one of the reasons, probably the most relevant one, why the translation of comics is commonly considered a form of constrained translation.

As aforementioned, translating within the concurrence of verbal and non-verbal elements can be considered a constraint operation because the image "remove[s] the condition of freedom" (MAYORAL; KELLY; GALLARDO, 1988, p. 358) to achieve optimal equivalence. Constrained translations are also considered "translations that are, for practical or commercial reasons, spatially limited, such as, for instance, advertisements with brief and catchy slogans, cartoons, comics, and subtitles" (GRUN; DOLLERUP, 2003, p. 198). In Grun's and Dollerup's analysis of the translation of humour in comic strips and comics books, translators strive to match renditions to images, and translate a punchline within the limited space of the speech bubbles, attempting to maintain the effect of the humour.

The prominence of the image itself does not make translating comics a necessarily constrained activity. Zanettin (2019) agrees that "comics are primarily visual texts" (p. 77), but adds that

as shown by historical and current practices, when comics are published in translation they are often manipulated at both the textual and graphic level, with modifications ranging from the omission of panels, or even pages, to the retouching or redrawing of the layout and content, to the complete rewriting of the text. (ZANETTIN, 2019, p. 78)

The possibility of altering aspects other the language opens up possibilities for translation in such a way that translating becomes itself a multimodal activity whereby, in addition to making language co-operate with other modes, the manipulation of signs other the language requires a more profound comprehension of the multimodal ensemble. Celotti (2008) considers that the

³⁹ For more information about parallel-corpus, see chapter 4

translator of comics should act as a semiotic investigator, conscious of the interdependence between image and language and whose aim is to achieve coherence between the modes. She criticises the notion of constrained translation applied to comics, challenging the implied conception that images convey universal meanings, being transparent rather than interpreted. As she sees it, images are not a constraint to translation because they can also facilitate it depending on the particular relationship established between the modes. Similarly to Zanettin (2020), one further reason why Celotti ponders that translating comics should not be considered a constraint activity is the fact that components other than the written text can change in translation.

According to Zanettin (2008), translating comics might involve a change in “genre, readership and publication format” (p. 8). In turn, these modifications might involve, for example, some degree of censorship to make the publication for a younger audience. Colour and/or page size could be altered, what could affect the interplay between image and language and spatial limitation for translation. Other aspects concerning non-verbal modifications in comics are the culture-specific conventions. One such example is provided by Borodo (2015). “Read from right to left in the original Japanese formats, the first manga comic books imported to the USA and Europe were initially adjusted to a Western reading convention and published with inverted pagination from left to right” (p. 5). In such situations, mirroring pages can suggest that most characters are left-handed, for example. Such degree of modification, though possible or likely in some context, is not observed as (being systematically employed) in the corpus. Language is through and through the only modification observed. Hence, the most translation-relevant aspect concerning the multimodal nature of comics in the interplay between verbal and nonverbal components.

As previously discussed, the primacy of the image in comics suggests, at first sight, that the meanings made in language ought to corroborate with the meanings made visually. This is not what always happens. For Kaindl (2013), the interplay between image and language in comics can establish the following functions:

“the **illustrating function**, whereby the modes basically transport the same information and thus support each other in their meaning; the **commenting or extending function**, whereby the modes supplement each other in their meaning, add something or concretize it; and the **contradictory function**, whereby the meanings between the modes contradict each other. (KAINDL, 2013, p. 265 my emphasis)

Such image-language relations (as I will refer to such interplay henceforth), contribute to shedding light on the possible motivational factors that contribute to translation decisions in a systemic fashion, what is necessary to correlate each piece of datum towards verifying any

translation tendency. The primacy of images, though not compelling language to conform to it, is more nuanced in particular translation contexts where pictorial signs cannot be (or are not) fully or partially modified whenever the translator sees fit. One of the arguments criticising the constrained view of translating comics is that image can provide visual signs that render the verbal signs redundant (i.e. the illustrating function in the previous paragraph). In the cases that modifying images is not an option and the image-language relations are not redundant, the narrative information conveyed in language and the interplay between image and text are still relevant for meaning-making. A rendering that considers all those aspects needs to be formulated so as to fit speech balloons and captions. An illustration of a comparable situation is Borodo's (2015) multimodal analysis of gaze, body posture or the spatial orientation and distance between characters in translation. He ascertains that the translator may render the text verbatim or divert from it for several reasons, including "in order to condense the original text, for instance, due to spatial constraints" (p. 19). Even though the modification of non-verbal elements has been amply demonstrated, we fall short of knowing for a fact the extent to which such practice is employed in Brazil⁴⁰. Yet, in view of the volume of variables involved in translating comics, this translation modality can be considered a restricted environment with special regard to the space available for translation. In audiovisual translation, the *spatial limitation* is one of the technicalities concerning subtitling, the topic subsequently addressed.

2.4.3 Audiovisual Translation: Subtitling

Books and comics share the same material media (i.e. the paper) and hence they can be accessed by the same channel, the visual. Differently, as films are audiovisual media, they are additionally accessed via the auditory channel. The fact that watching films involves the simultaneous use of two sensory channels affects directly the affordances of the medium and the conventionalised semiotic resources for production (and interpretation) and, more importantly, for translation. Along with dubbing, subtitling is one of the most commonly employed modalities of audiovisual translation (PÉREZ-GONZÁLEZ, 2014b). According to Díaz-Cintas and Remael (2014),

Subtitling may be defined as a translation practice that consists of presenting a written text, generally on the lower part of the screen, that endeavours to recount the original dialogue of the speakers, as well as the discursive elements that appear in the image (letters, inserts, graffiti, inscriptions, placards, and the like), and the information that

⁴⁰ It can be the case that this practice may be less a rule than an exception in the country, where comics are not broadly popular and the sales may not make up for the necessary investment.

is contained on the soundtrack (songs, voices off) (DÍAZ-CINTAS; REMAEL, 2014, p. 8).

Generally speaking, there are two main axes in this definition: the formal composition of the subtitles, and what kinds of signs are rendered, i.e. verbal signs on the visual and auditory channels. In addition to verbal information, films are also composed of non-verbal information. Some of the elements that compose them, along with the channels through which they are conveyed are presented by Chiaro (2009) in Table 2.1.

Table 2. 1 – The Polysemiotic Nature of Audiovisual Products

	VISUAL	ACOUSTIC
NON-VERBAL	SCENERY, LIGHTING, COSTUMES, PROPS, etc. Also: GESTURE, FACIAL EXPRESSIONS; BODY MOVEMENT, etc.	MUSIC, BACKGROUND NOISE, SOUND EFFECTS, etc. Also: LAUGHTER; CRYING; HUMMING; BODY SOUNDS (breathing; coughing, etc.)
VERBAL	STREET SIGNS, SHOP SIGNS; WRITTEN REALIA (newspapers; letters; headlines; notes, etc.)	DIALOGUES; SONG- LYRICS; POEMS, etc.

Source: Chiaro (2009, p. 143)

Considering that films are polysemiotic⁴¹ products, the commentator arranges several signs that typically appear in narrative films in the places these signs are displayed. The distinct visual or auditory nature of signs influences directly how they can be produced and received, mainly because of their disposition in time and space. In general, auditory signs (e.g. non-verbal music and verbal dialogue) can be simultaneously produced and perceived; even verbal signs can be coproduced (as in when utterances overlap in a dialogue). Moreover, auditory signs do not have physical form but are framed by time, they have limited duration. Differently, simultaneously displayed visual signs (e.g. non-verbal facial expressions and written realia) might require the eye to run through the screen, perceiving them in sequence. So, they are framed by time but are

⁴¹ The main difference between the terms ‘multimodal’ and ‘polysemiotic’, in general, is the fact that the latter term implies the multiplicity of distinct types of signs whereby the multiplicity itself is the distinctive trace of a given “text” said to be polysemiotic, whereas the term ‘multimodal’ refers to the combination of semiotic systems in a “text”. I retain to the use of multimodality in the present research, but do not skew from resorting to useful description of the object of study, more specifically film subtitling in this case.

limited by space. Even if the movement of the eye is minimum, over the duration of a film and/or because of the ranging multitude of signs in films, watching them requires some degree of physical and mental effort. The degree of success of the experience might vary according to the level of film literacy, and the quantity of simultaneously displayed signs, among several other aspects. These dimensions inherent to the nature of the media and semiotic conventions related to the narrative aspects of films are the bases for interpretation and therefore for subtitling.

Similarly considering the polysemiotic nature of films, Gottlieb (1994) further reflects that subtitling is a form of *diasemiotic translation* because the channel used for the production of the source material differs from the channel used for translation. In this sense, subtitling greatly differs from the translation of books and comics: even though all three modalities use written language in the visual channel, subtitling promotes a shift from source language oral dialogue (though it was first written to be spoken) to target language written dialogue. The diasemiotic nature and especially the way signs in auditory and visual channels are limited by time and space respectively are the main reasons affecting the formal composition of subtitles. In the multimodal synergy between several modes and submodes, subtitles are placed horizontally, on top of a film's image (not next to it, as in opera surtitles for example), and usually at the lower margin so that several signs in the visual channel remain visible (see Table 2.1). In order to minimise the somewhat alien presence of the subtitle that could detract a filmic experience, the subtitle should not surpass two lines. Within each line, "a maximum of 40 characters seems to be the norm⁴²" (DÍAZ-CINTAS; REMAEL, 2014, p. 85) for cinema and DVD (blank spaces between words and punctuation also count). On account of the visual channel, subtitling is limited by its *spatial dimension*. Borodo (2015) compares this limitation with "the size of speech balloons and the choice of lettering in the case of comics" (p. 69). The translation of comics and subtitling share this technicality by their similar multimodal composition regarding the visual composition and the translation modality employed.

Comics and subtitling mainly differ in the presence of the auditory channel. In rendering a character's utterance, a subtitle is placed on-screen at the moment his voice sounds and withdraws upon the end of each utterance. The synchronicity between utterance and duration of subtitles on screen is "an easy convention for the viewer to be able to identify who

⁴² According to the authors, the number of characters is not the choice of the subtitlers who instead "get instructions as to how many characters they can use, either from their customers or from the subtitling company they are working for" (DÍAZ-CINTAS; REMAEL, 2014, p. 85).

is saying what” (DIAZ-CINTAS, 2012, p. 275). This convention is not to be taken at face value, but as “a golden rule for ideal spotting” (DÍAZ-CINTAS; REMAEL, 2014, p. 89). As an example, Linde and Kay (2014) demonstrate that the (lack of) precision with which the subtitles come on- and off-screen synchronically with dialogue can be a resource for expanding time-span for the display of a subtitle. This *temporal dimension* indicates that duration of subtitle on screen conventionally matches the duration of the corresponding utterance. However short an utterance may be, its corresponding subtitle ideally last for at least one second so as to “avoid flashing subtitles on screen and to guarantee that viewers can register their presence and have enough time to read the content” (DIAZ-CINTAS, 2012, p. 276). Conversely, however long an utterance may be, exposition for longer than six seconds is not recommended as it might lead to re-reading (DÍAZ-CINTAS; REMAEL, 2014).

In this scenario, the audience needs to cope with the twofold task of reading the subtitle and watching the filmic composition. Yet, taking into account the auditory channel, film watching is a threefold task. In this heavily loaded multimodal environment, there should be enough time to read the subtitles and contemplate the film. A further challenge involves the fact that, overall, people produce and understand speech much faster than they can read. Therefore, subtitling usually undergoes *text reduction*, can be partial (the reformulation of “what is relevant in as concise a form as is possible or required” (DÍAZ-CINTAS; REMAEL, 2014, p. 146)) or total (which involves eliminating “what is not relevant for the comprehension of the message” (DÍAZ-CINTAS; REMAEL, 2014, p. 146)). Other decisive factors contributing to text reduction involves how quickly or slowly a character speaks, for example.

Another aspect where subtitling greatly differs from book and comics concerns what Gottlieb (1994) (based on Juliane House) calls *overt translation*. While books and comics replace source language, in subtitles, the target text is superimposed over the image and the soundtrack containing the source language dialogue remains untouched. When watching a film, the audience is aware of the foreign nature of the film not only because the portrayed setting looks unfamiliar but also on account of the continuous presence of the source language dialogue. As a result, subtitling lays “itself bare to criticism from everybody with the slightest knowledge of the source language” (GOTTLIEB, 1994, p. 102). Because of that, subtitlers often need to keep their translators close to the source dialogue, resorting to cognates and similar syntactical structures when feasible (DIAZ-CINTAS, 2012). A further consequence is that subtitles are fragmentary in the sense that they “only represent lexical and syntactic features of the dialogues. The prosodic features are not truly represented in subtitles: exclamations marks,

italics, etc., are only faint echoes of the certain ring that intonation gives the wording of the dialog” (GOTTLIEB, 1994, p. 102). When watching a subtitled film, the synchrony between dialogue and subtitle is also necessary for it provides, for example, the attitude and mood of the utterance. Interpreting the subtitles as meaningful utterances in an audiovisual narrative is a multimodal task since it involves the combination of modes and semiotic resources between speech (source language utterance) and subtitle (target language rendering). Interpreting and translating an audiovisual product requires comprehending the relations established between the modes composing it.

Zabalbeascoa (2008) discusses the interplay between multimodal aspects in audiovisual translation. According to him, the prominence in verbal or visual dimensions in films varies from film to film and according to the genre of the production (for example, documentaries are closer to the visual axis, and comedy to the verbal axis). In the translation processes, it is important to consider the types of relationships established between the text constituents in pictures, words and other text items. The types of relationships between audiovisual text items are:

Complementarity: when the various elements (verbal, visual or whatever the combination happens to be) are interpreted interdependently (...)

Redundancy: this involves repetitions (total or partial) that are regarded as unnecessary, superfluous or dispensable. (...)

Contradiction (or incongruity): defeated expectations, or some sort of surprising combination to create such effects as irony, paradox, parody, satire, humour, metaphor, symbolism.

Incoherence: inability to combine elements meaningfully, or as intended (in the source text or otherwise) because of failings in the script, the directing, the translation (of the script), the subtitling (techniques, norms, display), or the sound (i.e. revoicing, mixing, editing, special effects, music).

Separability: a feature displayed by elements of a channel or sign system whereby they manage to function (better or worse) autonomously or independently from the AV text, as when the soundtrack is made into a successful audio recording. (...)

Aesthetic quality: text author’s intention to produce something of beauty by means of a certain combination of elements (ZABALBEASCOA, 2008, p. 31).

The first three relations are similar to Kaindl’s (2013) commenting or extending, illustrating and contradictory functions applied to comics⁴³. The incoherence relation seems rather difficult to detect because a supposedly unsuccessful combination of elements could be interpreted as a simple lack of combination. Moreover, a description of a product (as opposed to an analysis of the process) falls short of appropriate tools to identify incoherent relations on the basis of intentionality; the same applies to the aesthetic quality relation. Separability is a relation concerning the dimension of time. It can happen “simultaneously, contiguously or separated by

⁴³ For more information, see the previous subsection.

a considerable lapse of time” (ZABALBEASCOA, 2008, p. 30). As a relation concerning time, it can establish an additional (a)synchronous dimension to complementarity, redundancy and contradiction. There can be, for example, a relation of contiguous contradiction. In the sense used here, time is not necessary as a medium-related feature, but as a narrative one. In comics, for example, complementary between signs (in the same of different modes) can happen simultaneously within a panel, contiguously across panels within the same page, or separated across pages. These relations can be established within and between modes including the subtitles, which needs to function within the audiovisual text. Detecting them is fundamental for the translator of subtitles and comics to cope with the limitations related to space, text reduction and time (this limitation only applies to subtitling). As stated previously, these limitations are the reason why rendering multimodal texts are often considered constrained translation.

According to Zabalbeascoa (2008), the term constrained translation has a negative effect because it is commonly associated with the idea that the meaning of images is universal, and that translation fundamentally aims at achieving loyalty to the source-dialogue. He proposes that the concept should be reinterpreted whereby audiovisual translation should imply “the creation of a ‘new’ script in a different language that can create meaningful relationships with the pictures and sounds that also make their contribution to the ‘new’ AV text, so that it is as coherent and relevant as possible to the new audience” (p. 33). This conceptual reframe eschews from the prescriptive notion of untranslatability, in favour of a more functionally-oriented perspective, whereby the translated subtitles (and comics for that sake) are assimilated into the multimodal environment to conform to the context of reception. This way, the term constrained translation serves to acknowledge the technical, semiotic and cultural challenges inherent in translating multimodal texts.

The term *constrained translation* seems to be much more of an issue in the translation of comics than in audiovisual translation. Diaz Cintas and Remael (2014) use the terms *limitations* and *constraints* interchangeably, as in “space and time constraints” (p. 57) or “technical limitations” (p. 57). Pérez-González (2014b) calls it “medial restrictions” (p. 15) and “medial constraints” (p. 347), for example. Chaume (2018) advocates in their favour. As he puts it,

The terms constrained translation and subordinate translation soon gained wide consensus in academic research and have been used and expanded by many other authors since. Nowadays, it is impossible, and hardly recommendable, to carry out any research in AVT without taking into account all the constraints taking place in the transfer process. Constraints are now understood as *control variables* in any

descriptive or experimental piece of research in this field. (CHAUME, 2018, p. 44, original emphasis)

Investigating the constraints involved in translating films is not only a common practice, as it is also considered relevant for methodological reasons. The term reveals the nuances inherent in the *technical* nature of the multimodal composition the translator needs to cope with. In this sense, in order to avoid further theoretical and terminological squabbling that adopting the term could instil, I use the term *technicalities* to refer to the spatial-temporal and textual variables involved in the integration of target-language text within multimodal ensembles.

So far, I have discussed variables related to the transmedia narrative and the translation in multimodal contexts concerning the narrative and technical aspects involved in rendering books, comics and film subtitles. Another relevant variable concerns “language systemic differences” (TOURY, 2012), the linguistic aspect whose translation is herein investigated, the Fictive Vernacular. In the following chapter, I turn to define and explain what is meant by Fictive Vernacular.

3 FICTIVE VERNACULAR: BASIC IS NOT SO BASIC

It is undisputed that language use is, to a certain extent, specific to subject area and topic, representing a particular sociocultural context. Texts in one particular subject area and/or genre tend to bear similarities in language use. Ultimately, each particular text use language in a unique manner. Science fiction and fantasy genres often use language that produces correlating narrative effect, but texts in these genres represent unique sociocultural contexts that are often imaginary. In telling stories set in imaginary worlds, language, on one hand, is used to describe the events happening in a story. On the other, it has the function of representing the distinct character of the imaginary setting. According to Stephens (2004), choosing between fantasy and realism “involves entering into a discourse, a complex of story types and structures, social forms and linguistic practices. (...) These might include choices in lexis and grammar; use, types and frequency of figurative language” (p.100). Therefore, the representation of an imaginary world calls for the creation of a particular sublanguage that stands for the inner conceptual and linguistic specificity of such world. To the purposes of the present study, I use the term Fictive Vernacular to refer to the sublanguage in SW texts.

For a sublanguage to be intelligible, the ‘main language’ lends its structures over which the sublanguage can be created. Reconstruction of a textual universe happens on the grounds of the assumption that an imaginary world uses reference-world premises unless it is clearly stated otherwise. This is what Ryan (1991) calls Principle of Minimum Departure: when we reconstruct textual universes, we “project upon these worlds everything we know about reality, and we will make only the adjustments dictated by the text” (p. 51). For example, when a droid utters ‘thank the maker’ to express relief, the resemblance (in form and use) with the more traditional expression ‘thank God’ makes the meaning of the utterance intelligible. Additionally, the motivation for such manipulation in language conventionality functions to stress the fact that the droid in question is not a Godly creation. More importantly, it also serves to indicate that the character inhabits a world where technology is so much more advanced to the point that he is able to use language in a way that resembles natural language as the audience knows it. This is one way to mark the distance between the actual and the imaginary worlds. Despite the intelligibility granted by the Principle of Minimum Departure, the language in SW is not actually the English Language: the native language of most human characters is called *Basic* within the transmedia narrative.

The Principle of Minimum Departure originates from Possible Worlds theory, which uses modal logics to theorise the ontological status of narrative fiction. The truth condition of a statement (how language can account for facts) is assessed by its adherence to what can be attested in the observable world of experience. When the truth of a statement is not verified in reality, what it represents becomes a challenge to modal logics: instead of fact, it can be a false statement, fiction, or a possibility (chiefly operationalized in English by if-clauses and modal verbs). Possible worlds arise from the potential versions in the occurrence of events. In the realm of narrative, as the facts described in statements cannot possibly be verified in reality, textual world-creating operators are deployed and cause readers to be immersed in the fictional world, which becomes real for them. “For the duration of our immersion in a work of fiction, the realm of possibilities is thus re-centred around the sphere which the narrator presents as the actual” (RYAN, 1991, p. 22). In the moment of reading, a possible world of fiction moves to the centre of the reader’s perception as to what stands as real. The possible world gains the status of a textual actual world with its own ontological status.

From Ryan’s philosophical stance to a narrative perspective, Wolf (2012) considers that works of fiction have a double function to tell stories and to build worlds. Simply put, storytelling involves causal relations of events that progress toward narrative completion. Worldbuilding, on the other hand, is a process whereby background activity describing/depicting landscapes, nature, customs, peoples, and history provide a tapestry of information that add-up to the composition of a fictional world. The elements composing the setting in a work of fiction can alter actual world conventions to such an extent to build imaginary worlds. Subcreation, as Wolf (2012) names the process drawing on Tolkien’s work, “involves new combinations of existing concepts, which in the building of a secondary world, become the inventions that replace or reset Primary World defaults (for example, new flora and fauna, new languages, new geography, and so forth)” (p. 24). Ultimately, change in actual world defaults is a matter of degree and affects how genuine and believable the world is experienced. The droid in the example above uses a tempered with version of conventional language. Thanking God could have a different effect, for example, of marking an existential dilemma. However, combined with other worldbuilding elements, such as imaginary geography and sentient alien species, language contributes to creating the perception of a real and complete (imaginary) world.

On one hand, natural language is expected to be used in a work of fiction. On the other, the imaginary condition of the world calls for some degree of adjustment in natural language.

This mechanism conveys the perception that the world exists beyond the boundaries of the texts that bear it, a device Wolf (2012) calls *completeness*. An imaginary world, thus, contains enough detail for it to be plausible and feasible, but it might also not contradict itself. Completeness is coupled with consistency to make the world believable. The result is a willing suspension of disbelief that cause the constructed world to be an immersive environment. Immersion is extended to absorption: “the user absorbs the imaginary world (...), bringing it to mind, learning and recalling its places, characters, events and so on, constructing the world within the imagination” (WOLF, 2012, p. 49). Ultimately, when imaginary world detail is so vast that users struggle to keep it in mind, to the extent of backgrounding awareness of the actual world where they physically are, immersion extrapolates into what Wolf calls *saturation*. Completeness and consistency set saturation in motion through the systematic replacement of actual-world defaults to build imaginary worlds. SW vernacular is a resource to create the sense that the characters use their ‘own’ language to talk to one another as much as they speak to the audience⁴⁴. Remaining stable and consistent is to a certain extent necessary for worldbuilding, but from a linguistic perspective, some degree of variation could be a way to secure completeness. For example, *Basic* – the language spoken in the SW universe – is sometimes called *Galactic Standard*. Lack of consistency and language variation (or even polysemy) in the translated Fictive Vernacular could serve to reinforce completeness.

Textual actual world (RYAN, 1991) and imaginary world (WOLF, 2012) focus on two facets of the same phenomenon from different angles. The former focuses on the general formulation of the logical condition of worlds of fiction and, more importantly, how the actual world is drawn on as a source of reference. The latter concerns the mechanism involved in the creation of worlds circumscribed to particular narratives, which altogether add up to a textual actual world in Ryan’s sense. Subcreation Theory (WOLF, 2012) highlights the role of the contemporary transmedia impulse that provides fertile ground for imaginary worlds on transnarrative and cross-medial grounds.

The textual actual world (or the imaginary world in the case at hand) does not substitute the “actually actual world” (RYAN, 1991, p. 24), it momentarily supersedes it. This implies that the actual world always follows textual actual worlds, otherwise, the Principle of Minimum

⁴⁴ For example, in the sentence ‘Before the Empire interrupted, I was back in the galley trying to make *caf*. I could really use it now.’ the word ‘galley’ conveys the idea that the scene is set in the kitchen of a ship or aircraft, it calls to mind a series of associations related to food and eating. It sets the scene so that the fictive item *caf* can be interpreted as something that you make in the kitchen, you enjoy or need the effect it causes, and it resembles the words ‘café’ and ‘caffeine’.

Departure would be violated. This entails that textual actual worlds can be seen from two perspectives as Ryan (1991, p. 23, my emphasis) reveals,

*Contemplated from **without***, the textual universe is populated by characters whose properties are those and only those specified by the text; *contemplated from **within***, it is populated by ontologically complete human beings who would have existed and experienced certain events even if nobody had undertaken the task of telling their story reference.

Beyond the characters Ryan uses as an example, this contrast can be extended to the textual worlds as a whole, including the uses of language that are specific to the textual actual world. To scrutinise more appropriately the function that the language has in textual possible worlds, it is necessary to contemplate it from within, that is, by considering that the SW galaxy is an actual world in its own right. In this sense, the language in that far-away galaxy is not actually the English language to all ends and purposes, but a created sublanguage, a fictional variety, or, as I call it, a Fictive Vernacular.

3.1 NEIGHBOURING PHENOMENA: NEOLOGISM, LEXICAL CREATIVITY, FICTIONAL LANGUAGE

The studies that investigate language uses of narratives set in imaginary worlds tend to contemplate it from an outside perspective, what could result in theoretical and methodological imprecisions if similar approaches were applied to the present object of scrutiny. As an imaginary world is created based on Primary world defaults (RYAN, 1991), commentators tend to conceive and define worldbuilding elements from the perspective of the actual world; it is as if these elements would be no more than part of the ‘real world’. The language in narrative fiction is for all ends and purposes ‘real language’, but employed in varying degrees of distance from regular languages. However, following the Principle of Minimum Departure (RYAN, 1991), fictional reality can be perceived in two dimensions: from without (from the perspective of the audience, so to speak) and from within (from the perspective of those who inhabit the textual world). This distinction makes it possible to draw on constructs of phenomena related to the topic of language use in imaginary settings, establishing a clearer line as to where the limitations of their contributions lie. As far as my research went, studies that investigate the particular uses of language in science fiction and fantasy tend to focus on neologism, lexical creativity, and fictional language. In this section, I present some definitions of those terms, describing their contributions to the notion of Fictive

Vernacular, and also their limitations. After that, I provide an account of the narrative effect they confer on the SW stories.

3.1.1 Neologism

In the works of Stockwell (2000) and Csicsery-Ronay (2008), neologisms are investigated because it grants referential power to science fiction. They “signal to the reader that something very clever, advanced, and technological is happening” (Stockwell, 2000, p. 117). Despite the relevant narrative effect neologisms offer, the term reflects the dynamics of innovation in a language at large. The lexicon of a language can be innovated by the coinage of new words or by relatively recent borrowings from other languages (HARTMANN; JAMES, 2002; MILLER; BROWN, 2013). In addition to the notion of novelty underlying neologisms, they are commonly described to undergo a longer and more complex process.

Crystal (2008), for example, explains that neologisms are linguistic forms created by a language user for the purposes of a particular situation and that later come to be adopted by the community. New coinages can be accidentally created or consciously invented for particular communicative and stylistic purposes. Upon initial usage, a coinage is variously termed *nonce word* or *nonce formation*, having a more provisional nature that is often motivated by the particular expressive needs of the specific context of use where it comes about. In order to change their status, “lexicographers require that a neologism exhibit a degree of staying power in text over a period of time, and even show signs of establishing itself in the language” (RENOUF, 2013, p. 178). Over time, when the meaning and use of a nonce formation is consolidated in a language it becomes a neologism. This view seems particularly problematic given the novelty implied in the notion of *neologism*.

To that matter, Fischer (1998) states that “a neologism is a word which has lost its status of a nonce-formation but is still one which is considered new by the majority of the members of a speech community” (p. 3). From this perspective, novelty acquires more subjective dimensions: a given lexical item is new if it is perceived as new. Notwithstanding, She believes that the perception of speakers is influenced by the frequency, and more importantly, by the permanent frequency over a period of time in addition to its “distribution in various communicative contexts and domains (FISCHER, 1998, p. 4). Similarly, Rey (1995) considers that novelty corresponds to a “specific feeling in speakers” (p. 77) but adds that,

depending on the adopted model of the lexicon, neologisms will also belong in specialised subject usage.

If on the one hand, neologism can be seen as new words or recent borrowings, on the other, they are defined by the fact that there are lexical units that are in the process of entering the repertoire of a given language. As Kerremans (2015, p. 32) sums up, neologisms are:

form-meaning pairings (...) that have been manifested in use and thus are no longer nonce-formations, but have not yet occurred frequently and are not widespread enough in a given period to have become part and parcel of the lexicon of the speech community and the majority of its members.

The lexical units named neologisms, from that perspective, are those whose destination is ultimately to become part of a language's lexicon after being used with sufficient frequency over a period of time. They arise when there is the social and semantic need to fill a lexical gap. However, the coinage of new words is beyond that matter. Kerremans (2015) also reminds us that “[s]tylistic concerns or the need to be succinct play a role too, particularly in formal and creative writing” (p. 18). This view is particularly telling of the nature of the language used in the SW stories because they can be considered to be used with “stylistic concern”. However, this fact alone is insufficient to consider the language in SW as neologisms.

Depending on the model and research procedures adopted, that is, if the corpus of study consists solely of SW publications, the hypothetical entering of SW particular language uses into the repertoire of regular language falls beyond the objective and research methods of the present investigation, in which case such language uses cannot be properly considered neologisms. More importantly, the very possibility of SW language entering the common lexicon is off the topic. What is at stake is how language contributes to the creation of the imaginary world; how it is used as a worldbuilding element. Avoiding the use of the term neologism is here a way to stress the fact the language in SW is, following the Principle of Minimum Departure, observed from within, that is, from the perspective of the imaginary world. The relationship between fictive language uses and reference languages (English and Portuguese – source and target languages respectively) is relevant mostly because they provide the grounds from which the public can interpret fictive linguistic items. Using the term neologism would be convenient mostly to bring to the fore the narrative effect it bestows: the notion of *neo-* in neologism, the notorious unfamiliarity neologisms bring to the narrative. Unfamiliarity and newness are assessed by the perception of the reader. Considering that SW, as a transmedia narrative inspires different degrees of curiosity and as a result ranging levels of knowledge of the imaginary world, the more one digs into the narrative fabric, the less

unfamiliar the language becomes. If the perception of the members of a community is relevant to conceive a lexical item as a neologism, it is theoretically (and methodologically?) unfeasible to apply the term to a transmedia context where by definition the degree of involvement of the members of an audience varies and as a result their perception of what is perceived as new. This way, there would be no consistent reference to assess what could be considered a neologism. The problem of adopting the term neologism to a transmedia narrative could be enhanced in translation because across languages and media, from one translator to another, particular uses of language are possibly translated inconsistently, in which case all the occurrences of such an item could be perceived as new. Another reason not to adopt the concept of neologism to imaginary worlds is that once a neologism is incorporated in the common lexicon it can cease to function as a worldbuilding element because it would no longer be new, and as a theoretical tool it would lose its metalinguistic utility. Once a neologism originated in a work of fiction becomes part and parcel of the common lexicon, by being used in distinct socio-pragmatic contexts and interacting with regular language it can have its meaning altered in external non-SW publications, and as a result, this process could affect the meaning of the language used within SW.

All these issues suggest that applying the term neologism to the present object of study have repercussions that fall beyond the purpose of the study. Despite conceptual imprecision that the idea of neologism might evoke, its narrative effects and the way it is manifested (as unfolded in science fiction narratological studies, as presented in the following section) offer important contribution to the scrutiny of the language phenomenon herein investigated. Some of the aspects observed in the particulars of the language used in SW can be explained by the notion of neologism since they manifest/occur in several ways. For example, Newmark (1988) presents a twofold view of neologisms. They “can be defined as newly coined lexical units or existing lexical units that acquire a new sense” (p. 140). In addition to coinage and semantic change (also called neoseme), Hartmann and James (2002) include borrowings as neologisms. New coinages, neosemes, borrowings and part of speech change, to cite a few manifestations of neologisms, are present in SW narratives. Nevertheless, the fictive language items in SW cannot be considered neologisms because, as elucidated previously, in order to understand their contribution to creating the imaginary world they need to be observed from within, in which case taking their institutionalisation process (i.e. the process of entering the language’s inventory (KERREMANS, 2015)) into account is outside the scope of the present study. As a term vastly applied to label non-traditional usages of lexis to represent imaginary settings,

neologism is a relevant term because the literature in the area explores it as a word-creating mechanism through which narratives use language to build imaginary worlds. Studies that focus on the narrative function of neologism are explored in the following section. Next, I present *lexical creativity* as a term that is commonly used to refer to the non-traditional language uses in narratives set in imaginary worlds.

3.1.2 Lexical Creativity

Traditionally, studies that investigate the role of creative uses of language in works of fiction that depict imaginary environments focus on lexis. Before I move on to explore the topic of lexical creativity, let us take a look at the broader picture. According to Carter (2004), the idea of creativity when applied to language in general is first and foremost associated with the written modality, particularly with literary texts. From a sociocultural perspective, creativity is regarded in a dialogical way whereby it depends on the involvement of senders and receivers to co-create. In addition to that perspective, the commentator subscribes that in literary models with a formalist penchant, creativity, so as literary language, can be seen as deviation. As he puts it,

literariness or features of creativity inhere in the degrees to which language use departs or deviates from expected patterns of language and thus defamiliarises the reader. Literary language use is therefore different because it makes strange, disturbs, upsets our routinised 'normal' view of things, and thus generates new or renewed perceptions (CARTER, 2004, p. 59).

This view of creativity encapsulates both manifestation and effect: creativity is subsumed as deviation from regular patterns of language that ultimately result in a refreshed or new comprehension. Additionally, the author considers that other devices in literary text manifest creativity, such as metaphor. Such devices seem to begin to describe the effect of non-conventional uses of language in SW stories, but they are not sufficient to describe the full extent of how it actually operates.

From the perspective of lexical creativity, Munat (2007) considers that creativity is “non-productive, rule-changing innovation which presents a lack of generality and predictability” (p. 165). Similarly, Hohenhaus (2007) defines it as “a process of (conscious, even ingenious) creation that is not, or not completely, rule-governed’. It is thus to be separated from strictly rule-governed productivity in the narrower sense” (p. 16). Both commentators define creativity as opposed to productivity (i.e. the creation of lexical items on the grounds of

common morphological rules). In Hohenhaus' definition, though, the difference from a lexical item yielded by creativity or by productivity is not as clear-cut as Munat's. For Hohenhaus, such items are formed following word-formation rules loosely and to varying degrees, whereas Munat's definition implies a more straightforward distinction. An outright "lack of generality and predictability" might render creative items senseless or derogatory as narrative devices unless nonsense is the desired effect. This restrictive view would contemplate only part of the items that are not completely rule-governed. In this perspective, Hohenhaus upholds that the productivity vs. creativity opposition is more profitably regarded as a cline. This leads us to the question as to which lexical items can be accounted for as creative.

In the works of Munat (2007) and Hohenhaus (2007), the object of study of lexical creativity is nonce formations. The term, however, gains new contours if compared to the ones exposed previously. From the perspective of neological studies (within morphology and lexicology), a neologism is a nonce formation that is becoming institutionalised in language. Additionally, the term encapsulates both neosemes (semantic neologisms) and coinages (formal neologisms). In contrast, in the studies on lexical creativity mentioned above, a nonce formation is not regarded as an early stage within the process of institutionalisation through which a coinage or a new meaning becomes part of the lexicon. As Hohenhaus explains,

I distinguish between neologisms and nonce formations. The former I use as the notational term for words that are "young", diachronically speaking, but which nevertheless have already entered the language as more or less institutionalized vocabulary items. As such they are no longer the output of productive or creative processes but are already given, i.e. listed in the lexicon. 'Nonce formation' on the other hand is the notational term I use to refer to words that are in fact new – in the sense of newly, actively formed in performance, as opposed to being retrieved from the lexicon. (HOHENHAUS, 2007, p. 18).

Regarding nonce formations in their own sake helps to focus on a linguistic phenomenon in spite of its repercussion to language at large. As pointed out previously, the possibility that non-conventional language uses in SW affecting language at large is not helpful to understand its function and manifestation within the imaginary world. Despite that, the notion of nonce formations has its own limitations to account for the language in SW.

In order to avoid "definitional quandary" (p. 169) between neologism and nonce formations, Munat (2007) uses the term *novel formations*, which in essence is not different from nonce formations. She defines them as "unlisted, non-institutionalised words, highly context-dependent, whose primary characteristic is their ephemeral nature, as they serve only a passing naming need (...) in a restricted context (p. 169). In this context, firstly the fact the nonce

formations are created ad hoc cloud make the term unfit for worldbuilding purposes, which require some degree of stability, consistent use, and creative planning, particularly in a transmedia context. Secondly, as the commentator herself brings to the fore, context dependency indicates that the interpretation of these items relies heavily on the context in which they occur. It seems that the effect is that the meaning offered by the raw linguistic material from which nonce formation is created is not contemplated in the definition. This view gives prominence to the information provided within the textual and narrative environment as the meaning-carrier of the nonce formation. In order to bridge this limitation, she resorts to the concept of motivation. She holds that “a word is morphologically motivated if it can be interpreted on the basis of the rules of the system or when its meaning can be derived from the meaning of its constituents” (p. 170). By considering lexical creativity a phenomenon that is realised in opposition to rule-governed language productivity, nonce formations are detached from word-formation as a generating process. Munat (2007) thus incorporates the notion of motivation, whereas Hohenhaus considers the productivity-creativity opposition as a cline.

Be as it may, the view that language and lexical creativity take place as deviation from the norm and rule-breaking nonce formation is not an absolute criterion for creativity but simply creativity manifested in its highest form. This conception of creativity is flexible enough to describe part of the phenomenon observed in the non-conventional uses of language in SW narratives. There are, however, other ways of conceiving creativity. Carter (2004) considers that the word ‘creativity’ is commonly associated with individual, genius, original, inventiveness and novelty. For Munat (2007), focusing on nonce formations (in opposition to neologisms) is a means to “illuminate the nature of individual (as opposed to societal) creativity by considering novel lexical formations in relation to the text-oriented concerns of stylistics” (p. 164). The emphasis on individual creativity is a way to concentrate on the stylistic effects nonce formations offer to a work of fiction. It is implied that the idea of individual creativity is related to particular uses of language, and not simply to uses by individual authors. It is not clear, though, whether individual creativity implies one-off usages or consistent use within a particular textual environment. In any case, in order for a novel lexical craft to be considered individual creativity, it is supposedly the work of a particular creator. Therefore, the role of individual creativity is questionably applicable to texts that create *one* imaginary world since some degree of consistent use of “creative” language is expected *within* and especially *across* texts so as to maintain the world cohesive. The notion of individual creativity is here thus stretched to the particular inventive uses of language within the transmedia narrative. Bearing

in mind that transmedia narratives are transauthorial (i.e. they are composed by the orchestration of many individual texts but also of several authors), in order to draw on the notion of individual creativity, it would be more properly conceived as ‘collective creativity’ or ‘transauthorial creativity’ or more importantly to the purposes of the present study ‘trans-translational creativity’.

Even though the notion of lexical creativity offers a valid contribution to understanding the role of non-conventional uses of language in SW stories, it goes without saying that phenomenon outside the realm of lexis remains unaccounted for. Phenomena pertaining to other levels of linguistic analysis such as syntax and semantics have been identified in SW narratives. In addition to lexical creativity, fictional language is a term also applied to study the language of imaginary worlds. The concept of fictional language (along with some of its variations) and its applicability to the present object of study are explored next.

3.1.3 Fictional Language

It seems now a trend within works of fiction set in imaginary worlds, be it filmic or literary prose, to put unfamiliar sounding languages in the character’s mouths. Probably starting with the filmic adaptations of Tolkien’s *The Lord of the Rings* and more recently with the serialisation of the George R. R. Martin’s *A Song of Ice and Fire*, the success of these adaptations brought notoriety to Elvish and Dothraki respectively. Languages that belong in imaginary worlds are increasingly popular as forms of bringing plausibility to works of fiction set in those worlds. They confer verisimilitude to these works because, even though they are not intelligible to (the vast majority of) the member of an audience, these languages allow them to catch a glimpse at larger worlds; worlds that are not the ones they inhabit. These languages go by distinct names, such as fictional, created or virtual languages. In SW, examples of these languages are Wookieese, Huttese and Salustan, to cite a few. Among the languages spoken in this imaginary world (or universe), Basic takes preponderance as the galaxy’s lingua franca. However, unlike its fictional counterparts, Basic does not present a full inventory of particular lexis, grammatical structures and cultural uses but a partially manipulated and/or modified version of the English language. In this subsection, I present definitions of fictional language as a means to draw on their relevant contributions to conceive of the Fictive Vernacular when appropriate.

With little variation, fictional language is considered a subcategory of artificial language. About artificial languages, Cheyne (2008) explains that “[r]ather than evolving out of earlier languages, as natural languages do, an artificial language is a deliberate construct designed at a particular time for a particular purpose” (p. 386). Some traditional conceptions of artificial languages consider them as languages that serve “to make international communication easier” (LIBERT, 2018, online). That is, the term is often equated with the particular purpose of serving as a common language between members of distinct communities. Languages created with that purpose can be designed to have simple and regular grammar and vocabulary so as to facilitate learning; that is the case of Esperanto, for example. Other purposes are listed by Crystal (2008) who considers that, in addition to “facilitate international communication (...)”, they also serve as “programming languages (...), languages which communicate with computers or robots in artificial intelligence (...), and simplified languages which are used by people with learning difficulties” (p. 37). Despite the fitting overall definition, none of these purposes accounts for fictional languages. Barnes and Van Heerden (2006), include fictional language as a fifth category of artificial language, calling it *virtual language* because, within imaginary worlds, these languages function as natural languages to construct meaning and identity. The authors consider that the primary function of fictional languages is to aid in the creation of the imaginary world of which they are part.

Similarly, Libert (2018) categorises artificial languages according to function, source material, language typology (mostly based on common syntactic order) and “in terms of the degree of use which they have seen” (online) (i.e. the extent to which they have been employed in communication, such as in written publications, face-to-face interaction or broadcast). He considers that fictional languages are conceived according to function. They are used to depict imaginary worlds.

Other terms are adopted by Cheyne (2008), who considers that artificial languages should more properly be called *constructed languages* because the adjective ‘artificial’ bears negative connotation. Constructed languages are designed for real-life use whereas created language – her term for fictional language – refers to languages that appear in fictional texts. The term created language is used to stress less scientific rigour implied in the notion of constructed language. The author criticizes scholarly views towards created languages which focus “on grammar vocabulary, ideology and other features of language per se” (CHEYNE, 2008, p. 389) in the detriment of its functioning. According to her, some commentators relegate fictional languages to a second rank because they are not as thoroughly crafted as artificial

languages designed to be used in “real world” communication. Her focus is on the narrative function of created languages because they “do not serve the purposes of practical communication” (CHEYNE, 2008, p. 389), so they are introduced in a work of fiction and even created as needed for the development of the narrative. Unlike Tolkien’s Elvish, about which even instructional textbooks have been produced, Cheyne reveals that some fictional languages are presented in no more than a couple of passages in a novel, never being fully accounted for in a work of fiction or any other publication. Even though SW vernacular cannot be considered a fictional language because it is intelligible by English-language users without prior introduction to it, the FV and some fictional languages are similar because, in addition to serving similar narrative purposes, they are not complete, discrete linguistic systems. More importantly, the FV and fictional languages are similarly employed: while fictional language appears in bits and pieces in texts predominantly composed in a natural language, the FV is to a certain extent not unceasingly visible in text, in part as a means not to overwhelm the audience. Preponderantly created on top of the building-blocks of the text’s natural language, which can be moulded to make it more or less salient, the FV stands out in text occasionally in the form of manipulation of the source linguistic system or of intrusion into this system.

Fictional languages, as a subcategory of artificial language, can also be classified in terms of source material (LIBERT, 2018), i.e. the origin of linguistic elements used to craft a language. As Bianco (2004) explains, “*a priori* languages start from scratch with new symbols, signs or other elements devised to represent essential concepts” (p. 9). Differently, “*a posteriori* languages draw their building blocks from existing languages. Mostly these are natural languages but many *a posteriori* language projects use already existing but originally constructed languages as raw material for their linguistic elements” (BIANCO, 2004, p. 9). These classifications are not clear-cut and an artificial language can be considered both an *a priori* and a *a posteriori* language. This is the case of Elvish and other languages created by Tolkien who, in spite of not using those terms, admits drawing on material from other languages, as well as, producing elements anew. Even though SW vernacular is not a fictional language, the source material from which SW fictive items are created have this double origin: they are partly created from scratch (like an *a priori* language), but they are mostly a result of (a) manipulation of the English language (in the source text); but also (b) borrowings from other natural languages; and (c) appropriation of fictive items from previous works of (mainly) science fiction, which in turn can be a result of a, b or c, or even a combination of them. The source material upon which an FV is built is important for how it conveys meaning (and what

interpretative strategies are encoded in its formulation). This issue is further explored in the following section.

As highlighted throughout this section, the FV cannot be completely equated with any of the reported linguistic phenomena that are used with a similar function, that of helping in the construction of an imaginary world. The features that the FV share with neologism, lexical creativity and fictional languages allow for drawing on these terms as a means to comprehend the FV. In a similar vein, the narrative functions attributed to these neighbouring phenomena can be comparatively applied to the FV, an issue studied in the following section.

3.2 NARRATIVE FUNCTION

Having sketched the concepts of the linguistic phenomena most closely related to Fictive Vernacular in order to draw a distinction between them, in the present section I outline the shared features focusing on the narrative functions they lend to the FV. In the previous section, neologism and lexical creativity are separately discussed because of their distinct concepts. However, both depart from the concept of nonce formation to which similar definition is attributed. If conceived from the perspective of the imaginary world, what can be termed nonce formations are neither lexical creativity nor neologisms but fictive items because they refer to traditional objects, practices and aspects that compose the imaginary world. In this sense, the narrative functions they grant to the FV are jointly discussed. Many of the commentators discussed in the previous section tackle neologism, language creativity and fictional language as a means to create a fictional world, but they do not make it explicit how this is operationalised. These terms are placed under more overarching concepts and principles involving the narrative function of the FV.

According to Suvin (1979), science fiction is a genre characterised by the presence of the *novum*. As he defines it, a “novum of cognitive innovation is a totalizing phenomenon or a relationship deviating from the author’s and implied reader’s norm of reality. (...) [I]ts novelty is ‘totalizing’ in the sense that it entails a change of the whole universe of the tale” (p. 64). The novum exists in science fiction as elements that produce a sense of estrangement: as these novelties are not part of reader’s reality but are nevertheless ‘forced’ into the narrative world, they provoke tension in terms since, by definition, the expected knowledge of the implied reader is (dis)considered as the basis for the balance in the provision of information. The basic premise is that a novum is realised in the plausible extrapolation of science as currently understood. In

this sense, what can be perceived as a novum depends on the scientific shared knowledge in a given historical context, so a static definition of the term is not feasible. However, innovation quantitatively ranges in “degrees of magnitude, running from the minimum of one discrete new ‘invention’ (gadget, technique, phenomenon, relationship) to the maximum of a setting (spatiotemporal locus), agent (main character or characters), and/or relations basically new and unknown in the author’s environment” (p. 64). In this perspective, the novum is often manifested in a text as nonce formations crafted to convey the aura of novelty, for example, a gadget whose functioning is made cognisant to the audience by the extrapolation of the parameters established by the science known in their historical context.

Despite the presence and the many inventive items that count as novums on the grounds of their scientific extrapolation (take for example space crafts that travel at light-speed), SW cannot be considered (pure) science fiction because, in SW, the novum is not a hegemonic element, i.e. an element “so central and significant that it determines the whole narrative logic” (SUVIN, 1979, p. 70). Along with science fiction elements and aspects, SW displays a fair share of fantasy elements (such as the source of the Jedi Knights’ mystical powers, the Force). Thus far, the estrangement effect that the novum confers to SW is, in Suvin’s sense, only partial, but the atmosphere of novelty is enduring since its cognitive innovation is “‘totalizing’ in the sense that it entails a change of the whole universe of the tale, or at least of crucially important aspects thereof (and that is, therefore, a means by which the whole tale can be analytically grasped)” (p. 64). The novum is capable of standing for a change in perspective, as if signalling to a different reality, thus creating the illusion of a fictional setting with potential for worldbuilding. Some possible novelties are organised into a framework to conceive of the relationship between the real (or reference) world and fictional (or imaginary) world.

As presented previously in this chapter, Ryan (1991) studies the ontological status of fictional systems of reality in a text through modal logics. The differences between the actual world and a textual actual world can be determined considering their degrees of resemblance. The reader assumes that the textual world is the actual world in all its properties unless the text states or implies otherwise. Their accessibility relations subsume the familiar actual world defaults a reader uses to access the textual world based on the similarities in their properties; the more relations shared, the closest the worlds are. These relations include resemblance in features and inventory of objects, chronology, physics, species (and their properties), logical principles, and, more importantly, linguistic compatibility (whether a fictional world language is intelligible following reference world defaults). Breaking or maintaining these relations affect

directly the perception of the textual world. If they are all preserved, the textual world will evoke non-fiction, as in journalistic texts. Higher-order relations (those related to features and inventory of objects) are much more likely to be broken than lower-order ones (the last ones on the list) because, as Ryan explains,

We all agree in principle on the laws of language and logic. If in the reader's opinion a text breaks these relations, he or she will assume that the violation was not only intentional, but meant to be recognized, and that consequently TAW [Textual Actual World] can only be reached through a ludic relocation to another system of reality. (RYAN, 1991, p. 46)

The violation of the accessibility relation impacts the reader in a similar fashion as the novum, though not as a cause of the cognitive estrangement, via the extrapolation of science. Such as the reader of science fiction sees their worlds' norms challenged by the novum, thus creating the illusion of more advanced fictional reality, breaking high order accessibility relations provokes the reader to re-centre the textual system of reality. Since the violation of reference world defaults can be assumed to be purposeful, visiting such textual world happens on the basis of the awareness of the change of environment followed by the acceptance of in-world rules. Readers identify violated accessibility relations and work out their nature grounded on their knowledge and their personal underlying assumptions of the nature of actual world, which is used as a point of departure. In this sense, by being cognisant of the status of a textual world as fictional, readers willingly accept to enter the fictional environment, and by drawing on their previous knowledge, they volunteer in the co-creation of such fictional environment.

As an accessibility relation, comprehension of the diegetic language is paramount to making sense of a textual world. The perception that one's linguistic knowledge can be drawn on to make sense of a fictional world is, however, challenged by the presence of a new inventory of concepts, relations and habits that are imprinted in linguistic expression. Even though the language system can overall be relied on as a necessary foundation for one to conceive of the fictional world, some degree of adjustment is inescapably called upon. In this sense, the accessibility relation of language is not utterly broken because it remains intelligible, but it needs to be modified in order to accommodate the violation of other accessibility relations.

Breaking a particular accessibility relation means that its concerning actual world defaults do not apply to the textual world. It entails that elements relative to that area are replaced by new ones, and/or that correspondent elements are supplemented. These alterations need to follow their own internal rule for the textual world to be logically plausible. Plausible alteration of reference world defaults evokes the perception of a fictional setting in those willing

to momentarily accept the change in world defaults. This change of landscape in the readers' perception based on consistent alteration of actual-world defaults is fundamental to the idea of Fictive Vernacular.

When educated language users move from one locale to another, they expect to experience some level of linguistic idiosyncrasy, such as some instance of dialectal variation; it is shared knowledge that language is variedly used across regions and divergent uses are assumed to be a natural linguistic trait. This language awareness allows one, for example, to identify a particular accent based on segmental and suprasegmental aspects or even to map the phonemic/phonetic and prosodic particularities in an accent they have never heard before in order to generalise their uses and be able to cope with subsequent utterances or to identify variation in vocabulary or linguistic structures more frequently employed. Language awareness is defined as

explicit knowledge about language and conscious perception and sensitivity in language learning, language teaching and language use (...) LA is seen as a state of mind that emerges when we focus systematically on language and transcend our tacit understandings of language by focusing on representations that can be made explicit. (GARRETT; COTS, 2013, p. 383)

Following that awareness, once readers realise that the fictional environment is an imaginary world that is not contiguous with their own physical reality but still vastly accessible via the language system with which they are familiar, they might expect the diegetic language in that environment to display some degree of idiosyncrasy. Therefore, the imaginary environment requires modification in reference language features other than those strictly dictated by the violation of other accessibility relations. The novum is thus not simply materialised tokens of science-related terms, but a linguistic novum that responds to the assumption that the language in the imaginary world should mirror familiar natural language principles for the world to be believable. The language used in an imaginary world is to a certain extent expected to mimic real-world-like variation and manifest it in several dimensions and levels of linguistic analysis (a topic that is further explored in the following section). Additionally, considering that “[d]ifferent perceptions of reality are coded and expressed in languages” (BIANCO, 2004, p. 11), the language variation of an imaginary setting – or a Fictive Vernacular – mimics several language manifestations based on the particularities of the imaginary world. The planned manipulation of a linguistic code, the English and the Portuguese languages to the purposes of the present thesis, becomes a tool for worldbuilding.

The mechanism described relies on assumptions that in ideal circumstances the audience is theoretically prepared and willing to set it in motion and that creators explore it as a tool for worldbuilding. It should be stressed here that the readers' expectation for peculiar linguistic manipulation motivated by the change from real to fictional setting is by no means automatic or absolute. As Csicsery-Ronay (2008) explains,

Artists must consider whether their audiences will be willing to process their aesthetic information in the ways they wish, and whether audiences will be willing (or even able) to break away from routine interpretations to construct new designs that will accommodate the new techniques. These new designs may make many demands: historical familiarity with artistic expression, generic competence, openness to new information, and a willingness to reflect. (CSICSERY-RONAY, 2008, p. 19)

Aware of that fact, the creators could be uninterested in investing in the development of a Fictive Vernacular even at the risk of reducing the perception of the plausibility of their imaginary world by part of the audience who is likely to expect it. Be as it may, for an FV to grant its full worldbuilding potential it needs to be doubly operationalised: (i) based on the audience's expectation of language variation plus their competence in drawing on reference-language-knowledge and interpretative skills, which are necessary to participate actively in co-creating the imaginary environment through language; and (ii) through the creator's disposition to fulfil the expectation of the audience and consequently offer linguistic material upon which the audience takes part in the co-creation. The present thesis is concerned with that later, that is, the linguistic material offered by transmedia creators as a tool for worldbuilding in source and target languages. The remainder of this section, though, briefly covers both stages with emphasis on the work of the creators.

The linguistic material assumed to be used for creating an imaginary environment is commonly tackled and known as neologism and lexical creativity, as previously discussed in the present chapter. For Stockwell (2000), neologisms "bring into fictional, hypothetical or virtual existence a new object or process, and thus they effect a shift in the perception of the world to which they are attached" (p. 139). The author considers that, in a work of science fiction, the narrative function performed by neologisms lies in their referentiality. In his procedural model of the cognitive effect of neologisms, "the first-mention of an object is an act of creative reference, and all subsequent mentions, gestures or 'referrals' to the object are acts of indicative deixis" (p. 146). A name calls to mind the existence of the referred entity whose presence is not gratuitous since it "gathers attributes, traits and defining qualities from the context in which it first occurs". Every new mention to the neologism expands the knowledge of the entity it refers to (as new context brings new nuances to it) and also to the imaginary

environment that is influenced by and influences its properties. When a neologism is newly (re)encountered it is active in the readers' awareness but it gradually fades away in their memory until a new mention evokes it back. Upon evocation, what comes to mind is not the memory of the first mention but the memory of the last one, which then supersedes the previous conception of the entity. Following this model, Stockwell considers that neologisms are disproportionately important because they are the points of departure for the accumulation, (re)articulation and expansion of background knowledge.

This is an interesting mechanism for worldbuilding since the expanded knowledge is the knowledge of the imaginary world. However, the idea of the first mention is problematic in a transmedia context because there are different points of entry (even-though findings in the polysystem analysis – chapter 5 – unveil that films are the most central media and therefore a more likely entry point). The notion of first encounter might replace this notion. It becomes a more user/reader/audience-based one, given the fact that, if meaning is implied in the context (from which the audience starts building their knowledge), trajectory affects the knowledge the user has of the “referent”. Furthermore, considering that a transmedia narrative is multi-textual, the degree of exposition needs to be added to the user's trajectory.

From the perspective of lexical creativity, Munat (2007) understands that the function of nonce formations is “the construction of textual worlds by creating an illusion of verisimilitude and estrangement for the reader in SF” (p. 179). As she highlights, their unfamiliarity requires greater attention and processing effort. They have a puzzling effect on the reader that, when sorted out, provoke a sense of amusement and entertainment. Hohenhaus (2007) agrees on that attention-seeking effect of nonce formation. Foregrounding, as he calls the effect, is proportional to the degree of “noteworthiness” of a formation. Rule-based coinages are less noticeable than the more creative ones, i.e. those generated by following conventional word-formation rules rather loosely. Thus, more creative items stand out in the crowd of regular language as flares that indicate the imaginary nature of a fictional world. For their unfamiliarity and foregrounding effect, these nonce formations are easily recognisable novums that prompt the reader into deciphering them. Those ludic and foregrounding effects wear off as the nonce formations become progressively familiar: for a fictional world to have its own ontology some in-world infrastructures that nonce words create by referentiality need to be repeated across the texts. This ludic mechanism is another effect of the first encounter of a nonce formation.

Conceiving tempered-with language as nonce formations is relevant for understanding its effect while they are still unfamiliar in the eyes of the audience. However, when the once

new item becomes increasingly familiar for a given member of the audience, such puzzling, foregrounded item gradually loses its impact; what to make of old novelties? This is another reason why the notion of Fictive Vernacular is called for: it is unconcerned with newness in itself, but it acknowledges the perception of fictive items as novelties because the reader is initially unfamiliar with them and needs to “learn” them to conceive of the imaginary world in the distinctive characteristics that are materialised in language. In other words, a fictive item is new before one learns it, once one does learn it, it simply becomes different from the reference language. In this sense, the notion of Fictive Vernacular is called for because it encompasses both perspectives, from the reference world and within the imaginary world.

The fact that the FV encompasses both perspectives is helpful to explain how it is (re)articulated in the readers’ awareness. In the movement (re)visiting of the imaginary world – re-centring one’s logic from the reference to the fictional world – a new first encounter with a fictive item cues the audience awareness back into the imaginary environment. In a Fictive Vernacular, especially one brought about in a transmedia narrative with its manifold instalments, nonce formations are important points of re-entry: as attention-seeking devices, they are likely to be the first fictive items noticed, cueing the shift of awareness from the actual world into the fictional environment; provided that they are familiar, they refer back to the knowledge acquired in a previous visit to the imaginary world, and as consequence, the reader can re-enter the imaginary world⁴⁵. For a particular fictive item to be recognised its formulation and use needs to be consistent with other uses. For the audience to be able to conceive the ontology of a fictive item, the quantity and quality of contextual information about it need not contradict previous conception (what could collapse the internal logic of the imaginary world). In parallel, this conception is to a certain extent unescapably expanded because different contexts of use reveal new nuances⁴⁶. This entails that the formulation and provision of information in each point of re-entry needs to be carefully planned for a fictive item to be consistent and relevant throughout the narrative.

The relevance of fictive words as points of re-entry might explain why they are so frequent in the corpus investigated. Frequency has also to do with the amount of infrastructure

⁴⁵ This could be more promptly (and unequivocally) activated by novels. In the multimodal film and comic media, visual information can substitute fictive words in this indexal function. But the presence of fictive words, even if scarcer, can remind the users that language is also different in this fictional environment, so they might also expect fictional manifestations of language in levels other than the lexical.

⁴⁶ This is also important because every point of re-entry is also a point of entry. In a transmedia narrative every text should be self-contained whereby no previous knowledge is necessary. So, every point of (re)entry should provide sufficient information about its current context of use for the particular situation to be understandable.

that the fictive words label; the larger the inventory of items in the imaginary world, the more labels are required. These labels, however, are not necessarily created anew. As discussed previously, the meaning of an existing word can be changed in the imaginary world, creating neosemes. About the particular function of this kind of neologism, Csicsery-Ronay (2008) explains that neosemes “privilege readers’ familiar discourse. Along with the inevitability of mutations, they evoke a certain containment of change. They keep language ‘in the family,’ as if to say that the reader’s language is capable of accommodating the novums to come” (p. 20). The contained estrangement that neosemes yield suggests that their foregrounding effect is comparatively less intense. “Radically new words, in contrast with neosemes, give a sense of distance and otherness.” (2008, p. 20). The intensity of the foregrounding effect that ‘radically new words’ cause, though, varies according to the productive and creative formation process that brought them about. In this sense, fictive words range from neosemes to productive nonce formations, and finally to creative nonce formations in the scale of the intensity of the foregrounding effect. Despite the narrative contribution of the foregrounding effect, the puzzling effect that accompanies it can be a detrimental consequence if the nonce formations are too creative and/or too numerous. This is something that the creator of a narrative has to take into account for the FV to have the desired effect.

Violating some accessibility relations is a means of creating a sense of imaginarieness in a textual world. Maintaining some others is necessary for a world to be accessible. Considering the creation process, Wolf (2017) states that “world builders must introduce their worlds with the right balance of familiarity and strangeness, drawing audiences in with invention while not changing so many defaults that confusion or even alienation occurs” (p. 205). The balance in the provision of elements that are felt to be familiar and strange is important for the audience to simultaneously experience the particular atmosphere of the fictional setting and not be overwhelmed by it in the attempt, what would disrupt the process.

The state of being engaged in the projection of an imaginary setting (transmitted through a text in any conventional media and narrative genre) onto one’s perception in parallel to letting one’s immediate (unmediated) physical awareness fade is called immersion⁴⁷ (c.f. MURRAY, 2003; WOLF, 2012). The **volum**e of world infrastructure that replaces (or is added to) reference world defaults needs to be pulverised across the narrative in order not to repel the audience, thus causing an effect opposite to immersion. As discussed in the case of *neosemes x productive*

⁴⁷ This is particularly called psychological immersion, but the different types of immersion are not relevant to the purposes of the present thesis.

nonce formations x creative nonce formations, fictive items also range in estrangement intensity, or **salience**; immersion can also be disrupted by highly inventive fictive items. Further dimensions in the nature and use of fictive items that can affect their potential to trigger immersion are **frequency** (i.e. if one particular instance or type of fictive item occurs too often/little if compared to occurrences of regular language use) and **distribution** (i.e. the concentration/dispersal of particular instances and/or type of Fictive Vernacular). The overall immersive effect depends on the combination of these dimensions. Wolf (2012, 2017) categorizes these dimensions influencing immersion in three degrees of intensity: *absorption*, *saturation* and *overflow*.

For Wolf (2012), immersion is only the first step in the process of entering an imaginary world. Immersion is extended to absorption: “the user absorbs the imaginary world (...), bringing it to mind, learning and recalling its places, characters, events and so on, constructing the world within the imagination” (p. 49). More than simply witnessing and understanding data from the imaginary world, these data are kept in one’s memory. When the volume of imaginary world detail is even larger, absorption is supplanted by saturation: “the occupying of the audience’s full attention, concentration, and imagination, often with more detail, nuances, and subtleties than can be held in mind all at once” (2017, p. 206). This stage can be provoked by imaginary worlds with an inventory so vast that part of it goes unnoticed or unaccounted for. Finally, overflow is the stage of immersion caused by an imaginary world that is broad to the point of creating the impression that it is comparable to the reference world in terms of volume of information and degree of detail. This gives the impression that the imaginary world is “real” on its own premises; it is perceived as being as complete as the one where we live.

The vast amount of world data can be detrimental to the specific realisation of the FV in the state of overflow because of the competition with other worldbuilding items for the users’ attention. To contribute to the immersive effect though, the FV does not need to be noticeable at all times because, for a world to project the perception of completeness, all worldbuilding elements must be noticed; every worldbuilding element needs to have its turn under the spotlight. A consequence is that the (higher or lower) salience of a particular fictive item can be explored as a device alternatively used between worldbuilding and storytelling functions. When the focus is on the storytelling function, a less salient item ensures immersion by keeping the presence of the FV while not drawing unnecessary attention to itself when an important event is taking place in the story’s plot. When the focus shifts to worldbuilding, the more salient elements can take the floor. Ultimately, this entails that fictive items do not need to be consistent

through and through but simply to give the illusion of consistency by foregrounding some items in the appropriate moments.

As pointed out previously, for this whole process to be activated the point of departure is the disposition of the audience to be immersed. Audience propensity to engage in the (co)creation of the FV depends first and foremost on them realising they are facing an imaginary world. The way neosemes are dealt with by the audience is particularly telling because they may not be immediately identifiable as fictive items. Csicsery-Ronay (2008) explains that “[r]eaders understand realistic stories of everyday terrestrial life by recognizing references to known experience. SF [Science Fiction] readers, by contrast, actively supply imaginary new referents that will give rational meaning to the implied science-fictional neosemes” (p. 22). Habitual science fiction audience is more likely to be cued in to the imaginary world, whereas general readers are to be convinced to put another reading strategy in practice. Regardless of reading experience, creators encode more or less outstanding signs of the imaginary world that rely on the reader to decode them.

Creators rely on the “morphological toolkit of a language to create a linguistic surface realization for an underlying conceptual or stylistic need” (KERREMANS, 2015, p. 45). Provided that the reference language is familiar, creators and audience use the same toolkit to encode and decode the FV. The more creative or rule-free formulations tend to be interpreted on contextual grounds, but knowledge of the reference language is in any case paramount in the process. However, having the linguistic code as a shared ground may not suffice because “speakers or writers can never guarantee that listeners or readers recognize their intentions and follow an identical process of meaning retrieval to that followed in meaning creation on the part of the speaker” (KERREMANS, 2015, p. 45). If the FV is consistently used throughout a narrative, repetition and exposure can be the basis for making sense of the FV.

The success of making sense of the FV, on cases the underlying linguistic code is not sufficient, might be a result of one’s engagement in the narrative. By reading (watching or playing) a manifold of instances of the textual world (realised in novels, comic books, films, series and games), or the same instance several times, someone can infer the meaning of the item based on its context of use; the aforementioned might also hold if the fictive item is the result of a fictive lexico-grammatical pattern. It implies that the more one dives into the narrative, the more likely the FV is to be operationalised as a worldbuilding infrastructure. For it to be accomplished, the creator needs to place the clues the audience is to find and to produce

them to make them feasibly decodable through the linguistic code and through contextual inference.

The overall mechanism involving how the FV operates is that the audience is prompted to enter the imaginary world, the authors encode linguistic clues in the text (that contribute to the sense of other-worldliness and the immersive effect), and the audience decode them:

1. By accepting or by being aware that the work of fiction read/watched is set in an imaginary world, one expects some degree of difference between that world and the reference world. These differences are the elements upon which one conceives the imaginary world, the worldbuilding elements. Language is one of them. That way, language is also expected to bear distinctive traces.
2. Creators (including book and comics authors, and screenwriters) craft new words and terms, borrow others from different sources and manipulate the reference language that, by the combination of several instances and types of manifestations of non-traditional reference language uses, offer linguistic clues that, in conjunction with other kinds of infrastructure, can create the illusion of a fictional linguistic universe.
3. The audience, provided that they are aware of the imaginary environment they are experiencing, can use linguistic clues placed by the creators in order to build a mental picture of the imaginary world as encoded in language. Their degree of success depends on their knowledge of the source material upon which the Fictive Vernacular is created; engagement into the particular transmedia narrative (how deep they have delved into the narrative).

In addition to the theoretical underpinnings involved in the narrative function of an FV, the mechanism described in this section has drawn mostly on what the literature about neighbouring phenomena covers. Although the specific contributions of the manifestations of FV in other levels need to be further developed, most of the effects described here may hold for other levels.

3.3 LEVELS OF LINGUISTIC ANALYSIS

A Fictive Vernacular, as a sublanguage pertaining to an ontologically distinct world, can be hypothesised to bear natural language features. Knowing a language entails knowing

“the sounds and meanings of many, if not all, of the words of the language, and the rules for their combination the grammar, which accounts for infinitely many possible sentences” (FROMKIN; RODMAN; HYAMS, 2017, p. 8). From this perspective, a language can be organized into two main axes: lexis and grammar. Several manifestations of fictive lexis and grammar occur in the SW story. However, considering that the purpose of the present study is, first and foremost, to investigate the translation of SW Vernacular – in opposition to the Vernacular per se – I investigate only the occurrences that figure in the parallel corpus investigated. A possible outcome of that research decision is that those cases related to grammatical issues display reduced variability in terms of the structures used. The most remarkable fictive grammatical patterns observed in SW materials in general (as opposed to the particular corpus under investigation in the present study) are produced by non-human characters⁴⁸.

The somewhat comparably infrequent variety of fictive grammatical patterns can be elucidated by considering that using fictive grammar can cause an alienating effect in the audience. For this reason, such uses are rather particular and restricted to some characters to yield an estrangement effect, which in multimodal narrative media is justified by coupling fictive lexico-grammatical patterns to alien-looking sentient species. On the other hand, lexis-based fictive items might be more frequent because there seems to be a higher tolerance for lexical manipulation (possibly, because the same seems to happen to actual language variation). What is more, at the phonological level, use of accent and particular pronunciation features are not identified in the corpus, though they occasionally see the light of day in SW materials at large⁴⁹. The categories of analysis are presented as belonging to micro-levels of linguistic analysis: morphology, semantics and pragmatics. There are also special cases of fictive manifestations at the macro-level of sociolinguistics. It should be held clear that some items

⁴⁸ One example of such an aspect is investigated by Espindola (2010), who examines the language patterns produced by the non-human character Yoda in the first 6 films of the SW saga grounded on Systemic Functional Linguistics. As she concludes, the “recurrent pattern emerging in the ST so as to mark Yoda’s discourse is structured by separating Finites of Predicators and placing these Predicators as the point of departure of the message and also by placing the second participant (Complement) as the participant to be foregrounded, and consequently, highly marking Yoda’s discourse” (p. 155). Although the character uses language patterns that are considered grammatical in the English language, the frequency with each highly marked patterns are used by the character, in addition to the construction of the character as an alien figure, allows for conceiving this language feature as an attribute of his alien nature, thus a fictive use of language. This particular aspect is not dealt with in present study because such language pattern is not present in the study corpus.

⁴⁹ For example, the character Watto (also non-human) adds the vowels /ou/ to the end of the word *wrong* in the film *The Phantom Menace*, to effect similar to Yoda’s marked thematic structure previously mentioned. In the same film, character Jar Jar Binks pronounces words such as *berry* (very) and *yesa* (yes).

simultaneously belong in more than one level. Additionally, proper names are not considered fictive items because their meaning is, in general, more arbitrary than a result of the manipulating and tempering with the resources of the reference language and because they tend to belong in an extra-linguistic reality.

3.3.1 Morphology

This level of linguistic analysis concerns the creation of words. However, what the term ‘word’ labels cannot be unproblematically pinpointed. For instance, *ship* and *ships* might count as two orthographic words (i.e. a string of characters with a space on either end), but as one lexeme (PLAG, 2003) because the second one is simply a wordform to which the suffix *-s* is added as a grammatical requirement. Differently, *shipment* has the nominal suffix *-ment* thus forming a distinct noun, a new lexeme. In a similar vein, *shipwide* and *scout ship* form new lexemes with *ship* as the basis, but no affixes are added. *Wide* and *scout* are free morphemes (i.e. morphemes that can occur on their own, with the need of a stem). To put it simply, these words illustrate the main branches within morphology, namely, inflexion (*ships*), and word-formation that is subdivided into derivation (*shipment*) and compounding (*shipwide* and *scout ship*). The investigation of the Fictive Vernacular in the present study subsumes the investigation of word-formation since no cases of fictive inflexion⁵⁰ are present in the corpus.

The main distinction between derivation and compounding concerns the combination of bound morphemes (i.e. morphemes which cannot stand on their own without being attached to a basis, or root) and free morphemes (as opposed to bound morphemes) in a particular lexeme. Derivation entails the combination of one base and an affix. However, derivation may occur with zero-affixation, for example, “by deleting parts of the base word” (PLAG, 2003, p. 16), what is called clipping. On the other hand, compounding consists of the formation of new lexemes by combining two or more free morphemes. The combination of derivation and compounding also occurs.

3.3.1.1 Derivation: Suffixation

⁵⁰ Nonetheless, several fictive items undergo inflection and they are examined in the cases the language pair abide by different grammatical rules, such as gender inflection for nouns and number inflection for adjectives.

The process involves adding verbal, nominal, adjectival and adverbial affixes: prefixes, infixes and suffixes (PLAG, 2003). In the corpus investigated, only cases of nominal and adjectival suffixation have been identified. Table 3.1 shows all the fictive words created by suffixation.

Table 3. 1 Cases of Suffixation

Adjectival suffixes (-ish, -an, -ian, -i)	Nominal suffix (-er)
Aqualish	blaster
Cerean	speeder
Corellian	slugthrower
Coruscanti	offworlder
Devaronian	
Dressellian	
Ferijian	
Fexian	
Ithorian	
Kupohan	
Neimoidian	
Rodian	
Trandoshan	
Whiforlan	

In English, the adjectives formed with the suffixes in the table are commonly used in nationalities: *Aqualish* (as in Spanish), *Cerean* (as in Korean), *Corellian* (as in Brazilian) and *Coruscanti* (as in Israeli). In the cases at hand, this kind of derivation is used to designate alien species or the planets where someone or something is originated. In addition to the suffixes, the adjectives are capitalised, as is the norm in English grammar concerning nationalities. Furthermore, the contexts of use also make it clear that the words relate to origin and species, for example:

A. *I noticed that the crew was not entirely **Kupohan**, but of mixed species.* [BK-HJ]⁵¹

B. *I'm talking about the big **Corellian** ships now.* [AV-NH]

In the cases A and B, suffixation alone does not create the fictive items, but used in context and following the aforementioned grammatical rules, the suffixes imply the nature of the words they compose and their narrative function.

As for the nominal group, most of them function as “performers of actions” (PLAG, 2003, p. 89), that is, they indicate that the noun is somehow used for that particular purpose. *Blaster* and *slugthrower* are fire weapons which use laser bolts (or blasts) and slugs as

⁵¹ The codes stand for medium and titles in each instalment. AV, BK and CO represent film, book and comics respectively. The remainder are the initials of the titles of each instalment listed on section 4.1, table 4.2.

projectiles respectively; *speeder* refers to a vehicle. Differently, the suffix in *offworlder* indicates place of origin, such as Londoner and New Yorker; in this particular case, the suffix *-er* attached to *offworld* is used to refer to someone or something is from another planet, a foreigner.

3.3.1.2 Derivation: Clipping

In English, the reduction of words like *telephone* (clipped into *phone*) and *math* (from *mathematics*) are in many cases “deliberate shortenings to save time and space” (MINKOVA; STOCKWELL, 2009, p. 15). The base of the clipped lexeme and the context of use provide information from which its meaning can be inferred. Table 3.2 shows all the fictive items created by clipping.

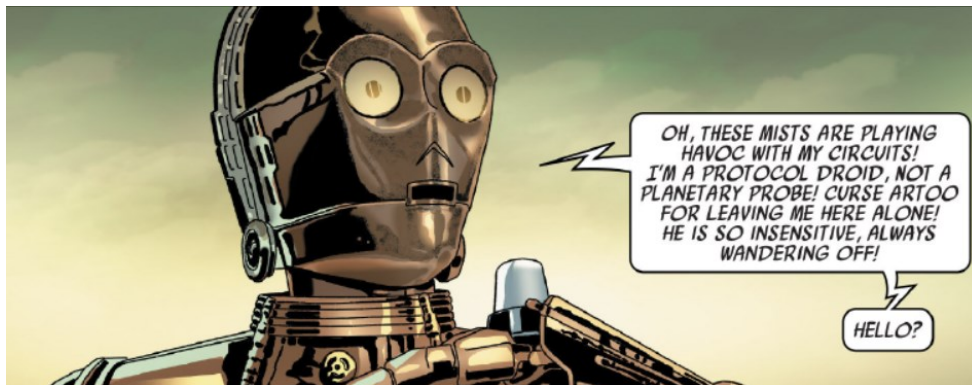
Table 3. 2 Cases of Clipping

CLIPPING	
fictive item	reference word
astromech ⁵²	mechanic
caf	caffeine or café
comm	communicator
comms	communications
droid	android
electrostaff	electronic
holo	hologram
infonet	information
navicomputer	navigation
synthflesh	synthetic
transparisteel	transparent

Though maybe not instantly decipherable at first sight, the context often provides the necessary additional information needed to make sense of them. The examples below illustrate the case.

- A. *we guzzled some black, bitter instant **caf** that succeeded in clearing our heads.* [BK-HJ]
 B. *I'M A PROTOCOL **DROID**, NOT A PLANETARY PROBE* [CO-VD]

⁵² In this table, the particles in bold indicate the clipped items in the cases they are part of compounds.

Figure 3. 1 *I'm a protocol droid*

In the first example, the co-text related to *caf* with words commonly associated coffee (like, black and bitter), allows for envisaging possible ‘original’ words and so understand its meaning. In the second case, being uttered by a human-looking robot (as seen in Figure 3.1), the word *droid* can be conceived as a clipping of android.

According to Plag (2003), clippings “signal the familiarity of the speaker with the entity s/he is referring to. The marking of familiarity can be seen as the expression of a type of social meaning through which speakers signal their belonging to a certain group” (p. 23). In this sense, decoding these items can lend a similar effect to them by helping to cause the impression of being inside the imaginary world.

3.3.1.3 Compounding

According to Akmajian et al., “compound words are to be written as single words (...), as hyphenated words, and as sequences of words separated by spaces” (AKMAJIAN et al., 2010, p. 36). The first two cases are not challenging to recognise since they are orthographic words (i.e. consecutive strings of characters with a space on either end), in addition to being composed of two free morphemes, which can be identified rather unproblematically. See for example the first two columns as shown in Table 3.3:

Table 3. 3 Examples of Compounds

no separation	hyphen	separation	three bases
datachip	holo-chess	consular ship	hyperspace route
homeworld	force-user	forest moon	astromech droid
lightsaber		jungle planet	particle shield generators

planetfall	laser cannon
hyperspace	moisture farming
	gaffi sticks
	womp rat

Except for *holo* (which is a case of clipping of the word *hologram*, as indicated in Table 3.2), all the individual words that form the compounds in the two first columns can be recognised as words that are part of the English language. Combining them to form one single lexeme is what makes them fictive items since they refer to something that is not familiar but which can still be inferred from their very composition and context. Inferring their meanings based on form alone can be insufficient because “compounds are rarely completely compositional” (AKMAJIAN et al., 2010, p. 37), that is, inferring the meaning that springs from the combination of the individual words does not suffice. For example, there is no telling whether ‘light’ in *lightsaber* refers to a melee weapon that does not weight much or if it is the material from which it is made. Similarly, *hyperspace* alone is equally a puzzle. On the other hand, what can be inferred is that the terms refer to a kind of sabre and a kind of space respectively. In addition to being composed of two words, English language compounds are also defined by right-hand headness, whereby the head is the most important component. As Plag (2003) explains, “[t]he compound as a whole inherits most of its semantic and syntactic information from its head” (p. 135). Therefore, not only the meaning of the compound is centred on the right-hand component but it also forms one syntactic unit. This notion is particularly important to scrutinise and interpret fictive compounds with a space between the components because they are not promptly recognisable. Let us see, for example, *consular ship* in the case below:

A. *If this is a **consular ship**, where is the ambassador?* [AV-NH]

In this case, *consular* is one particular variety of ship, which is additionally clear from its position in the sentence. The compound is fictive because, in the reference world, no ships (in the sense of spaceship, which is indicated in context) is involved in negotiations across planets.

Another relevant principle related to compounds is called recursivity, that is, “new words can be repeatedly stacked on an existing compound to form a new compound” (PLAG, 2003, p. 134). For example, the compound *hyperspace* (a kind of space) can be joined to *route* to designate a kind of route (in the last column, Table 3.3). In a similar vein, there can the combination of three words to form one compound, as in *particle shield generators*, formed by

particle shield (as opposed to another variety of shield) that on its turn indicate a type of generator. One more aspect concerning compounds is that “plural marking occurs on the head” (PLAG, 2003, p. 136), such as happens to the last example.

3.3.1.4 Coinage

In addition to word-formation per se, another process identified creates fictive items “without basing it on some pre-existing word or part of a word” (MINKOVA; STOCKWELL, 2009, p. 12). Minkova and Stockell use the term ‘creation *de novo*’, but for sake of simplicity, I adopt the term coinage after Yule (2010), who straightforwardly defines it as “the invention of totally new terms” (p. 53), although ‘totally new’ is not taken at face value. The complete list of coinages is provided in Table 3.4.

Table 3. 4 Coinages

Aleena	gaffi	jogan	plas	
bacta	ghest	krayt	poodoo	
bantha	Givin	kyber	rathtar	
Bith	Gotal	Moff	Sith	Wookiee
chobb	Gungan	mynock	tarine	Yathik
chuba	happabore	nerf	thinekk	Zabrak
cigarra	Herglic	padawan	Tibanna	
Darth	Hutt	pahzik	Tusken	
Duros	Jawas	pikhron	Weequay	
Ewok	jedi	pilex	womp	

The words from Table 3.4 can confer an utter sense of estrangement and rely nearly exclusively on context. On the other hand, they may also yield a sense of verisimilitude since unfamiliarity is to be expected when experiencing imaginary universes.

Although the definition provided thereof fits most of the items identified, I draw on it rather loosely since in some cases the vestige of a reference word can be recognised but the word-formation process is not clear (see the examples A and B).

- A. “I’ve seen you covered in **poodoo** and I still think you’re fine.” [BK-HJ]
 B. “We found a man obscured in a cloud of **cigarra** smoke” [BK-HJ]

Considering usage, context and form, the item *poodoo* can be assumed to be based on the English words *poop* or *poo*, although the process that turned it as is remains unclear. The item *cigarra* in the second sentence is unmistakably related to the cigar/cigarette, but *-a* or *-ra* are not English affixes, to the best of my knowledge. At any rate, their narrative function as fictive items are preserved and they work on the same grounds as the ones generated via traditional word-formation processes. Nonetheless, they are here labelled coinages because the diversity and recurrence of such terms are not sufficiently numerous to affect the overall perception of the translation of the Fictive Vernacular and to avoid unnecessary terminological discussion. Yet other cases in which the initial definition can be considered inaccurate if taken at face value is the fact that the coinages that label sentient alien species are capitalised such as *Bith*, *Duros* and *Givin*, whereas *bantha*, *pikhron* and *nerf* (all of which are non-sentient alien species) are kept in lower case. The use of capital letters to refer to sentient species mimic the English grammar rule to capitalise nationalities.

Most of the items from Table 3.4 seems to have been created loosely based on combinations of sound clusters that make them readable in English but with no direct correlation in meaning. For example, *kyber* is a kind of crystal used as the power source for laser swords (*lightsabers*), differently with the similar-sounding *cyber*, which means virtual. At first glance, *mynock* seems to be composed of *my+nock*⁵³, but it is actually “a species of silicon-based bat-like parasites”⁵⁴. There are also cases of fictive homophones, such as *ghest* (a “predatory serpentine species”⁵⁵, therefore not as welcoming as the similarity it bears with the noun *guest* might inspire) and *Hutt* (a slug-like alien sentient species, thus having little or nothing to do with a *hut*, rudimentary shelter). One exception could be *Darth* (a title attributed to members of a class of villainous warriors) which is said to be originated from *dark*, but as the replacement of the characters (*th* by *k*) is not productive in the corpus such idea lacks evidence.

3.3.2 Semantics

This level of linguistic analysis comprises the “study of linguistic units and their principles of combination (...) what these units mean, what they are used to talk about”

⁵³ It means “a notch in the end of an arrow that fits on the bowstring”. Retrieved from <https://www.thefreedictionary.com/nock>

⁵⁴ Retrieved from <https://starwars.fandom.com/wiki/Mynock>

⁵⁵ Retrieved from <https://starwars.fandom.com/wiki/Ghest>

(AKMAJIAN et al., 2010, p. 225). Among the several language features studied under semantics, the ones included here come as the essential ones to envisage as broad a range of individual fictive items as possible. That is, some fictive items might belong in more than one kind of semantic category, but only the minimum range of categories is included. These categories consist of single or multiword units.

3.3.2.1 Neosemy

This is the semantic counterpart of word-formation. If word-formation processes are described to create orthographic neologisms, the lexical relations established between some words also allow for the creation of semantic neologisms. As Stockell (2000) explains, neosemy “refers to meaning-shift. If a word shifts its meaning it can be said to be operating as a new word” (p. 119). Table 3.5 shows the identified neosemes in the corpus.

Table 3. 5 Cases of Neosemy

being	bolt	Bothan	credit	destroyer
Force	interdictor	jump	laser	motivator
organics	remote	shield	stang	stun
stunner	cranker	Moof	rancor	spice ⁵⁶

Most of the items from Table 3.5 are related to weaponry, technological apparatus or space travelling. Some examples are in the sentences below.

- A. *Luke whirled, blade high, and a **bolt** of energy shot by his head to sizzle in the damp grass [BK-WJ]*
- B. *Luke squeezed the trigger, peppering them with **laser** fire as they wheeled around for another pass [BK-WJ]*
- C. *The second one standing in the middle fired a **stun** blast a split second after my shot rocked him [BK-HJ]*

⁵⁶ I am aware that some fictive items exist in more than one imaginary world. This is the case, for example, of *spice* from *Dune* by Frank Herbert and *tractor beam* from the *Star Trek* series. As this fact can hardly be a result of sheer chance, it is safe to assume that these items have been copied from other franchises. This issue, including its implications, are out of the scope of the present study.

In the sentences, the items *bolt*, *laser* and *stun* are used to refer to kinds of projectiles, while *blast* designates the shot itself. In sentence B, *laser* is a kind of *fire*. There are also occurrences of *laser* being associated with *blast* such, such as *stun blast* in sentence C. It follows that *blast* and *fire* are synonyms as different words to refer to shooting. Even though there are several other cases of fictive synonymy, such semantic relation is not adopted as a category of analysis. The taxonomy devised serves first and foremost as a means to pinpoint the range of fictive items (or types⁵⁷) in order to investigate their translation. Other semantic relations overlap among individual items are out of the scope of this investigation, such as the fictive homophones that overlap with coinages discussed previously.

The following examples contain neosemes related to technological devices and/or space travelling.

- A. *When the **shield** shuts down, they'll fall.* [CO-SE]
- B. *Green Group, let's see if we can sting that super star **destroyer**.* [CO-SE]
- C. *We'll be safe enough once we make the **jump** to hyperspace.* [AV-NH]
- D. *I need you to prepare us to **jump** for Kupoh.* [BK-HJ]

In example sentence A, the schematic meaning of *shield* as a protective device still applies. It is the nature and scope of the shield in question that makes it a fictive item – since it is said to shut down – thus making it an electric/electronic device. In the accumulated conception of shields in the imaginary world, such a characterisation is corroborated as the device is both shown in films and comics as electric/electronic or realised as such in language (for example: *disable the shield*; *shields fell to 20%*). The example in sentence B is a clear case of the kind of neoseme called recontextualisation; it is “where the peculiarities of the text world affect the semantic field of a word” (STOCKWELL, 2000, p. 121). Recontextualised to the setting of space, this category of warships in the reference world become a spacecraft. This way, the allusion can aid in making it readily apprehended in imagination in a mix of familiarity and newness. *Jump* in sentence C refers to the action depicted in Figure 3.2.

⁵⁷ See chapter 4 for a definition.

Figure 3. 2 Jumping into the hyperspace



Inside the spaceship, the pilot pulls a lever and the manifold white spots in the background (representing stars against the black of space) gradually become white lines as the vessel sharply speeds up. Later the vessel is shown as flying in a tunnel whose walls are not solidly shaped (see Figure 3.3).

Figure 3. 3 A ship travelling through the hyperspace



The hyperspace, where the ship is in Figure 3.3, is represented as a kind of different dimension in space. Thus, “make the jump to the hyperspace” refers to moving from regular space (called *realspace*, a compound used as the antonym of *hyperspace*) to the *hyperspace* as if entering another dimension (where the much-increased speed makes it feasible to travel across great

distances). *Jump*, in this case, works as a metaphorical extension to describe the process of entering the *hyperspace*. Therefore, once the meaning of *jump* is clear, it can be used to form other language patterns and/or transposed into other parts of speech. In sentence D, the verb *jump* means travelling through hyperspace heading a particular destination, the planet *Kupoh* in this case. Attributing a new sense to *jump* is possible because of its co-placement with *hyperspace* since they form a collocational pattern.

3.3.2.2 Collocation

The combination of lexical items in language use can be as random as the creativity of the user allows. As opposed to it, language use also follows the idiom principle, according to which “a language user has available to him or her a large number of semi-preconstructed phrases that constitute the single choices, even though they might appear to be analysable into segments” (SINCLAIR, 1991, p. 110). A certain degree of conventionality in the selection and co-placement of particular lexical is used to produce language and there are consequently drawn on as a means to make sense of it. In line with Sinclair (1991), Evert (2008) defines collocation as a “combination of two words that tend to occur near each other in natural language” (p. 1214). Although a Fictive Vernacular cannot be considered natural language (since it is by definition fictional), if it is apprehended from the perspective of the imaginary world where it belongs, it functions to induce the audience to feel that it is used as a natural language would in order for the imaginary world to be believable. The collocation patterns identified do so in roughly three interrelated ways. Some examples are shown in Table 3.6.

A. mimic the pattern with reference correspondent item	B. establish new relationships to highlight the different nature of one of the items	C. define the nature of a fictive item
datapad beep	disable shield	jump to the hyperspace
take holo still	charge weapon	ignite lightsaber
earn credits	standard (time)	reach out to the Force

Here are example sentences of each case.

- A. *Han and Chewie are off somewhere trying to **earn** enough **credits** to pay off Jabba the Hutt.* [BK-HJ]

- B. *I might have been the last one to visit, and that was almost a **standard year** ago.* [BK-HJ]
- C. *Taking a deep breath and closing my eyes, I **reached out to the Force**, and then opened my eyes again, focusing on the Rodian and willing him to accept what I said.* [BK-HJ]

In the first sentence, the collocation *earn credits* mimics the reference language collocation *earn money* (to work so as to be paid in return). This way, the knowledge of the reference language and its repertoire of collocational patterns allows for readily equating credits to money. The general meaning and use of *credit* in the context also aid in interpreting it as a correspondent term for money in the imaginary world. A similar process happens to the other cases in column A (Table 3.6): *take holo stills* is correlatable to *take pictures*; and *datapad beep* to *phone beep*. The collocation pattern in example sentence B embodies the idea that the interaction of communities from different planets is widespread to the point of needing a standardised measure of time. Such need springs from the fact that planets, in general, tend to range in the length of the trajectories they follow around their suns. This way, a common reference of time needs to be agreed upon. The pattern applies to units of time in general, such as *standard day* and *standard minute*. As no direct correlation between imaginary and reference world measures of time is provided, using reference language words to refer to time provides the audience with the impression of how long a stretch of time it might have felt for the character in question. Similar reasoning applies to *disable shield* (previously discussed) and *charge* (verb) *weapon* (noun), thus implying that this weapon is loaded with some sort of energy instead of projectiles as it commonly happens in the reference world. Lastly, the collocation pattern in example sentence C involves linguistically realising the nature of a collocate term rather than overtly defining it. Compare sentence C with the following passage.

The Force is what gives a Jedi his power. It's an energy field created by all living things. It surrounds us and penetrates us. It binds the galaxy together. [AV-NH].

In this passage, an ample view about the nature of the fictive entity known as *Force* is provided. Both the character in the scene and the audience are explicitly lectured of what the term means. On the other hand, *reach out to*⁵⁸ *the Force* implies that the entity is directly contacted (and the

⁵⁸“To attempt to establish friendly or sympathetic relations (with someone)”. Retrieved from <https://www.collinsdictionary.com/dictionary/english/reach-out>

nature of the contact is not verbal) and needs one's active intention in order to be used as a source of mystical power, as a tool rather than an attribute of its user. In a similar vein, *ignite lightsaber* in column C (Table 3.6) can be correlated to other collates of 'ignite'⁵⁹ such as engine and flame, implying that the *lightsaber* is a technological piece and that its blade has properties comparable to fire; similar reasoning applies to *jump to the hyperspace* (previously discussed).

3.3.2.3 Multi-word Expressions

The mechanism of mimicking reference world collocation is also applied to multi-word expressions, a more encompassing term for fixed expressions that I adopt in order to avoid theoretical-methodological lack of consensus. Fixed expression is a term "used to cover several kinds of phrasal lexeme, phraseological unit, or multi-word lexical item. These include "frozen collocations, grammatically ill-formed collocations, proverbs, routine formulae, sayings, similes. Fixed expression also subsumes idioms" (MOON, 1998, p. 2). Adopting this term to refer to fictive items that seem to fit the definition can be problematic mainly because of one underlying criterion Moon (1998) attributes to fixed expressions: lexicogrammatical fixedness, that is, formal rigidity. Possibly, a broader corpus of SW books, comics and films would allow for verifying the extent to which multiword expressions maintain formal rigidity. Despite this drawback, non-compositionality⁶⁰ – considered "as a basic criterion for identifying FEIs⁶¹" (MOON, 1998, p. 8) – can be detected based on phrasing and context of use. The third and last criterion, institutionalisation⁶² is implied in expressions where there is a substitution of a lexical item by a meaningful fictive correspondent as represented in Table 3.7.

Table 3. 7 Cases of Multiword Expressions

a sight for malfunctioning optics	Mother of moons!
Chobb's knob!	poodoo rolls downhill
Force be praised	Thank the maker
may the Force be with you	Thank the stars
may the stars keep you safe	get one's credit's worth

⁵⁹ Retrieved from <https://www.english-corpora.org/coca/?c=coca&q=88584505>

⁶⁰ As Moon (1998) explains, "The meaning arising from word-by-word interpretation of the string does not yield the institutionalized, accepted, unitary meaning of the string: typical cases are metaphorical FEIs" (p. 8).

⁶¹ An acronym the author uses to refer to Fixed Expressions and Idioms.

⁶² "[I]nstitutionalization is quantitative, and assessed by the frequency with which the string recurs". (MOON, 1998, p. 6)

Here are some example sentences:

- A. *Oh, Mistress Leia! You **are a sight for malfunctioning optics!** Where has everyone gone!* [CO-VD]
- B. *Artoo, is that you?! Oh, **thank the maker!** Look what they've done to me!* [CO-VD]
- C. *Because **poodoo rolls downhill** and Vader's not at the top. He passes it on to everyone beneath him, for sure, but he gets it first every time the Emperor is displeased.* [BK-HJ]
- D. *Then man your ships, and **may the Force be with you.*** [AV-NH]

The expression in sentence A is comparable to the traditional *a sight for sore eyes*⁶³ both in meaning and form. It is uttered by an android, who has ‘optics’ as an equivalent to ‘eyes’. He uses it to express relief upon re-encountering an ally after the end of a conflict. The expression in B is uttered by the same character and to similar effect. This time, *God* (or *goodness*) in the reference expression *thank God* is replaced by *the maker* to mark the fact that the utterer is in fact a machine. Sentence C brings the previously discussed item *poodoo*, a fictive correspondent of *poo/poop*. The item is here part of a string replacing the semantically equivalent *shit* in the expression *shit rolls downhill*⁶⁴. In this particular case, the fictive form of the expression is followed by a brief application of the intended meaning to the particular narrative context probably not to overburden the audience with a more opaque idiom.

The multiword expression in sentence D is probably the most widespread piece of Fictive Vernacular in western pop culture. In this sense, it is very likely to be noticed a sort of verbal trademark rightly identifiable as something said in the SW universe. Its institutionalised reference language version is *may God be with you*. In the reference language, it can be used both compositionally⁶⁵ (as an act of blessing, or wishing someone well) and non-compositionally⁶⁶ (in which case the idea of bestowing a blessing is still present but it gains the pragmatic function to bid someone farewell); the particular occurrence in D fits the latter use. In the imaginary world, the *Force* takes over the role of supreme entity that creates and watches over the universe. This operation is, so to speak, productive in the formation of fictive

⁶³ It means “One whom it is a relief or joy to see.”. Retrieved from <https://idioms.thefreedictionary.com/A+Sight+for+Sore+Eyes>

⁶⁴ “It means when something goes wrong the blame goes down to subordinates”. Retrieved from https://www.phrases.org.uk/bulletin_board/31/messages/509.html

⁶⁵ Example sentences from COCA corpus “May God be with you, Sergeant. Your duty is far more difficult than mine”; “May God be with you as you suffer the loss of your child.”

⁶⁶ Example sentences from COCA corpus “Finally, he replied, “ May God be with you, Captain. Good night, ” and turned off the intercom”; “Take care, and may God be with you.”

expressions. The *Force* and celestial bodies assume the position of god-related components from the reference expressions. In addition to the expression in D, other expressions in Table 3.7 that uses similar mechanisms are: *Force be praised* (as in Lord be praised⁶⁷) and *may the stars keep you safe* (may God keep you safe), *thank the stars* (thank heavens⁶⁸), *mother of moons* (mother of god⁶⁹).

Because fixed expressions and idioms are part of the regular experience of using a language, multiword expressions compose another layer of realisation of the Fictive Vernacular without which the perception of verisimilitude of the imaginary world would be diminished. These expressions are particularly important as they tie in lexical formulations to pragmatic use of language and ultimately to culture. Analysing the culture-boundness of phrasemes, Sabban (2008) considers that “[r]ecurring patterns of conceptualisation as manifest in linguistic expression – as well as other possibly other cultural codes – can be looked upon as traditions of conceptualisation, thus being themselves part of culture and its legacy” (p. 58). They are not all recurring but as they draw on reference language expressions in both formulation and usage, they can create the illusion of recurrence bestowing a flavour of naturalness. The distinctive aspects in the ‘cultural tradition’ of the imaginary world as marked in the expressions concerns mostly the presence of sentient machines, alien species, celestial bodies and the *Force* occupying the slot of spirituality.

3.3.3 Pragmatics

One level after semantics, which is concerned with the study of meaning as an attribute of verbal language itself, pragmatics involves the study of meaning as derived from the context of language use. According to Miller and Brown (2013), pragmatics “covers the acts performed by speakers and writers when they use language, the inferences by which hearers and readers construct a rich interpretation that goes beyond what is actually said or written, the things that speakers and writers presuppose (take for granted), the conventions governing what is appropriate in particular situations” (p. 352). The aspects of pragmatics herein investigated involve manifestations of FV concerning: (i) how language is used to aid in establishing successful interaction between characters; (ii) how particular verbs are/can be used to construe

⁶⁷ Example sentences from COCA corpus "this is a fine day that's in it, the Lord be praised!"; "NOT lying with EVERY WORD! The Lord be Praised!"

⁶⁸ <https://idioms.thefreedictionary.com/thank+heavens>

⁶⁹ [https://idioms.thefreedictionary.com/\(Holy\)+Mother+of+God](https://idioms.thefreedictionary.com/(Holy)+Mother+of+God)

both the intention of the speaker, the underlying inferences of the reported actions and, most importantly, the nature of the speaker; (iii) how improper language use is created in the FV.

3.3.3.1 *Reported Speech and Communication Verbs*

Reporting is a communication strategy to re-present previous speech events. It “may be done through quoting (direct speech, *oratio recta*), paraphrasing (indirect speech, *oratio obliqua*) or in other ways and can relate to every aspect of an utterance)” (BUBLITZ; BEDNAREK, 2006, p. 861, original emphasis). In face to face interactions or in media-based narrative genres (as in films, comics and mainly books), a speech event can be (re)counted by supposedly reproducing one ‘original’ language stretch word by word, or by reformulating it. As for the composition of the reported speech, Holt (2009) considers that it “usually involves two elements: a reporting or framing clause involving a *pronoun or name* and a *verbum dicendi*, such as ‘he said’ or ‘I thought’, and *the report itself*.” (p. 195, emphasis added). Here are some examples of fictive *verba dicendi*, or reporting verbs.

- A. Artoo **beeped** at Luke **that** he'd accessed the coordinates and locked them into the navicomputer, then followed that up. [BK-WJ]
- B. Artoo **tweeted** **that** they were successfully docked, Luke popped his cockpit's canopy and clambered up a flexible ladder in... [BK-WJ]

Applying the elements indicated by Holt (2009) to examples A and B, *Artoo* stands as the name and every word that comes after ‘that’ in both sentences is the report. As it follows, *beep* and *tweet* are here used in the position of reporting verbs. Nevertheless, the traditional meaning and use of these words relate to producing sound in itself (save for when they relate to doing so metonymically via an electronic device or the social media Twitter). These verbs are simultaneously used in the literal sense and as reporting verbs because the sounds are produced by a robot who is not designed to produce verbal language. In these cases, the verbs *beep* and *tweet* indicate that the message was originally conveyed by the robot, at the same time as they express the manner through which it was carried out. This is a form of fictive reported speech, that is, the actual content of the message was transmitted to a third party but the verbs used to do so imply that the reported message was not uttered in any way it commonly happens in the

reference world. Differently, it bears the distinctive element of intelligent robots who can communicate and do so in a particular manner.

The reported speeches in A and B are cases of indirect speech, which are “often used when speakers do not want to transmit the actual words of the reported speaker, e.g., for purposes of abridging and summarizing.” (BUBLITZ; BEDNAREK, 2006, p. 863). Displaying the speech of robots in this category (called *astromech droids*) cannot be carried out in direct speech given the nature of the reported ‘speaker’, who does not actually utter words. Save for when it is translated, Artoo’s talk is reported rather than directly delivered, and the sound-making reporting verbs used to portray his particular speech style are varied. See the examples C to G below.

- C. Artoo **blurted** an alarm and a stream of characters appeared on our heads-up holodisplay, translating his words. [BK-HJ]
- D. Artoo **chirped** his agreement and I took a deep breath and exhaled slowly [BK-HJ]
- E. The door closed on any further complaints and Artoo **chirped** a question at me. [BK-HJ]
- F. Artoo-Detoo **squealed** a warning and his sensors began flashing red. [BK-WJ]
- G. Artoo **whistled** an objection. [BK-WJ]

Bublitz and Bednarek (2006) consider that reported speech is subsumed to some form of evaluation be it related to the reporter, to the reporting expression and the reported proposition. The verbs in the sentences above imply quality or emotion in the sound produced. While *whistle* and *chirp* can call to mind a range different sounding ‘utterances’, *blurt* implies impulsivity and *squeal* conveys pain, fear or surprise. As Holt (2009) further explains, indirect speech “is characteristic of the ‘pictorial style’ and facilitates infiltration by the author to comment on or interpret the meaning of the quotation” (p. 193). On the cases at hand, such infiltration by the author happens based on the selection of the reporting verbs used.

The examples from C to G reveal yet another aspect worth noting concerning the aforementioned reported speech elements indicated by Holt (2009). A reported clause follows the reporting verb. But in these cases, what is presented concerns purpose or general content of the original speech. Although such cases are not the common composition, Semino et al. (1997) have identified “cases where there is no reported clause but where the report of the speech act is accompanied by an explicit indication of the subject-matter of the utterance or utterances in

question” (p. 30). The more explicit reference to the robot's act of uttering messages implies that the sounds made by it are not just expression of general attitude and emotions but can involve actual linguistic content even in cases when such content is not explicitly revealed but implied in the context. The fact that the robot actually conveys messages through electronic beeps and the likes of it becomes clear, for example, in the clear reference to the content of his ‘utterance’ (as in A and B), in the overt translation of its beeps by other characters (or electronic devices) (in sentence C), and by engaging in conversation with other characters who can communicate with the robot using regular human speech without the need of any mediation. Once it is established that the robot beeps actual information, the sounds it can produce can be interpreted as messages even in cases when their content is not explicitly stated, in which cases they are implied in the context. Thus, what the robot communicates ranges on a scale of explicitness. As Hickman (1993) explains,

Narrators can also report speech events in less explicit ways that do not refer to speech. For example, they can use propositional attitudes (such as think, want, know) rather than verbs of saying (. . .) Such verbs do not represent speech qua speech, that is as a communicative event involving another interlocutor, but rather they focus on the speaker’s deducible internal states and processes, e.g. thoughts, plans, emotions. (HICKMAN, 1993, p. 66).

The underlined information in the examples above provides the propositional attitude of the sounds made by the character that in context makes the character engage in interaction with the other characters and affect the turn of events.

In cases C to G, the content or purpose of the sounds made can be implied as actual messages. There are, however, cases in which the reported information gives way to mental state or emotion. Such cases are exemplified below.

- H. Artoo **bleeped** something and the tone did not fail to communicate his annoyance with such a demeaning label. [BK-HJ]*
- I. Artoo **hooted** mournfully, but for once Threepio thought it best to remain silent. [BK-WJ]*

Even though the information provided in the sentences convey emotion and attitude, the fact that some sort of verbal expression vented such emotion and attitude is still implied. In both cases, the lack of explicitness in the content of the sound expression can be related to narrative focus, which to a certain extent places the audience as the observer of the scene. In sentence H,

clear reference is made as to the content of the bleep as conveyed in the use of the word *something*, which functions as the complement of the verb (such as it traditionally happens to *said something*). The audience learns about the intention to communicate something by the sound made and the accumulated knowledge that this is how the character ‘speaks’, but the precise content of the communication is not informed. Similarly, in the example I the audience is placed as observers of the scene as they both learn of the tone of sound made by Artoo and of the attitude of his interlocutor, the android Threepio who can communicate with Artoo directly; Threepio’s decision not to reply to what he hears implies that he indeed understood the message. As these cases suggest, not all circumstances when the robots are depicted as speaking in this fictive manner can be considered reported speech since the content of the messages is not always explicitly reported. In this sense, and for sake of simplicity, I will call these verbs fictive communication verbs, the most common of which include: tweet, beep and whistle.

The degrees of explicitness of the reported content can promote immersion in a fictional world in mainly two ways: (i) by providing explicit information of its workings (i.e. the robot is talking, but it is not human language, as in A and B), and (ii) by reminding the audience that communication with the robot is not a given, it requires their effort and attention to engage in the story so that they can follow the robots’ particular in-world communication mechanisms. Here the distinct multimodal nature of the media investigated may have contributed to fictive communication verbs be used only in books. In films and comics, the representation of the robots’ speech is carried out mostly by actual sound (in films) and by distinguished lettering and the fabricated onomatopoeias representing the sounds (in comics). In books, the representation of robots’ speech remained mostly verbal, using lexical items that belong in the repertoire of the language. But the presence of a narrator who uses verbal language to tell the story makes it feasible to reveal explicitly the content of robots’ speech and indicate the meanings behind the sounds produced. And more importantly for the construction of the Fictive Vernacular: by employing sound-making verbs in the function normally performed by reporting verbs, the robot’s act of beeping to interact with characters gain the air of actual communication, thus construing the particular nature of that class of robot and ultimately creating an imaginary world where such robots exist.

3.3.3.2 *Speech Act*

According to Levinson (2016), the term speech act “denotes the sense in which utterances are not mere meaning-bearers, but rather in a very real sense do things, that is, perform actions”, which “have real-world consequences just like non-verbal actions” (p. 199). In the study of speech acts, one of the main challenges is that they “are not for the most part simply or directly coded in the linguistic form” (LEVINSON, 2016, p. 203). The challenge of dealing with this issue involves the kinds of speech act enacted. As Jucker (2017) explains, “[g]reetings and farewells, or salutations for short, are speech acts that are often considered to be highly formulaic” (p. 2). A high level of formulaicity has a counterpart in phrasing. In addition to semantic meaning, multiword expressions (often named formulaic expressions in pragmatics) are loaded with pragmatic meaning because they perform a discursal function. This particularly applies to the category of fixed expressions Moon (1998) calls formulae. The expressions *may the Force be with you* and *may the stars keep you safe*, as previously discussed, have the discourse function of salutations, being used to bid farewell.

Another fictive speech act related to greetings is termed *greeting math* in SW. When the hero Luke Skywalker is assigned to a rescue mission, he learns from other two characters that, to interact properly with the rescue, he is supposed to use the proper greeting sequence expected by the members of the Givin species. Here is an extract of the interaction between Luke (first-person narrator) and the Givin, named Drusil:

"Greetings from the Alliance. It's a pleasure to meet you. I am Luke Skywalker." It was time to regurgitate the equation I'd memorized this morning. "While we escape the remainder of your guards, (i) **would you mind giving me the eigenvalues and eigenvectors for the three by three matrix one, negative three, three, then three, negative five, three, and six, negative six, four?**"

(ii) **"I am charmed, Luke Skywalker. Well met!"** I led her around the corner of the first turn, which would get us out of immediate sight of the street's drainage tunnel and into the sewer proper, but had only gone a few steps before her voice said behind me, (iii) **"To answer your question, the eigenvalues for that matrix would be four, negative two, and negative two, with the associated vectors square root of six over six times the vector one, one, two, square root of two over two times the vector negative one, zero, one, and square root of two over two times the vector one, one, zero-that would be normalized and rationalized, of course."**

(iv) **"Of course,"** I replied, though I had only a vague idea what she was talking about. (...)

(...) Shouts and echoes of pursuit bounced off the walls somewhere behind us, but Drusil Bephorin ignored that. She was determined instead to greet me properly.

"I will certainly move at my best speed, Luke Skywalker. While we move, (v) **can you math something math math for me with something math?**"

Drusil used proper terms, of course, and precise numbers, but I don't recall exactly what she asked me or even if I knew all the terms to begin with. It sounded, however, like she asked me a question with a single answer, instead of a set of values and vectors. (vi) "**Uh, let me see. That would be ... three?**"

The Givin made a phlegmy noise in her throat that might have been laughter. (vii) "**Excellent.**"

Concerning the research of greetings, Jucker (2017) explains that there can be a "split into research that focuses on salutation expressions and their histories, that is to say on the lexical items that regularly occur in greetings and farewells, and into research that focuses on salutation exchanges, i.e. on the interactions that speakers carry out at the beginnings and ends of conversations" (p. 5). The case at hand fits the second group because the purpose of the greeting is to propose a mathematical challenge that would not be possible (or simplified) if the proposed equations were pre-established. In the dialogue, the steps taken in the turns of each speaker is comparable to what is observed in the reference world. As Levinson (2016) explains, "many speech acts come in pairs ('adjacency pairs'), with an initiating action having a characteristic response, as in greetings followed by greetings, offers by acceptances (or declinings), questions by answers, and so forth" (p. 204). Similarly, the greeting exchange consists of adjacency pairs by proposing and equation (in excerpts i and v) that are coupled by the answer to the equation (in excerpts, iii and vi). One particularity of the case at hand, if compared to regular greeting exchange, is that the answer to the equation in each round is followed by the assessment of the answer (in excerpts, iv and vii). The friendless which is an attribute of this kind of interaction is stressed by an appraisal of Luke's attitude to engage in this form of interaction. In the excerpt ii, Drusil praises Luke's willingness to adopt this greeting custom to her own benefit.

Although this speech act cannot be considered fictive as a result of its locutionary acts (i.e. the verbal composition of the greeting), it is fictive because of its illocutionary act, that is, rather than being posed as means to get some information that can be applied to solve a problem, for example, the equations are posed as a means to 'say hello' (by acknowledging one's mathematical skills).

Considering this event from under a broader perspective still within pragmatics, Luke learns that he must avoid presenting Drusil *with linear approximations of nonlinear partial*

differential equations because that is considered offensive by the Givin, as if to mock or insult. This is an issue related to politeness.

3.3.3.3 *Politeness*

Brown (2017) explains that politeness is “a matter of attention to interactional sensibilities, of speech and behaviour that attends to the feelings and expectations of those one is interacting with so that social interaction proceeds smoothly” (p. 383). This subarea within pragmatics is concerned with mechanisms through which a communication act is preserved (or disrupted) in face of the stance, position or attitude implied in the way the interactants self-express. For the commentator, there are three approaches to analysing linguistic politeness: politeness as social rules or norms, politeness as adherence to Politeness Maxims, and politeness as strategic face management. The first two approaches are considered to focus on the relevance of the socially established rules for reducing conflict, as well as on the linguistic formulation to carry it about. The last approach covers a particularly salient politeness-related issue identified in SW vernacular: a fictive linguistic formulation that can threaten face. In Leech’s (2014) definition, “[f]ace is the positive self-image or self-esteem that a person enjoys as a reflection of that person’s estimation by others” (p. 25). If the prestige or esteem that someone enjoys declines, their self-esteem also declines. Leech (2014) considers that face is “a part of our psychological make-up that depends on, and feeds back into, our rapport with other people in the social environment” (p.25). This way, for face to be in prime condition, politeness has two face goals: a negative one to avoid losing face, and positive one to attain and augment face.

One way to threaten face is by swearing, defined as “the use of taboo language with the purpose of expressing the speaker’s emotional state and communicating that information to listeners” (JAY; JANSCHWITZ, 2008, p. 268). The use of socially banned language (such as taboo language) can be a means to display lack of appreciation or disregard for those the swearing is directed to, and even for those the utterer is not interacting with but witness the utterance. In any case, swearing itself is not necessarily face-threatening or impolite because the judgement of what is considered (in)appropriate in discourse is not only “determined by the propositional content of swear words but by a sense of what is appropriate in a particular situation”, a sense that is assessed based on the “participants’ identity, relationship, social norms, intentions and motivations” (JAY; JANSCHWITZ, 2008, p. 269).

Generally speaking, swearing can be either a burst of emotion (without the presence of particular addressee) or directed to someone, an insult. According to Ljung (2011), “insulting is treating others with a marked lack of respect and it causes those exposed to it – the targets – to experience feelings of shame and dishonour” (p. 117). The formulation of the insults identified in SW vernacular can be described by what Ljung (2011) calls name-calling, “the direct address (‘vocative’) exclamations with or without an initial *You* used to express the speaker’s negative attitude towards the addressee” (p. 127, original emphasis). Such cases can be seen in examples A to C below.

- A. *What have you done, you **fur-brained** amateur-dismemberer?* [CO-VD]
- B. *Get in there! Get in there, you big **furry oaf**.* [AV-NH]
- C. *Like you know anything about agriculture, you **oversize screwdriver**.* [BK-WJ]

In addition to the particular use of *you*, the negative attitude in these cases is also expressed in the use of evaluative language to highlight some physical aspect of characters to whom these insults were attributed. The comic panel below is the original context of sentence A.

Figure 3. 4 Insult: fur-brained



On the left-hand side of Figure 3.4, in the background, the silver android refers to the member of the Wookiee species as *fur-brained* (on the right-hand speech bubble) as a reaction to the latter having severed his arm out of sheer force. It is a trait of Wookiee species, (like the character in the panel above, on the right-hand background), to be covered by fur. In this case, the insult consists of concomitantly highlighting this animal-like feature and couple it to lack of intelligence. The same reasoning holds for the insult in B, *furry oaf*. A comparable mechanism happens in sentence C. Directed to a robot, the insult emphasises his condition as a

technological device but reducing him to rudimentary technology, thus depriving him of intelligence. Additionally, the insult adjusts the reference to his physical constitution with the depreciative particle *over* in *oversize*.

In cases A to C, there is a combination of depreciative references to physical constitution and reduced intelligence. Similar topics related to insulting are identified by Ljung (2011) concerning epithet.

“Common members of the epithet category found in all languages are words for people who carry out illegal and/or despicable acts such as *thief, murderer, traitor* in English, for people with below average intelligence like English *idiot, moron, fool*, and for people belonging to certain ethnic groups such as the English words *kike, yid, nigger*”. (LJUNG, 2011, p. 33, original emphasis)

To a certain extent, the insults in A to C relate to the latter cases (in C, some level of prejudice, similar to what is directed to ethnic groups, seems to have been applied to that category of robots). Out of the three groups identified by Ljung (2011) the following examples imply only ‘below average intelligence’.

D. *See that? Send the **bucketheads** packing!* [CO-SE]

E. *HAN: Hey! Some **moof-milker** put a compressor on the ignition line. REY: Unkar Plutt did. I thought it was a mistake, too.* [AV-FA]

In D, *buckethead* is a term used by the team of heroes to refer to the soldiers of the Galactic Empire/First Order who wear full-on armour, including helmets. The epithet focuses on the dehumanising of the opponents who lose their identity because the helmets (which inspired the epithet *bucketheads*) do not reveal any hint of the faces under them. Additionally, and more importantly, the composition of the epithet is similar to several traditional English-language insults that have the lexical item *head* as a component, such as *beetlehead*⁷⁰, *blockhead*⁷¹, *bonehead*⁷², etc, bearing particular similarity in sound with *butthead*⁷³. By the similarity, accessing the meaning of the insult is facilitated by knowledge of the reference language. In E, *Hey!* seems to convey annoyance. In *moof-milker*, a *moof* is implied to be a dairy animal – the formal composition of the item resembles *goof*. *Milker* in the compound relates to the occupation that does not require much education. In the dialogue, the reply to that adds the idea

⁷⁰ “[A] stupid person”. Retrieved from <https://www.merriam-webster.com/dictionary/beetlehead>

⁷¹ “[A] stupid person”. Retrieved from <https://www.merriam-webster.com/dictionary/blockhead>

⁷² “[A] stupid person”. Retrieved from <https://www.merriam-webster.com/dictionary/bonehead>

⁷³ “[A] stupid, incompetent, or annoying person”. <https://www.merriam-webster.com/dictionary/butthead>

that whoever was called *moof-milker*, made a mistake. This last piece of information functions to provide context to the action that leads to the insult, implying that the target is uneducated and have low social status because of his/her occupation.

According to Ljung (2011), epithets can be expletive (using taboo words) and non-expletive; cases D and E are cases of non-expletive epithets. There are, however, cases of expletive language in SW vernacular. They comprise the category of expletive interjections, exemplified in sentences F and G and below.

F. *Ah, poodoo. No! Never heard of you at all!* [CO-VD]

G. *Jessika's comlink was chiming again. "Stang! I said in a minute, didn't I?"* [BK-WJ]

As interjections, they are not part of a syntactic structure. About such a fact, Ljung (2011) considers that “[w]hat matters is obviously not the syntactic or other nature of the utterances, but merely the manner in which they are delivered, which should be one reflecting the speaker’s state of mind” (p. 76). The characters who utter the interjections in F and G exhibit different emotions. As previously discussed, the term *poodoo* bears traces of similar composition and meaning with the English language word *poo/poop*. In this case, it is used as interjection implying concern (in this case for meeting a rival) as the word *shit* is conventionally used in English. A similar reasoning cannot be employed to make sense of the term *stang*, in sentence G.

Depending on how a particular item is constructed, pragmatics can be a field where linguistic knowledge begins to give way to knowledge of the transmedia narrative. Given the insistence of the communication device that keeps ringing, and the use of an interjection (which can be recognised by punctuation and lack of syntactic tie to any other term) the character is irritated because she is not willing to answer it. In other words, the linguistic-narrative context of use seems sufficient to imply that *stang* (in sentence G) is used to express frustration or irritation, but the close semantic association with the past simple form of the verb *sting* does not lend any semantic information (or comparable reference language pragmatic use) in order for the term to be conceived as swearing. The perception that such pragmatic function is in play depends on a broader knowledge of the imaginary universe.

For a fictive item to be interpreted, sufficient linguistic and narrative information need to be provided. Notwithstanding, such information is occasionally dislocated from the immediate co-text of a particular item, in which case the necessary information is provided

some other place, be it within one particular text or outside it. An example of dislocated information, an overt definition of the mystical entity called the *Force* (in example C, related to the discussion of collocation) is not provided in every single publication where the term occurs. Something similar seems to be the case of *stang!*. A clearer example of the term being used as an expletive is “*Moooooom! Dad says you aren't allowed to say stang!*”⁷⁴. In this example, the child reprehends his mother for using inappropriate and potentially offensive language. As for the case in G, the lack of evidence for the use of *stang* as swearing is no evidence that it is not swearing. As Jay and Janschewitz (2008) explain, “swearing is not necessarily impolite, inasmuch as offensive language is often used within the boundaries of what is considered situationally appropriate in discourse” (JAY; JANSCHWITZ, 2008, p. 268). Therefore, the offensive potential of a particular term is not necessarily evidenced in every occurrence. The fact that there was no negative reaction in G is rather a signal that item was not felt as inappropriate in that particular context.

As the discussion about *stang!* exemplifies, the cases where the meaning of the term is not explicated can be implied from the immediate context of use (even if only partially) or recovered from memory if one has encountered the definition before. In the latter case, conceiving a particular item as fictive relies on the accumulated memory of the transmedia narrative. Such occurrences can be a means to set in motion the transmedia principle called drillability (JENKINS, 2009b), a means to entice engagement by providing information that makes the audience willing to find out more about the transmedia narrative. In this sense, *stang!* can be a topic of discussion among fans or even entry in fan-made encyclopaedia such as the Wookieepedia⁷⁵. For the less engaged members of the audience, items such as *stang!* can contribute to yield immersion by overflow (WOLF, 2017), that is, by providing more information that someone is capable of coping with in one’s attention at once. These transmedia attributes are particularly relevant to understand the function of the following categories.

3.3.4 Special case: fictive borrowing

⁷⁴ Star Wars - The Dark Nest Trilogy: The Joiner King (by Troy Denning):

"Stang!" Mara cursed. "That-

"Moommmm!" Ben called, peeking around the corner. He was in his vac suit, with the helmet visor open. "Dad says we're not supposed to say stang."

"Your father's right," Mara said.

⁷⁵ Available at <https://starwars.fandom.com/wiki/Stang>

This subsection discusses punctual cases concerning sociolinguistics. To begin with, the item *poodoo* has been previously discussed as a coined term⁷⁶ and as a component of a multiword expression⁷⁷. The item has one more relevant aspect worth discussing. SW official webpage reveals that the term is originally from the language of the Hutt species. As Dennis (2016) comments, “[I]eave it to the Hutts to create terms as childishly hilarious as ‘peedunky’ and ‘poodoo.’ The latter is used much more often, and mostly as a swear word, which makes the definition of peedunky — which is a way to say ‘punk’ — seem tame in comparison.” In this sense, *poodoo* is not merely a coined word, but from the perspective of the imaginary world, it is a word from *Huttese* which is used in Basic (the lingua franca in the SW universe), a borrowing. Heath (2001) defines borrowing as “a form that has spread from one linguistic variety (the 'source') into another variety (the 'target' or 'replica'). In this sense it is nearly synonymous with 'loanword,' but a borrowing is often really a stem (smaller than a word), and may be a phrase (larger than a word)” (p. 432). The following example sentences bring two other cases of borrowing.

A. *Even taught him to cook a not-bad pot of **chuba** stew.* [BK-WJ]

B. *An impact to his head shook the cam. "Auggh! **Chobb's knob!** What was that?"* [BK-HJ]

In the Star Wars Galactic Phrase Book & Travel Guide, the term *chubba* is listed as a word from the language of the Hutts. The string *hotsa chuba* translates as *hot chubas* (BURTT, 2001, p. 37), thus revealing that *chubba* is another borrowing from Huttese. As the example suggests, the term refers to a food item, the main ingredient of a stew such as a vegetable, an animal or particular kind of meat. From a sociolinguistic point of view, incorporating words from Huttese into Basic makes sense given the economic and political power the *Hutts*⁷⁸ enjoy in a particular area of the galaxy within the imaginary world. Similarly, to what was discussed about *stang!* above, the immediate contexts in which *poodoo* and *chuba* are used do not suffice to conceive of these terms as cases of borrowing, which can be accomplished by engaging more deeply into the transmedia narrative.

⁷⁶ See section 3.3.1.4

⁷⁷ See section 3.3.2.3

⁷⁸ “Hutts are large, slug-like creatures known to be gangsters. They control [the planet] Tatooine and are involved in organized crime throughout the galaxy.” Available at <https://www.starwars.com/databank/hutt>

According to Heath (2001), a phrase can also be considered borrowing. What occurs to *poodoo* and *chuba* also seems to hold for *chobb* in example sentence B. Differently though, in this particular case, the term is part of a string which, by its lack of syntactical relations with other clauses and lack of propositional content, alternatively seems to compose a formulaic exclamation displaying some degree of opacity. Opacity and transparency relate to higher or lower degree of non-compositionality: an opaque string cannot have its meaning deduced by the combination of each individual item that composite it (MOON, 1998). The context in this case implies that the uttering character is alarmed by the unexpected impact to his head. The expression is preceded by a vocalisation possibly indicating pain. Given the context, the expression functions as an exclamation implying surprise. The particular constituting items are not particularly revealing of the meaning of the expression because, as far as I could investigate, (i) no English language expression lends its phrasing upon which the fictive expression can be built, and (ii) the meaning or usage of the word *chobb* (which is a coinage) is neither provided nor implied in the co-text. In addition to co-text, the only relevant piece of information provided about this expression is that it is spoken by an alien character, a member of the Bith species. In this sense, the opacity of the expression is filled with pragmatic and possibly sociolinguistic information; semantic information is limited to context. This expression thus operates mainly as a means to bestow a sense of exoticism, which is to a certain extent both expected and desirable if one engages in exploring or visiting an imaginary world. In this sense, *chobb's knob* could as well be a case of fictive language variation, an expression in Basic which belongs in the lexicon of one particular group, the Bith. However, as no evidence to that end has been found, it will here be treated as fictive borrowing by considering that *chobb* originates from the Bith language within the imaginary world.

In considering the levels of linguistic analysis that inform the creation of the Fictive Vernacular, by no means I intend to suggest that linguistic theory has directly and/or methodically influenced or guided the creation of fictive items. On the contrary, drawing on linguistics is here used to *describe* the processes from which the fictive items were created because, for the Fictive Vernacular to fulfil its presumed function, it needs to be decodable, that is, the audience needs to be able to make sense of the fictive items (even if partially) and find a rationale for their formulation within the remit of the imaginary world. In this sense, considering that I have no grounds to ascertain that the actual creation of fictive items is deliberately built upon linguistics, I rather consider that the intuitive knowledge that audience and creators alike possess of the workings of natural language provides the basis for the

audience to conceiving and making sense of the Fictive Vernacular, and for the creators to construct it. Additionally, it is important to highlight that the mere presence of fictive items is no guarantee that these items will be interpreted as fictive or that they will be unequivocally conceived from under the same light. The perception and conception of particular fictive items depend on one's sensitivity to linguistic phenomena and, perhaps more importantly, one's degree of involvement in the imaginary world. The Fictive Vernacular, thus, is an offer of information that can lead to immersion in varying degrees and instil engagement.

It remains to investigate how the translations of SW materials deal with the Fictive Vernacular and the (dis)similar mechanism provided for the Brazilian audience to dive into the imaginary world. The following chapter accounts for the methodological foundations adopted to such an end.

4 METHOD: HOW TO JUMP INTO THE HYPERSPACE

Galaxies are vast... insurmountable can be the distance between two planets. With the support of adequate technology and skill to operate it, such distance can be overcome in safe routes with little effort. All it takes is a 'spaceship' equipped with a 'hyperdrive', and after 'tracing the coordinates' one can 'jump into the hyperspace' towards far-away planets. The approach to analysing data herein adopted follows similar procedures and benefits. Using a computer equipped with adequate software and data selected based on suitable research objectives and theoretical underpinnings, one can carry out analysis of vast amounts of linguistic data in a systematised and reliable fashion.

Initially advocated by Baker (1993, 1995), using corpus-based research in DTS is now set on firm grounds within Translation Studies (LAVIOSA, 2011). Given the potential vastness of the texts that compose a transmedia narrative, Corpus-based Translation Studies offer invaluable methodological apparatus because it provides the means to investigate vast amounts of verbal data swiftly and reliably. However, due to multiple media and differing multimodal composition of the media that compose the corpus, no one corpus tool satisfies the objective of the present research. Instead, I will resort to different software (and hardware) according to the stage of the investigation and the (multi)modal nature of the texts, but I will, nonetheless, adopt one central analytical procedure collecting all texts that compose the corpus, a parallel corpus.

In many disciplines in the humanities, the word *corpus* refers to text (or collection of text) under analysis. From the perspective of Corpus-based Translation Studies (as inherited from Corpus Linguistics), Baker (1995) considers that a corpus is "any collection of running texts (as opposed to examples/sentences), held in electronic form and analysable automatically or semi-automatically (rather than manually)." (p. 226). Being illegible to (semi)automatical analysis, the method soon became aligned with more empirical perspectives to the study of translated language. The volume and rapidness with which textual data can be processed depended on the capacity of computational processing, data storage, and software architecture. In Zanettin's (2014) definitions, "a corpus is by default assumed to be a collection of texts in electronic format which are processed and analysed using software specifically created for linguistic research" (p. 7). His definition highlights the specialization of the software needed to process a corpus, a collection of machine-readable texts. In practice, the need for specialized software has led to the creation of several pieces of software depending on the nature and purpose of analysis. For Bowker and Pearson (2002), a "corpus can be described as a large

collection of authentic texts that have been gathered in electronic form according to a specific set of criteria” (p. 9). Their definition differs from Baker’s in their consideration of “authentic texts” (i.e. texts that exist in real contexts of use rather than written for linguistic analysis), whereas Baker mentions “running texts” (i.e. integral texts, not parts of texts). Bowker and Pearson’s definition contrasts with Zanettin’s because, while they focus on the design criteria being related to the corpus, Zanettin’s emphasis lies on the specialisation of software for analysis. Based on the above definitions, a corpus can be termed a collection of machine-readable, full, authentic texts, put together following specific criteria, to be processed and analysed using specially designed software. The design and the purpose for which a corpus is created walk hand in hand with the software used for analysis.

Out of the types of corpora Baker (1995) proposed for Translation Studies, parallel corpora are used to directly inspect translations and their source counterparts. Parallel corpora are commonly formed by source texts in language A and their corresponding translations in language B. The particular requirement for the research purpose of displaying translations and source texts in parallel is that they should, in addition to being held in electronic format, be segmented into (smaller or larger⁷⁹) units and aligned in such a way that the parallel-corpus software presents both source and target segments simultaneously and automatically. Olohan (2004) furthers that a parallel corpus “can be unidirectional, i.e. source texts in language A and target texts in language B, or bidirectional, i.e. source texts in language A and translations in language B, and source texts in language B and their translations in language A” (p. 24). The corpus compiled for the purposes of the present research is a **parallel unidirectional corpus** because, to my knowledge, no SW official books, comics or films have originally been produced in Brazilian Portuguese and later translated into English. It is here necessary not to mistake the nature of a corpus for the resources of the software used for analysis. A corpus tool for parallel corpora can be designed to carry out searches on either end of the corpus, but it is the data (i.e. the composition of the corpus) that determines if a parallel corpus is unidirectional or bidirectional.

The main contribution parallel corpora offer to DTS “is that they support a shift of emphasis, from *prescription* to *description*. They allow us to establish, objectively, how translators overcome difficulties of translation in practice” (BAKER, 1995, p. 231, original emphasis). Through the investigation of translations in the form of parallel corpora, a particular

⁷⁹ The definition of the segmentation size depends on the purpose of the corpus and the nature of text that compose it. Segmentation is further discussed in section 5.2.3.

phenomenon under investigation becomes readily accessible for the researcher. This allows for the observation of regularities and patterns in translational behaviour with scale and precision hardly attainable via the scrutiny of hard-copy corpora (KENNY, 2001). A note of caution should be made here about Baker's (1995) consideration that a corpus is "analysable automatically or semi-automatically" (p. 226). As Fernandes (2009) puts it, a parallel corpus "allows specific regular translation patterns to be isolated and subsequently classified" (p. 19). The analysis of translation via parallel corpus does not reveal the translation patterns themselves. Rather, from the queries performed, corpus tools provide the researcher with relevant linguistic evidence that he examines in order to identify (or not) translation patterns. Therefore, the analysis is '(semi)automatic' less in the sense of interpretation of data than in the sense of data processing.

The emphasis on computer-generated data and statistics have led corpus studies to often be "criticized for focusing exclusively on quantitative analysis" (OLOHAN, 2004, p. 86). The view guiding the present study is that quantitative data is not an end in itself but, differently, it works as a radar that tries to identify points of interest for subsequent qualitative close inspection. Hu (2016) summarises the main characteristics of Corpus-based Translation Studies as the following.

Firstly, the research of corpus-based translation studies is based on the analysis of a sizable collection of naturally occurring texts in a corpus, with focus on the actual patterns of the translated texts. Secondly, corpus-based translation studies combine quantitative analysis and qualitative research. The use of a corpus allows a researcher to conveniently obtain statistical data regarding the features of translated texts on lexical, syntactic, and textual levels. In addition, a researcher is expected to make sense of and interpret these data in an effort to generalize features of translation and translational norms. Therefore, corpus-based translation studies are empirical in nature. Thirdly, corpus-based translation studies apply both linguistic and cultural studies approaches to translation studies, since it not only involves the linguistic analysis of authentic samples of language use at different level but also concerns the interpretation of corpus data from the perspectives of linguistics theory and cultural studies theory. (HU, 2016, p. 2)

All three characteristics find an echo in the present research. The third one is particularly relevant for the study of translated FV because the phenomenon requires empirical scrutiny in the source texts. In other words, examining the extent to which the FV is (re)created in the target texts entails prior investigation of the instances and patterns of FV in the source texts.

Therefore, before I move on to investigate translational phenomena per se, the first step consists of scrutinising the unit of analysis in its source language context as a means to identify, define and understand its nature. This stage entails two analytical moves: a manual

one, and a (semi)automatic one. As Olohan (2004) posits, Corpus-based approaches are marked by an empiricist aura that associates it with the hard sciences. Here, this approach is adopted as a disciplinary tested route that profitably combines qualitative and quantitative procedures. This means that the analysis herein proposed initially consists of a manual observation of the corpus, which informs following procedures that (dis)confirm and expand (try to generalise within the corpus) initial observation to identify similar occurrences. Additionally, procedures similar to those used to study neighbouring phenomena such as neologism and lexical creativity are adopted and adjusted to comply with the objectives of the present research.

The study of SW transmedia translation via parallel corpus find some complicating aspects on account of the multimodal nature of part of the corpus. “Alongside ST–TT alignment in parallel corpora, interpreting corpora and corpora used in audiovisual translation or sign-language research may also include text-to-sound/video alignment, in which case they may be referred to as *multimodal corpora*” (BERNARDINI; RUSSO, 2019, p. 343, original emphasis). However, fitting of part of the corpus under examination because it concerns audiovisual translation, this definition of a multimodal corpus is limited to alignment between verbal and non-verbal components. It, therefore, lacks one important aspect commonly attributed to a multimodal corpus. As Allwood (2008) contends, in a multimodal corpus “we might require that the audiovisual material should be accompanied by transcriptions and *annotations* or codings based on the material” (p. 208). Even though the author specifically refers to audiovisual material, there is no reason why the same should not hold for other media, including comics. Investigating the multimodal composition of newspapers and web pages, Bateman et al. (2004) advocate that “multimodal corpora draws particularly on *annotated* corpora – that is, collections of texts that are augmented structurally so as to support the investigation of linguistic aspects more readily than do simple text collections (p. 68, original emphasis). That is, information on the multiple signs in the multimodal ensemble is parsed and marked in order to be processed by a multimodal corpus tool. Even if one assumes that creating a multimodal corpus is worth the effort because it can provide insight to data comparable to that of monomodal corpora, adopting it is currently no easy feat because, as Abuczki and Ghazaleh (2013) reveal, “annotations standards (tools, formats and schemes), especially for coding nonverbal behaviour” (p. 87) are still lacking. Another drawback they mention is that annotation is a time-consuming activity, a reason for which the existing multimodal corpora are few and of limited scope.

A second problematic layer of dealing with multimodal corpora in Corpus-based Translation Studies concerns the fact that a parallel multimodal corpus of sorts is equally yet to be developed. Soffritti (2018) envisages that multimodal corpus of translated texts “will probably evolve into two types: small corpora for scholarly research, and larger ones for more general purposes. Larger corpora will be dependent on substantial progress in automatic annotation and probably will have to restrict their annotation schemes to automatically identifiable features” (p. 347). What is implied here is that multimodal corpora for research need more detailed annotation than corpora designed for general purposes. In face of the lack of a viable annotation framework, some scholars opt to transcribe particular multimodal features that suit their research objectives. For example, the Pavia Corpus of Film Dialogue is a parallel and comparable corpus of source texts dialogues and their dubbed versions. It contains orthographic transcripts of dialogues augmented with the transcriptions of prosodic elements (BONSIGNORI, 2009).

Due to the transmedial nature of the present study and the specific unit of analysis (namely, Fictive Vernacular), a full multimodal corpus analysis would entail (i) investigating the means through which the different modes (within and across the different media) depict the imaginary world, and (ii) making non-verbal information apt for corpus analysis through annotation. In view of the current non-availability of sound annotation schemes to be adopted, the investigation herein proposed focuses on the verbal modes in the translated texts and on how the interplay between verbal and non-verbal modes contributes to and affects sense-making and translation choices. In making this point, I wish to distinguish *multimodal parallel corpus* from *parallel corpus of transmedia texts*, the latter of which is adopted here. At any rate, there is also the necessity to make the multimodal composition in different media comparable for analytical purposes, but to understand whether and how they inform translation choices. To that end, I resort to the digitised multimodal materials in the study corpus to investigate particular contexts in which the interplay between the linguistic and the other modes are suspected to have motivated translation choices. Additional aspects that inform translation decision concern the systemic differences between the language pair and the technicalities involved in each media, all of which are overlaid to influence the construction of the imaginary world of SW through language.

Despite the potential that corpus-based tools offer to scrutinise vast amounts of data, the bulk of texts that compose a transmedia narrative renders it unfeasible to be integrally accounted within the limited time of a PhD programme. To bridge that investigative challenge,

I initially catalogued all relevant SW materials published in Brazilian Portuguese and examined them using Polysystem Theory (EVEN-ZOHAR, 1990, 2005) to identify salient narrative and business-related aspects that are central to the franchise (this analysis is carried out in the following chapter). In other words, I carried out a macro analysis of the transmedia narrative in order to identify its systemic workings that allow for informed microanalysis at linguistic level. The macro analysis revealed the most relevant period, media, characters, and agents, comprising the period between its inception (1977) and 2016. This is described in detail in the following chapter. The present chapter describes the analytical procedures involved in microanalysis, for which I draw on Fernandes (2009), in three main steps: corpus design, corpus building and corpus processing. Firstly, the criteria to select the texts to compose the study corpus needs to be established following the objectives of the research; later the specific texts are selected. After that, the texts need to be converted to electronic format and aligned to become a parallel corpus. Finally, the parallel corpus can be analysed via a parallel concordancer. These steps are described next.

4.1 CORPUS DESIGN

According to Sinclair (1991), when creating a corpus, “the first consideration is the aim of the activity of corpus creation” (p. 13). By definition, a study corpus needs to be composed of texts collected according to criteria that suit the purpose of the investigation. The present research investigates the translation of the FV in the SWTN in Brazil. As SW is a transmedia narrative with instalments in Brazil that dates back from the 1970s and new publications keep coming out as of present day, it is first and foremost necessary to understand the composition of the SWTN in Brazil in order to investigate the commonly adopted translation practices. After cataloguing and analysing the dynamics established between the instalments in different media via Polysystem Theory (EVEN-ZOHAR, 1990, 2005) in the macro corpus (as aforementioned) I could observe key points of interest on which to focus the examination of the translation of the FV in SW’s texts. The main findings in the macro corpus are here applied to design the micro corpus, the parallel corpus to be analysed at linguistic level. To design the parallel corpus for the present thesis, I use Fernandes’ (2009) criteria for corpus creation. Mainly based on Baker (1995) and Sinclair (1991), Fernandes offers four criteria to select the texts to compose a parallel corpus: translation period, typicality, mode and medium, and overall size.

The **translation period** of the texts selected is directly connected to the change of IP-holder. When Walt Disney Company purchased the franchise (BBC.COM, 2012), new books, films and comics were released in the USA; in Brazil, part of these new releases was translated along with several other ‘older’ materials being republished or translated for the first time. This caused an abrupt increase in the publications of SW’s materials in Brazil⁸⁰; it spreads over a period between 2015 and 2016. From the point of view of Convergence Culture⁸¹ (JENKINS, 2006a), the role of the media industry is central to understanding a transmedia narrative because (i) it is created from the narrative integration of materials in different media platforms and, because (ii) it comes about through the synergy of the several agents and companies (such as publishing houses, studios, authors, directors, etc. and I add, translators). Following my findings in the polysystem analysis, SW has become a fully-fledged transmedia narrative in Brazil when Disney purchased IP holder Lucas Arts. It suits the purpose of the present research to focus the microanalysis on materials released by the current IP holder.

According to Sinclair (1991), “[o]ne of the principle uses of a corpus is to identify what is central and typical in the language” (p. 17), as opposed to what is innovative or idiosyncratic in language. Language in this sense can be understood both as a given language at large or as the portion of a given language as belonging to a particular context of use. Baker (1995) tackles the issue in the opposition “general language vs. restricted domain” (p. 229). What can be said to be typical of a language in a given corpus applies only to the domain considered for corpus creation. For Baker, **typicality** can be attained by resorting to a range of sources (including publishing houses, authors and translators) and genres (e.g. fiction, newspaper, journal articles). Nonetheless, if a study is interested in investigating the translations of works by a given author, for example, the range of sources would be limited to publishing houses and translators. The range of sources and genres depend on the objective of the research for which the corpus is created. Applied to a transmedia narrative, which is the product of a company, typicality entails what the company objectively establishes as central for the narrative because it involves the strategy for the creation of content in general. And to a certain extent, the audience needs to be aware of such strategy in order to follow the transmedia narrative. In other words, the core elements of a transmedia narrative can be objectively verified so that each piece of the narrative can be made to fit together. What is typical of a transmedia narrative is to a fair share prescribed by the IP-holder so as to set the basis to create synergy among the several

⁸⁰ For more information, see the discussion related to figure 3, in chapter 5.

⁸¹ For more information, see chapter 2.

instalments and secure control of the narrative. In the case of SW, it entails explicit declaration of core aspects of the narrative, as Lucasfilm did by labelling the films and some books and comics as *canon*⁸². In this sense, typicality is here considered as the strategy adopted in the transmedia franchise to declare what the IP-holder intends to be typical, for production and consumption. The first level of typicality herein considered is what is labelled as canon by Lucasfilm. The second level of typicality I consider concerns the most central materials in the canon and the narrative interconnection between them. In the macro analysis, I identified that the feature films are at the centre of the canon mainly because only they advance the diegetic chronology and because some other publications of books and comics tend to fill gaps in the timeline; they tell interstitial stories (SCOLARI, 2009).

In the case of a transmedia narrative, the range of genres as an attribute of typicality overlap with the criterion of **mode and medium**. Films are the most central medium but the range of media is also relevant for the investigation of a transmedia narrative because, by definition, it involves narrative expansion across different media platforms, according to Jenkins (2006). Out of the media platforms of the SW materials published in Brazil, games are not included in the corpus because no narrative game (Thon, 2016) was released in the translation period selected or available on official online platforms when the present study commenced. Therefore, the vastest range of media that does not conflict with other criteria encompasses books, comics and films⁸³. The parallel corpus consists of the linguistic mode of the materials in these media. Given the different prominence of the linguistic mode in books, comics and films, the volume of verbal content varies according to multimodal composition in each medium. Books have the largest count of words because they are mainly composed of the linguistic mode. Even though this can be said to yield unreliable results because of the unbalanced count of tokens across the texts that compose the corpus, as multimodality is a defining trace of transmedia storytelling (JENKINS, 2011), not including books could disrupt the typicality of the corpus. This unbalance in data needs, then, to be taken into consideration in the analysis.

For the last criterion, **overall size**, it is paramount to consider that “a corpus should be sized according to the research purposes of the project, thus enabling researchers to make generalisations of the phenomenon under investigation” (Fernandes, 2009, p. 24). On the other

⁸² For more information, see Chapter 5.

⁸³ Following Sinclair’s (1991) advice to keep the corpus as small as possible, the SW animated series were also not included in the corpus because their translation multimodal environment match that of films and the insights they provide could be redundant.

hand, “the advice on corpus creation is to agree the smallest set of criteria that can be justified in the circumstances, so that the number of different documents is as small as possible” (SINCLAIR, 1991, p. 20). The size of a corpus thus should be large enough so as to allow generalisations but as small as possible considering the purposes of the study. In order to achieve such a balance, I refine the present criterion by selecting the particular books, comics and films that can be considered to be typical of the narrative, taking into account the composition of the transmedia franchise. Again, following the macro analysis, the films are central to the composition of the narrative. They are organized in trilogies. Only the first film of the last trilogy had been released in the selected translation period (2015-2016). For this reason, I select the first film in each trilogy along with one book and one comic book that is narratively directly tied to each film. Table 4.1 summarises the criteria.

Table 4. 1 Selection criteria for parallel corpus

Criterion	Attribute
Translation Period	2015 and 2016 – official materials published in Brazil
Typicality	Star Wars Canon Core narrative elements Distinct media
Mode and Medium	books, comics and subtitles – the linguistic mode only
Overall Size	two films, two books and two comics – source and target texts (one cluster of narratively tied book, comic book and film per trilogy)

As for the particular documents that compose the corpus, I now describe each of the selected books and comics tied to the first films of each trilogy. To begin with, at the centre of the canon are the feature films; and at the centre of the most prolific period is the film *The Force Awakens*⁸⁴ / *O Despertar da Força*. The film inspired a series of publications called ‘A Journey to The Force Awakens’⁸⁵, which tell stories that provide snippets of information that are directly tied to film. In Brazil, the series comprises of the only comic book series *Shattered Empire*⁸⁶ / *Império Despedaçado*⁸⁷ and five novels. *The Weapon of a Jedi*⁸⁸ / *A Arma de um Jedi*⁸⁹ is the selected novel owing to (i) the narrative centrality of the main character it portrays, namely

⁸⁴ WARS, S. *The Force Awakens*. *Star Wars: O Despertar da Força*, JJ Abrams. EUA, Walt Disney Studios Motion Pictures, 2015.

⁸⁵ For more information, see Chapter 5.

⁸⁶ RUCKA, G. *Star Wars: Shattered Empire*. Marvel, 2015.

⁸⁷ RUCKA, G. *Star Wars: Império Despedaçado*. Tradução Thais Aux and Levi Trindade. Panini, 2016.

⁸⁸ FRY, J. *Star Wars: The Weapon of a Jedi*. Disney-Lucasfilm Press, 2015.

⁸⁹ FRY, J. *Star Wars: A arma de um Jedi*. Tradução Álvaro Hattner. Companhia das Letras, 2015.

Luke Skywalker, and to (ii) the distinctive theme, which gravitates around the mystical mythology of the imaginary world.

The second cluster of book, comic book and film is led by *A New Hope / Uma Nova Esperança*⁹⁰. Out of the canon books and comics published in the selected translation period, I selected the book *Heir to the Jedi / Herdeiro dos Jedi*⁹¹ because (i) it is at once directly connected to the film *A New Hope* and to the book *The Weapon of a Jedi* by diegetic chronology (all three stories take place in the same year in the internal timeline); and because (ii) book and film share the main character, Luke Skywalker. The selected comics narratively connected to *A New Hope* is the series *Vader Down*⁹² / *A Queda de Vader*⁹³. Again, close placement in the diegetic chronology is the rationale for selecting this comic book series. Additionally, comic series and films share the conflict between the same main characters: the rebels Leia Organa, Han Solo, and Luke Skywalker face imperial enforcer Darth Vader once more. Another reason for selecting this series is that the story arc it tells is a crossover between two distinct series of running, periodically published comic books: Darth Vader (issues 13 – 15) and Star Wars (issues 13 – 14). For ease of use and access to the documents, which were initially published in six instalments, the copy used for analysis is a 2018 compilation of all and only the six issues in the story arc.

The last film to mention is *The Phantom Menace / A Ameaça Fantasma*⁹⁴. No canon book or comics narratively connected to it were published in the selected translation period⁹⁵. In order not to have an unbalanced corpus in terms of the number of documents in each media, the film is not included in the corpus. Table 4.2 displays the selected materials that compose the corpus in a reader-friendly manner.

Table 4. 2 The instalments that compose the parallel corpus under investigation

Books	
	The Weapon of a Jedi / A Arma de um Jedi
	Heir to the Jedi / Herdeiro dos Jedi

⁹⁰ STAR WARS EPISÓDIO IV: Uma Nova Esperança. Direção: George Lucas. Produção: Gary Kurtz e Rick McCallum. Roteiro: George Lucas. 20th Century Fox, 1978. Film (125 min).

⁹¹ HEARNE, K. Star Wars Herdeiro do Jedi. Tradução Alexandre Mandarin. Editora Aleph., 2016.

⁹² AARON, J.; GILLEN, K. Star Wars: Vader Down. Marvel Comics, 2016.

⁹³ AARON, J.; GILLEN, K. Star Wars: A Queda de Vader. Tradução Thais Aux and Levi Trindade. Panini, 2018.

⁹⁴ Star Wars: Episódio I – A Ameaça Fantasma. Direção: George Lucas. Produção: Rick McCallum. Roteiro: George Lucas. 20th Century Fox, 1999. Film (136 min).

⁹⁵ Symmetrical narrative relationship across all the instalments of a transmedia narrative, specially a translated one, may not (always) be the objective the media industry. The strategy of Lucasfilm under Disney seems to be grounded on creating and valuing new characters and stories, as well as exploiting the classic ones. Since the film *The Phantom Menace* has neither of them, publications that orbit around it might not have been considered a worthy investment in selected translation period.

Comics	Shattered Empire / Império Despedaçado Vader Down / A Queda de Vader
Films	The Force Awakens / O Despertar da Força A New Hope / Uma Nova Esperança

Having defined the criteria and selected the materials to compose the corpus, the following section concerns the technical dimension entailed in the creation of the parallel corpus. I turn to describe the steps taken to prepare the corpus for analysis, by converting these documents to electronic form and ultimately aligning them.

4.2 CORPUS BUILDING

4.2.1 Text capture

This first step entails converting the selected materials into machine-readable format, that is, converting the verbal content in books, comics and films into digital form so as to be searchable by corpus tools and other supplementary software. Given their diverse multimodal composition and the material media bearing them, different procedures are called for.

Before the actual text capture, the documents need to be digitised. I used the HP Scanjet Enterprise Flow 7500 Flatbed Scanner⁹⁶ to digitise the hard copies of books and comics and the accompanying software HP Smart 3.7.1 to process the digitisation. In parallel, the DVDs of the films were ripped into the computer using built-in DVD drive and the freeware programme *DVD Shrink 3.2.0.15* to save the digital content of the DVDs into the computer's memory.

Up to this point, the digitised materials are simple image files. The following step consists of detecting the characters in the digitised content. This is carried out via Optical Character Recognition (OCR). For printed media I initially used the programme *ABBYY FineReader 14*, which only successfully recognised the characters in the books; it probably did not have the necessary level of success with comics because of the typical handwritten-like typography in the speech balloons and captions. After experimenting other pieces of

⁹⁶ Using such a high-quality scanner made this repetitive, time-consuming task a nearly enjoyable one, not to mention that it minimises eventual mistakes since the necessary time to accomplish the scanning of lengthy documents is considerably abbreviated.

commercially available software⁹⁷, and searching for the methods used by other studies that used corpus-based approach for comics⁹⁸ and other media⁹⁹, I experimented using *Google Voice Typing* tool¹⁰⁰ and concluded that this tool was faster and more reliable than correcting poor OCR results. During the testing period, I could observe that fast, stable internet connection and the quality of the microphone used affected the precision of the texting; I used the Corsair Raptor HS40 Headset as the microphone. This combination of hard and software was used to transcribe the verbal information on comics' speech bubbles and captions. OCR was also the technology used to digitise the source dialogue and the subtitles¹⁰¹ of the films, to which I resorted to *Sub Rip 1.56.1*¹⁰². This application plays the video files from a DVD, scans the selected subtitles, and generates a .SRT file that can be processed by specialised subtitling software or as plain text.

4.2.2 Editing and Proofreading

Though reliable, the software used is not infallible. The possible interference of the researcher in manipulating the study materials in analogical or digital stages of corpus building is another issue. Because of such potential flaws, the following step consists of proofreading the outcome of text capture and prepare the text-files to be aligned.

OCR (and human) imprecision eventually causes some spelling mistakes. The identification and correction of inconsistencies of that nature differ in books and subtitles. In books, these issues concern Portuguese language accentuation (such as in 'ê' instead of 'é') and the characters 'm' and 'n' (e.g. 'pema' instead of 'perna'). OCR issues with subtitling concern

⁹⁷ These applications include HP Smart 3.7.1 and the Free Online OCR Service (available at <https://www.onlineocr.net/>). OCR technology that works with comics has already been developed. For example, Google Vision (available at <https://cloud.google.com/vision>) performed the task successfully, but as far as my investigation went, it is not used in commercially available applications. Similarly unavailable for individual use, the eBDtheque database of comics has also developed effective technology to that end (GUERIN et al., 2013).

⁹⁸ In the only study that uses a corpus-based approach to investigate the translation of comics that I could find (BAENA LUPIÁÑEZ, 2017), the stage of text capture is not described.

⁹⁹ Bonsignori (2009) describes the processes of orthographic and prosodic transcription of film dialogue for the Pavia Corpus of Dubbing, but the actual operationalization of transcription including the tools used are not mentioned.

¹⁰⁰ Available at <https://docs.google.com/>.

¹⁰¹ Unlike books and comics in which source and target versions are found in discrete hard copies, the digital nature of DVDs allows for encoding multiples subtitles and audio tracks (in more than one language) in the same digital disc. Closed Caption tracks for the English-language in the films' DVDs were used as source texts. In the professional world, subtitlers might work out of the original audio or have the films' transcribed dialogue (DÍAZ-CINTAS; REMAEL, 2014). In order to guarantee that the captions and the dialogues match, I watched the films with the captions on show.

¹⁰² Available at <https://sourceforge.net/projects/subrip/files/subrip/SubRip%201.56.1/>

mainly the non-distinction between lower-case “l” (L) and upper case “I”. This led to inaccuracies such as l’d (L’d) and l’m (L’m). All these issues in books and subtitling were corrected by using *Microsoft® Word* spellcheck, especially the resource find-and-replace. Some fictive items and proper fictive names posed extra challenge in this stage because as they are not available in the programme’s database they were ‘false positives’, that is, they were marked as mistakes but only a few of them were actually incorrect, such as ‘Nanthri’ instead of ‘Nanth’ri’. For proofreading, I consulted the machine-readable digitised files, using as search term a nearby correct chunk to easily locate the investigated item and verify the spelling as is in the hard-copy or DVD.

For comics, proofreading mainly consisted of carrying out the opposite operation of text capture. Through the *Speak selection* tool¹⁰³ available at Google Docs, I could listen to the outcome of text digitisation, reading the hardcopies along in order to locate and correct the mistakes, such as ‘a nice planet’ when it should read ‘an ice planet’, or ‘vamos chegar isto’ instead of “vamos chegar isto”. Extra attention was required for coinages (and personal names of the imaginary world), which are uses the system does not seem to have been designed for, as in ‘Vender’ instead of ‘Vader’, and as in ‘coming from a *do rows*’ instead of ‘coming from a *Duros*’. Such inconsistencies in voice-recognition were dealt with by hand typing each problematic term or string.

The editing of books consisted of deleting pre- and post-textual elements, page numbers and non-verbal information such as illustrations. In order for a file to be processed by the selected corpus tools, page layout and typographic variation were edited out of the file. Following the composition of written texts, I kept the segmentation of the text at sentence level. In the subtitles, extra-textual information (such as time coding for subtitle show and hide) was removed. Additionally, the line breaks were eliminated to provide self-circumspect sentences that can be more easily interpreted¹⁰⁴. The editing and the text capture of comics conflate in the sense that the desired segmentation of the texts was implemented during the stage of text transcription: the verbal content was segmented into the turns in the dialogues between characters or by captions; upper case lettering was kept as it appears in the comics, but marks of emphasis in speech such as boldface and italics were not included; alien speech was also not

¹⁰³ Available at <https://docs.google.com/>

¹⁰⁴ A subtitle is usually composed of one or two lines (DÍAZ-CINTAS; REMAEL, 2014). Line breaks that split a sentence into two lines were eliminated so as to provide minimal context of the interpretation of parallel concordances.

included. As for the file's formatting, they should be saved in the character encoding that suits the software used: UTF-8 in the present investigation.

4.2.3 Alignment

Once the materials were digitised, proofread and edited, they need to be aligned so that the corresponding extracts in source and target texts containing a searched term can be automatically displayed. For that purpose, I resorted to the automatic aligner tool available at COPA-TRAD (Translational Parallel Corpus) web application (FERNANDES; SILVA, 2020). It maintained the segmentation levels established in the editing phase in the vast majority of cases. Most of the ineffective alignment of segments seemed to be related to a mismatch in content, phrasing or punctuation. The tool generates a *Microsoft*® *Excel* spreadsheet; I used this application to manually improve alignment. As COCA-TRAD auto-aligner seems to maintain the level of segmentation used in the stage of corpus editing, the lengthier paragraphs in the books made the reading of concordance lines an extra effort in the analysis. For such reason, the books aligned by COPA-TRAD were realigned by *Wordfast Anywhere* autoaligner¹⁰⁵, which automatically split paragraphs into sentences. Next, each strand of aligned source and target segments were saved into a separate plain text file (in UTF-8-character encoding) so as to be processed by a parallel concordancer.

4.3 CORPUS PROCESSING

Following the research objective to investigate patterns and instances of the FV in the source texts and investigate how and the extent to which they are translated, the stage of corpus processing consists of two main axes. The first one consists of carrying out the investigation of the FV in the source texts using different corpus-based techniques and external sources of linguistic information, including reference corpora and others. The translation procedures adopted are subsequently investigated via parallel corpus vis-à-vis their multimodal context when relevant.

The investigation of the FV in the source texts involved initially unassisted, 'manual' observation of the texts by reading the books and comics and watching the films. Additionally, during the corpus building stage (particularly the proofreading one), I had the opportunity to

¹⁰⁵ Available at <http://autoaligner.freetm.com>.

take a record of the coinages and other words that are not listed in the Microsoft® Word spellcheck database¹⁰⁶. This section explores the actual corpus-based techniques and the specific corpus tools that yielded satisfactory results¹⁰⁷.

4.3.1 Software for Extracting Data

Developed by Lawrence Antony, the series of application of the AntConc family are freeware, easy-to-use and do not demand much processing capacity or require internet connection. The AntConc 3.5.8 (ANTHONY, 2019) is equipped with several tools to analyse the source texts. Another tool in the family, AntPConc 1.2.1 (ANTHONY, 2017), is used to examine the parallel corpus. Even though I consider it not to be user-friendly since the parallel concordances are displayed in blocks of source and target lines placed on top of one another (see Figure 2 ahead), it is to my knowledge the only freeware off-line parallel corpus tool. Since the corpus under investigation is composed of materials in three media it is not fit for using user-friendly, free, robust parallel corpora such COPA-TRAD (FERNANDES; SILVA, 2020) because the documents in each media would belong in separate subcorpora. This way, each query would need to be carried out three times (in books, comics and subtitles), which would be a poor use of the potentials of the tool and an extra layer of the manipulation of the software that could risk to confuse or overload the researcher. In this sense, another benefit of using AntPConc is that the corpus can be examined as the composite whole it is meant to be.

In addition to the text-files that compose the parallel corpus, whose editing process I have just described, I kept the unformatted but machine-readable versions of the files so that I can automatically locate particular occurrences as they are in the multimodal context vis-à-vis the digitised versions of the hard copies. The books can be searched via a .PDF reader; I use *Foxit® Reader 8.2.1.6871*. The filmic context in which a particular searched term occurs in the subtitles can be readily accessed using the application *Subtitle Workshop 6.0e*¹⁰⁸. To this end,

¹⁰⁶ These two procedures – unassisted observation and spellchecking/proofreading - are further explained in the following section.

¹⁰⁷ In addition to the procedures and software discussed in more detail, some others did not provide revealing results. For example, I used TAALES 2.2 (available at www.linguisticanalysistools.org/taales.html) order to measure how (un)usual each combination of two or three words (2-grams or 3-grams) in the text were in contrast with the several reference corpus in the software's online database. Analysing the captions to the film *A New Hope*, preliminary tests revealed that nearly half of the 2-grams in the film were not included in any associated database, including apparently ordinary ones in English such as 'first victory' or 'is madness'. The results were, thus, not considered reliable for the purposes of the present research.

¹⁰⁸ Available at <https://sourceforge.net/projects/subtitle-workshop-classic/>

the .SRT files generated by *Sub Rip 1.56.1* and the digital files of the films are necessary. In the transcription of the verbal content of the comics, I kept the record of verbal content according to each page. In order to locate the multimodal context of a searched item, I resort the corresponding .DOC file, identify the page, and proceed to the related page in the digitised comic book.

The following section presents the techniques used to examine the occurrences of the FV in source texts and their translations.

4.3.2 Techniques for Extracting Data

4.3.2.1 Wordlist

This technique is a necessary starting point in any corpus analysis. It involves the process whereby by the corpus tool automatically identifies each of the discrete orthographic units separated by a space in the corpus, counts the overall amount of all units, but it also computes the range of word diversity. By way of illustration, the sentence ‘the Jedi knights were the guardians of peace and justice in the old Republic’ counts 14 words and 12 distinct words because the word ‘the’ occurs three times while the other words are not repeated. For sake of precision, these counts are normally referred to as tokens and types respectively; in the example sentence, there are 14 tokens in 12 types. In Corpus-based Translation Studies, these measures are applied to diverse types of corpora, such as reference, comparable, or parallel corpora and serve, for example, to investigate translation universals (i.e. common features that are typical of translated language and are independent of the language pair) (BAKER, 1993), or regularities of translation (ZANETTIN, 2014). In the investigation of particular translated texts or corpora, these measures are necessary for a series of analysis, including the overall statics of the corpus, which helps to explain overall tendencies. In addition to that, wordlists are also necessary for another technique, keyword analysis.

4.3.2.2 Keywords

By comparing the wordlists of two distinct corpora in the same language, a corpus tool can contrast the word counts in each list and reveal the disparity in the count of types. This technique is applied to reveal the most statistically relevant types in a study corpus depending

on the nature of the corpus from which the contrasting wordlist was generated. Traditionally this technique involves the contrast of a study corpus wordlist and the wordlist from reference corpus, that is, a large corpus created so as to not to be restricted to any language variety/sublanguage or text genre. The purpose of such analysis is to reveal which types in a study corpus are more frequent in the study corpus than in a reference corpus. The keywords generated are the types that occur in a study corpus are “unusually frequent in your corpus as compared to their frequency in the corpus you used as the reference.” (ZANETTIN, 2014, p. 143), which implies that those types are central to the topic of the corpus. In the present investigation, I use the wordlist from the Brown Corpus word frequency list¹⁰⁹. This technique is crucial for the analysis of the FV as it serves as a starting point for the identification of several lexico-grammatical items. This technique can also be used for term extraction. As Bowker and Pearson (2002) advise, “you can generate word frequency lists and keyword lists to help you identify single-word terms, and you can generate word clusters or use term formation patterns as search patterns in order to identify multiword terms” (p. 174). The keywords are then candidates for fictive items; they have their status verified by other research procedures described in the following section. They are also candidates for fictive items above word level, for which the technique collocates is employed.

4.3.2.3 *Collocates*

As Sinclair (1991) defines, collocates are “any word that occurs in the specified environment of a node” (p. 115), whereby the node is the searched term. The specified environment involves the words that occur in the vicinity of the node to the right and to the left. This view of collocates seems to be directly connected to the concordance technique (see below) which requires the direct intervention of the researcher for identifying them.

The purpose of this technique is to identify patterns that are formed (non-)sequentially in a corpus. Implicit in the formation of patterns is the idea that the co-occurrence between two words is not random, but the result of some level of attraction between the words. The identification of the non-random combination of two words can be carried out semi-automatically by a corpus tool. By considering the frequency of a given type in the universe of the number of tokens in a corpus, its usual occurrence in the vicinity of a given node cannot be

¹⁰⁹ Available at the AntConc website: <https://www.laurenceanthony.net/software/antconc/>

considered accidental. In other words, “collocativity can be operationalised in terms of *co-occurrence* frequencies and quantified by *mathematical association measures*” (EVERT, 2008, p. 1242). Among the existing association measures, I use the Log-Likelihood measure because, according to Xiao (2015), through it “text analysis can be done effectively with much smaller amounts of text than is necessary for measures which assume normal distributions”, in addition to producing “consistently better results in collocation extraction by including both common and rare lexical items as collocates” (p. 111). It is important to note that such statistically grounded identification of language patterns does not pinpoint all and only fictive terms in the SW imaginary universe. What the technique does is to retrieve candidates that need to be further examined using other techniques, such as consulting a reference corpus (a process described in the following section) and observing how the patterns behave in context, for which concordance analysis is convenient.

4.3.2.4 *Concordances*

Possibly “the most familiar corpus processing technique is that of concordancing” (KENNY, 2001, p. 44). As mentioned in the above subsection, the technique can be used to unveil collocates, but its purposes also involve simultaneously listing all occurrences of a searched term in their contexts of use, what helps to elucidate usage and meaning. “A concordance is a collection of the occurrences of a word-form, each in its own textual environment. In its simplest form, it is an index. Each word-form is indexed and a reference is given to the place of occurrence in a text. (SINCLAIR, 1991, p. 32). In modern-day corpus linguistics as assisted by computers, these occurrences are displayed in lines and the node is commonly placed in the middle of each concordance line (see Figure 4.1 below). They are often referred to as Key Word in Context (KWIC), in which case the ‘key word’ refers to the searched term or node. Although each word-form is individually indexed, variations of a given word can be simultaneously searched so as to allow for investigating what are the variations of a basic word-form and, whether and how each variation displays (dis)similar usage and meaning. This is carried out by using wildcards, i.e. conventionalised characters that a corpus tool uses in order to increment the queries that can be performed thus greatly expanding the possibilities of analysis. For example, in AntConc, adding the special character ‘*’ to the searched term, say *droid**, implies that the tool will search for the word *droid* + zero or more characters. Figure 4.1 shows the results of that search.

Figure 4.1 KWIC: *droid**

. The tracks go off in this direction. Look, sir. **Droids**. We stopped. Wake up. Wake up! We're doomed. the customs— - I have no need for a protocol **droid**. - Of course you haven't, sir. Not in an have been programmed— What I really need is a **droid** who understands the binary language of moisture v don't think so, sir. I'm only a **droid** and not very knowledgeable about such things. Not it. Your only concern is to prepare those new **droids** for tomorrow. In the morning, I want them on on those condensers. Yes, sir. I think those new **droids** are gonna work out fine. In fact, I was about me staying on another season. If these new **droids** work out, I want to apply to the academy efore the harvest? Sure. There's more than enough **droids**. Harvest is when I need you the most. It' going nowhere. I have to go finish cleaning those **droids**. Owen, he can't stay here forever. Most of R2 unit has always been a problem. These astro **droids** are getting quite out of hand. Even I can' minutes. Boy, am I gonna get it. That little **droid's** gonna cause me a lot of trouble. He , so he left early. - Did he take those new **droids** with him? - I think so. He better have those there'll be hell to pay. There's a **droid** on the scanner. Dead ahead. It might be our Luke, what brings you out this far? This little **droid**. I think he's searching for his former master, , but I've never seen such devotion in a **droid** before. He claims to be the property of an -Wan since, oh, before you were born. Then the **droid** does belong to you. I don't seem to . I don't seem to remember ever owning a **droid**. Very interesting. I think we better get indoors. know how to retrieve it. You must see this **droid** safely delivered to him on Alderaan. This is our

The concordances indicate that the possible variations of the search terms encompass *droid* and *droids*, and the context of use indicates similar meaning in both forms and that they follow regular English language conventions for singular and plural forms. Moreover, the term is only capitalised at the beginning of sentences. This is a simple use of a wildcard. More sophisticated ones, including their combination, is sometimes called for. In AntConc, wildcards are also eligible for the collocate technique.

The process aforementioned accounts for monolingual concordances. To investigate the translations, bilingual concordances more feasibly suit the task. They can be extracted employing a parallel corpus tool, to which end I resort to AntPConc as previously pointed out. A query performed at either end of the corpus – source or target – will simultaneously display both the KWIC of the searched term and the corresponding counterpart segment. For example, if the researcher runs a search from the source portion of the corpus, again *droid** in the figure below, the tool provides a traditional KWIC (delimited by the selected context size, i.e. the number of word-slots presented in each side of the node), along with the complete target-text segments to which each token in the KWIC is aligned. Along with the KWIC and the node (displayed in red), the selected corresponding line is highlighted, line 87 in Figure 4.2. In order to ascertain how *droid* is rendered, it is necessary to read through the complete line.

Figure 4. 2 Parallel Concordances: *droid**

Line	Source Text	Target Text
84	[BK-HJ] I turned to my droid.	[BK-HJ] I turned to my droid.
85	er such businesses throughout the galaxy, I gave some final instructions to my droid.	[BK-WJ] But Jessika was on droid duty that week.
86	[BK-WJ] But Jessika was on droid duty that week.	[BK-WJ] But Jessika was on droid duty that week.
87	nall custom ship, inbound from Denon, search for two humans, one Givin, one droid, highest priority, report sighting immediately to ISB, bounty offered for c	[BK-HJ] "I have provided the rendezvous coordinates to your outstanding droid."
88	[BK-HJ] "I have provided the rendezvous coordinates to your outstanding droid."	[BK-HJ] The protocol droid looked like he had recently enjoyed an oil bath and a shine, and he was a
89	[BK-HJ] The protocol droid looked like he had recently enjoyed an oil bath and a shine, and he was a	[BK-WJ] The protocol droid peered down at it, and Artoo whistled.
90	[BK-WJ] The protocol droid peered down at it, and Artoo whistled.	[BK-WJ] The protocol droid gave a startled hop as his photoreceptors lit up.
91	[BK-WJ] The protocol droid gave a startled hop as his photoreceptors lit up.	[AV - NH] I am well-versed in all the customs— I have no need for a protocol droid.
92	[AV - NH] I am well-versed in all the customs— I have no need for a protocol droid.	Reference
84	[BK-HJ] — Virei para o meu droide.	[BK-HJ] — Pensando no extenso catálogo oferecido pela Utheel Equipamentos em Rodia, assim como tantas outras empresas do tipo por toda a galáxia, dei algumas instruções finais para o meu droide.
85	[BK-HJ] — Pensando no extenso catálogo oferecido pela Utheel Equipamentos em Rodia, assim como tantas outras empresas do tipo por toda a galáxia, dei algumas instruções finais para o meu droide.	[BK-WJ] Mas Jessika estava cuidando dos droides naquela semana.
86	[BK-WJ] Mas Jessika estava cuidando dos droides naquela semana.	[BK-HJ] Perdemos o início da transmissão, então devo começar a ler pelo meio de uma frase: ...pequena nave particular, vinda de Denon, procurem por dois humanos, uma Givin, um droide, são da mais alta prioridade, reportar de imediato ao DSI, recompensa oferecida pela captura, não pela destruição.
87	[BK-HJ] Perdemos o início da transmissão, então devo começar a ler pelo meio de uma frase: ...pequena nave particular, vinda de Denon, procurem por dois humanos, uma Givin, um droide, são da mais alta prioridade, reportar de imediato ao DSI, recompensa oferecida pela captura, não pela destruição.	[BK-HJ] — Eu forneci as coordenadas do ponto de encontro ao seu excelente droide.
88	[BK-HJ] — Eu forneci as coordenadas do ponto de encontro ao seu excelente droide.	[BK-HJ] O droide protocolar parecia ter recentemente desfrutado de um banho de óleo e de um polimento, e estava quase eufórico em ver R2-D2.
89	[BK-HJ] O droide protocolar parecia ter recentemente desfrutado de um banho de óleo e de um polimento, e estava quase eufórico em ver R2-D2.	[BK-WJ] O droide de protocolo olhou para ela e R2 assobiou.
90	[BK-WJ] O droide de protocolo olhou para ela e R2 assobiou.	[BK-WJ] O droide de protocolo teve um sobressalto enquanto seus fotorreceptores se acendiam.
91	[BK-WJ] O droide de protocolo teve um sobressalto enquanto seus fotorreceptores se acendiam.	[AV - NH] Sou versado em várias áreas. — Não preciso de um androide protocolar.
92	[AV - NH] Sou versado em várias áreas. — Não preciso de um androide protocolar.	

In order words, the searched term will be instantly identified and displayed by the tool as the node, but, as source and target texts are aligned by segments, not by individual words (which is virtually impossible in the large majority of cases), what is displayed in parallel is the complete corresponding segment to which the source-text segment containing the nodes are aligned. It is then up for the researcher to locate the specific corresponding term within the parallel concordance. The same procedure can be carried out in the opposite direction, that is, running a search from the target portion of the corpus entails the same process.

In the following section, I turn to describe how these corpus techniques were employed and combined with other research procedures to investigate the FV in the source texts.

4.4 ANALYTICAL PROCEDURES TO INVESTIGATE FICTIVE VERNACULAR

The manifold manifestations of the FV usually take place as more or less systematic tampering with regular English language in different levels of linguistic analysis. In this section, I describe the steps taken to investigate the different categories of manifestations and each particular occurrence of fictive items, but I do not focus on discerning which procedures led to uncovering each particular category of FV because in general, there is no perfect match between search procedure and category as they overlap for a certain extent. An obvious exception to that is the identification of candidates that orthographically differ from any regular English language lexical item. They include items such as the full coinage *Wookiee*, which refers to a sentient species, or the compound *starfleet*, which refers to a fleet of spaceships. Such items were initially spotted during the editing and proofreading stage of corpus compilation¹¹⁰ in

¹¹⁰ See section 5.2.2

Microsoft® Word and subsequently checked in the online dictionary The Free Dictionary¹¹¹, which cross-references information from a series of sources¹¹² including traditional dictionaries of American English.

Spellcheck is not the first step taken to investigate the FV, only the first one to directly and (semi)automatically examine the specific micro-corpus of study. Prior to that, it was necessary to carry out unassisted observation of data by reading the books and comics and watching the films. This allowed for observing general, apparent manifestations of the FV, which needed to be further explored and having their statuses as fictive items verified through a series of procedures. Once some candidates were identified, two approaches were adopted: firstly, ascertaining that the candidates were in fact not ordinary English language patterns and that they fulfil the narrative function of worldbuilding¹¹³; secondly, adopting and/or adapting corpus-based analytical procedures that could uncover the items spotted manually through corpus analysis. This second approach was devised as a means to validate the analytical procedures, which may allow extrapolating the unassisted observation of data by identifying fictive items not spotted or listed previously. As a result, it was not only possible to pinpoint more tokens of the previously identified fictive items and to detect unnoticed types of fictive items that belong in the categories manually observed, but also to discover overlooked categories of FV.

The initial corpus-based analytical procedures attempted were adopted from the investigation of neighbouring phenomena, such as neologism and lexical creativity. According to Plag (2003), it is “among the hapax legomena that the greatest number of neologisms appear” (p. 55). As previously discussed, single occurrence types do not figure as neologisms in the corpus. Differently, a special kind of neologism, a neoseme, “is identifiable through the change in the word’s collocational environment” (RENOUF, 2013, p. 177). As follows, identifying fictive items that resemble neosemes is carried out via collocate analysis in the study corpus and check the output candidates by comparing them to resembling collocation patterns in a reference corpus, to which end I adopt the Contemporary Corpus of American English (COCA) (DAVIES, 2008-), and Google Ngram Viewer¹¹⁴, which does not offer the analysis of concordances but allow for using wildcards and tags. As for creativity, Vo and Carter (2010)

¹¹¹ Available at <http://www.thefreedictionary.com/>

¹¹² Refer to the webpage <http://www.thefreedictionary.com/sources.htm>

¹¹³ For more info, see Chapter 3

¹¹⁴ Available at <https://books.google.com/ngrams>

contend that “not all aspects of creativity involve newness or uniqueness” (304) in which case the repetition of patterns themselves is a source of creating language patterns that suit the communication imperatives of particular contexts of use. Additionally, the authors uphold that there are indeed language patterns that can be considered new (or unique), but they “can only acquire their statuses of being new and creative if a comparative background can be established for newness and creativity to be measured against” (VO; CARTER, 2010, p. 304). Again, Google Ngram Viewer and COCA are used as resources against which ‘creativity’ and ‘newness’ can be measured. This is carried out in the corpus via collocate analysis using as search terms the lexical items that are relevant to the imaginary world.

Another kind of analytical procedure entails the particular constituency of the imaginary world of SW as encoded in language. According to Stockwell (2000), the “presentation of new worlds involves new words, new syntactic structures, new semantic connections and new methods of understanding” (p. 113). Considering the narrative dimension of the FV, analysing language patterns start with the identification of keywords as they comprise the most representative words for the distinctive nature of the storyworld as instantiated in the selected texts that compose the corpus. The keywords themselves are tested for fictive items that resemble neosemes or lexical creativity. Following that stage, they are: (i) investigated for patterning via collocate analysis; (ii) checked for variation in the word-form via wildcards in KWIC, (such as exemplified with *droid** in the previous section). If variations in word-form are found, these are tested for collocates, and the process starts a new cycle. Regardless of being identified as candidates for fictive items, all keywords undergo collocate analysis. This procedure helps to identify several language patterns, including neosemes and multi-word expressions. Also considering the narrative dimension of the object of study, in addition to the keywords themselves, the same procedure just described is applied to character’s names, coinages, and lexical items semantically related to the keywords (for example, the keyword *planet* and *star* lead to searching for celestial bodies and related words such as moon, sun, satellite, orbit, asteroid).

Once a fictive item is identified, it can be classified in levels of linguistic analysis as the categories of Fictive Vernacular and be examined in the parallel corpus.

4.5 CATEGORIES OF ANALYSIS

Following the objective to shed light on how the FV is translated in the SWTN in Brazil, this section accounts for the aspects that are taken into consideration for describing translation practices, explaining patterns in translation practices, and ultimately unveiling general tendencies in these practices. The final objective is to elucidate how the translations of the SWTN in Brazil affect and contribute to the construction of the imaginary world of SW. To that end, the analysis involves categorising the translation decisions via a definite set of strategies that can be used to correlate translation practices against the backdrop of research variables. These variables involve the systemic differences in the language pair, and the multimodal environment, which influence the translation of the FV in two ways: it offers non-verbal means to contribute to the construction of the imaginary world, and it entails technical aspects to translate.

4.5.1 Translation Procedures

The procedures herein used as categories of analysis are inspired mainly in Newmark's (1988) work (particularly in the set of procedures to translate neologisms) and supplemented with proposals by Aubert (1998), Chesterman (2016), Fernandes (2013) and, Vinay and Darbelnet (1995). Even though the following set of procedures is not specifically media-related, which would be suitable for the analysis of translation practices in comics and subtitles (such as the ones expounded by Kaindl (2000) and Delabastita (1989) respectively), the procedures herein adopted concentrate on the verbal dimension, the common ground across the three media. As a category of analysis, the translation procedures contribute to drawing an overview of the data, pinpointing general tendencies in translational behaviour, which can then be scrutinised as to the multimodal influence to such tendencies.

Differently from Newmark (1998) whose perspective is that of suggesting (supposedly) proper translation practices, following a descriptive approach to translation implies eschewing from an evaluative stance. With the same spirit, in establishing a circumscribed set of translation procedures, by no means I wish to imply that translators deliberately resorted to the following or any set of translation procedures, despite Chesterman's (2016) remark that translation strategies are "at least potentially conscious" (p. 88). The procedures discussed in this section rather function as analytical tools that were assembled to suit the particular objectives of the present research. After consulting the literature on translation procedures and attempting to apply to data one specific set of procedures described

by one author, it became clear that no particular proposition would suit the full range of cases observed in the corpus. The adoption (and adjustment) of the particular procedures here used as categories of analysis is a result of iteratively examining the data and consulting the available literature concerning the issue within Translation Studies.

4.5.1.1 Copy

Procedures concerning the copying of elements for source text has alternatively been called borrowing (VINAY; DARBELNET, 1995), loan (AUBERT, 1998; CHESTERMAN, 2016) and, transference (NEWMARK, 1988). For sake of clarity and to avoid further implications that each term might convey by their pervasiveness in translation studies as well as lack of a clear-cut distinction, I use the term copy to refer to translation operations whereby fictive items are “reproduced in the translated text exactly as they appear in the source text without suffering any sort of orthographic adjustment” (FERNANDES, 2013), see Table 4.3 for examples of *copy*.

Table 4. 3 Examples of Copy

Source Item	Target Item
bantha	bantha
caf	caf
speeder	speeder

4.5.1.2 Calque

Aubert (1998) draws on Vinay and Darbelnet’s (1995) concept of calque. He defines a calque as “[a] word or expression borrowed from the source language but which (i) has undergone certain graphical and/or morphological adaptations to the conventions of the target language, and (ii) is not found recorded in recent major dictionaries of the target language” (AUBERT, 1998, p. 136). In Table 4.4, in the rendition of the neoseme *slice* (v), the suffix *-ar* is added to form an item that can be interpreted as a verb in the target language.

Table 4. 4 Examples of Calque

Source Item	Target Item
droid	droide
slice (verb)	slicear
slicing	sliceando

4.5.1.3 *Literal Translation*

Newmark (1988) considers that this is “the most basic translation procedure” (p. 70), but one that can only be implemented given a series of conditionings, i.e. “if the SL and TL meaning correspond”; “the referent and the pragmatic effect are equivalent”; “the meaning of the SL unit is not affected by its context in such a way that the meaning of the TL unit does not correspond to it” (p. 70). In a similar vein, though from a descriptive stance, Aubert considers that literal transition as synonymous of word-for-word translation. A given source-target segment is considered literal translation if the following criteria are met: “(i) the same number of words, in (ii) same syntactical order; employing (iii) the ‘same’ word-class and (iv) the lexical choices can be contextually described as interlinguistic synonyms” (AUBERT, 1998, p. 136). From a less restrictive stance, Chesterman (2016) defines this procedure as “maximally close to the SL form, but nevertheless grammatical” (p. 91). Rather loosely, I consider literal translation as those cases in which source text and renditions are ‘semantic and pragmatic equivalents’ or ‘interlinguistic synonyms’ and the target texts preserve and/or mimics (non)fictive grammar and lexis (see Table 4.5).

Table 4. 5 Examples of Literal Translation

Source Item	Target Item
particle shield generator	gerador de escudos de partículas
a sight for malfunctioning optics	ótima visão para essas lentes defeituosas
whistled an objection	assobiou uma objeção

4.5.1.4 *Transposition*

This procedure comprises “any change of word-class, e.g. from noun to verb, adjective to adverb. Normally, this strategy obviously involves structural changes as well” (CHESTERMAN, 2016, p. 93). As represented in Table 4.6, most cases consist of transposing verbs into nouns.

Table 4. 6 Examples of Transposition

Source Item	Target Item
-------------	-------------

The stars streaked past like raindrops on a window as Artoo jumped (v) on schedule.	As estrelas passaram como pingos de chuva contra uma janela assim que R2 realizou o salto (n) , dentro do prazo.
They stunned (v) the bodies (...)	Eles deram tiros de atordoamento (n) nos corpos.
the Force-using (adj.) Jedi Knights and their ways.	os cavaleiros de jedi e suas habilidades com a Força (noun-phrase)

4.5.1.5 Recreation

This type of procedure involves renditions that (usually) use the core of a fictive item in meaning or formulation and supplement it with target language resources. In Fernandes' (2013) definition (concerning the translation of proper names), it “consists of recreating an invented name in the SL text into the TL text, thus trying to reproduce similar effects of this newly-created referent in another cultural setting” (p. 149). In some cases, recreation also entails making the reference clearer (see Table 4.7).

Table 4. 7 Examples of Recreation

Source Item	Target Item
jump into hyperspace	entrar no hiperespaço
training remotes	esferas de treinamento
Duros (species)	durosianos

4.5.1.6 Normalisation

Categorising a particular case as normalization requires two conditions: (i) rendition of fictive items that cannot be directly attributed to its source text counterpart as a result of any of the other procedures; (ii) the adoption of renditions commonly applied to similar objects and aspects within the imaginary world, or which bears some degree of resemblance, as a (near) synonym. Normalisation more or less marginally resembles Newmark's (1988) ‘recognised translation applied’ to neologisms, and Fernandes' (2013) ‘conventionality’ applied to proper names. The recognised translation involves the use of the “the official or the generally accepted translation of any institutional term”. (NEWMARK, 1988, p. 89). Conventionality “occurs when a TL name is conventionally accepted as the translation of a particular SL name. It is commonly used with names of historical/literary figures and geographical locations” (FERNANDES, 2013, p. 152). Both terms refer to the habitual rendition of a given name or

neologism as standardised within a social-cultural context. In the case of the translation of Fictive Vernacular, the basis for ascertaining any degree of standardization is restricted to the limits of previous translation practices, and hardly by using a particular fictive item in the target language, that is, outside SW publications. This procedure is probably carried out as a means to overcome challenges related to the language system differences or the translation technicalities (discussed in chapter 2). It could also be a means to minimise the diversity of related items, which could confuse the audience. Additionally, there could be identified no cases in which normalised and recreated renditions display similar fictive item in the target texts. If there were, it would hardly be possible to tell which occurrences are cases of recreations and which of normalization without consulting the translators or by tracing it back to publication period. Similarly, there can be cases of normalisation that are here treated as recreation because the restrictive nature of the corpus does not allow for finding possible prior occurrences of that nature (see Table 4.8).

Table 4. 8 Examples of Normalisation

Source Item	Target Item
hyperspace lanes	rotas de hiperespaço (a common rendition of <i>hyperspace route</i>)
blaster	pistola laser (a common rendition of <i>laser pistol</i>)
starfighter	nave (a common rendition of <i>ship</i>)

4.5.1.7 Neutralisation

This procedure consists of translating a source text fictive item by a target language correspondent without the fictive attribute. This is close to Newmark's (1988) functional equivalent. As he puts it, "[t]his common procedure, applied to cultural words, requires the use of a culture-free word, sometimes with a new specific term; it, therefore, *neutralizes* or *generalizes* the SL word" (p. 83, my emphasis). In the case at hand, "cultural words" is similar to fictive items as they bear the imaginary dimension of the SW universe, and "culture-free" refers to traditional uses of the target language (see Table 4.9).

Table 4. 9 Examples of Neutralisation

Source Item	Target Item
blaster	pistola

homeworld	terra natal
Stang!	Droga!

4.5.1.8 Omission

Occasionally, fictive items are also omitted from the target text. As Aubert (1998) explains, it “occurs whenever a given text segment of the Source Text **and** the information it contained cannot be traced on the Target Text” (p.135, original emphasis). This definition emphasizes the role of the investigator in identifying the correspondent target counterpart; pinpointing ‘negative evidence’ is a tricky business (see Table 4.10).

Table 4. 10 Examples of Omission

Source Item	Target Item
Behind the <u>Devaronian girl</u> he could see Threepio and Artoo staring down at him in concern.	Atrás da <u>garota</u> ele avistou 3PO e R2, que o encaravam preocupados.
One of <u>Moff Balfour's</u> Star Destroyers showed up immediately	Um dos destróieres estelares de <u>Balfour</u> apareceu de imediato
<u>'Three standard hours</u> , eleven minutes, and forty-three seconds,' Threepio said.	— <u>Três horas</u> , onze minutos e quarenta e três segundos — disse 3PO.

One last procedure Newmark (1988) includes in his list is called couplets. As he explains, “[c]ouplets, triplets, quadruplets combine two, three or four of the above-mentioned procedures respectively for dealing with a single problem. They are particularly common for cultural words, if transference is combined with a functional or a cultural equivalent” (NEWMARK, 1988, p. 91). The cases in which more than one procedure are simultaneously adopted, I retain the terms of each procedure because the term couplet is not descriptive enough, leaving out informative nuances of translational behaviour.

4.5.2 Levels of Linguistic Analysis: Categories of Fictive Vernacular

This section briefly compiles the categories of fictive items in the levels of morphology, semantics and pragmatics (discussed in chapter 3) more systematically as a means to facilitate analysis and reading. The cases concerning the level of sociolinguistics are not a separate

category because there are few occurrences and because these overlap with other categories. Similarly, to the translation procedure of couplets, there are also fictive items that belong in more than one category. Table 4.11 provides an overview of the categories belonging in each level of linguistic analysis, followed by a brief definition and examples.

Table 4. 11 Categories of Fictive Vernacular

Level of Linguist Analysis	Category	Definition	Example
Morphology	Suffixation	“involves adding verbal, nominal, adjectival and adverbial affixes: prefixes, infixes and suffixes” (PLAG, 2003)	Aqualish; Corellian; Coruscanti; blaster; speeder
	Clipping	shortening of a word	caf; comm; droid
	Compounding	single lexical items composed by two or more free morphemes	lightsaber; holo-chess; particle shield generators
	Coinage	fictive items created “without basing it on some pre-existing word or part of a word” (MINKOVA; STOCKWELL, 2009, p. 12)	Wookiee; bantha; padawan
Semantics	Neosemy	meaning-shift; items whose meanings differ from those of the reference world	Force; credit; motivator
	Collocation	words that tend occur together in ways that are a particular or meaningful to imaginary world	earn credits; standard year; reach out to the Force
	Multi-word Expressions	strings that can be considered non-compositional and/or simulate reference language expressions	a sight for malfunctioning optics; Thank the stars
Pragmatics	Reported Speech and	verbs used to report the speech of character who do not speak a	tweet (that); chirp (a question) ; whistle (an objection)

Communication	human language in the imaginary	
Verbs	world	
Speech Act	“utterances [that] are not mere meaning-bearers, but rather in a very real sense do things, that is, perform actions”, which “have real-world consequences just like non-verbal actions” (LEVINSON, 2016, p. 199)	<p><i>A.</i> can you math something math math for me with something math?</p> <p><i>B.</i> Uh, let me see. That would be ... three?</p> <p><i>A.</i> Excellent</p>
politeness:	Use of offensive or socially	fur-brained;
insult, expletive	proscribed language	oversize screwdriver;
interjection		Ah, poodoo

5 LANDING ON A (NOT SO) FAMILIAR SYSTEM: STAR WARS TRANSMEDIA NARRATIVE IN BRAZIL AS A TRANSLATION POLYSYSTEM

A transmedia story is designed to circulate in bits and pieces of self-contained narrative units (JENKINS, 2006a). Notwithstanding, this circulation is not without its limitations. If on the one hand, the media variety ensures multiple meaning-making elements, on the other, the verbal language that often figures as a central meaning-making element might hinder the circulation of the transmedia story in areas where the production language is not spoken. In addition to textual and marketing strategies the media industries use to create a transmedia story, inter-linguistic translation – between two verbal languages (JAKOBSON, 1959) – might also be a key component in its circulations, thus having the potential to form distinguished, or even unique, composite narratives in their target contexts.

In the present chapter, I look into the context of production and reception in which the SWTN is being set up in Brazil as a transmedia narrative, and the strategies that the media industry uses to do so. Given the vastness of a narrative composed of multiple texts produced by both media industry and audience (whose textual productions and sharing habits are an even greater challenge to map and to examine), I concentrate on the former as a necessary first step to shed light on the status and nature of the SWTN in Brazil as broadly as the amplitude and complexity of the phenomenon demands. This macro systemic analysis is necessary to inform the posterior microanalysis at linguistic level.

The object of this investigation is viewed as a multi-layered translational phenomenon in which the multiplicity of texts and the interconnection (even if narrative) between them forms a (poly)system in terms Even-Zohar's (1990; 2005). The narrative interconnection in each instantiation of the storyworld along with the relative importance attributed to them in the composition of this storyworld turns the narrative into a hierarchical system, whose mechanism, I claim, bears similarities to a translated literary polysystem, as defined by Even-Zohar. The Polysystem Theory enables the analyst to identify the interrelation between the texts and their ascribed function and status within the (poly)system from a translational perspective.

From a perspective of Convergence Culture¹¹⁵, as audience and media industry struggle for control over the storyworld, the status of a given narrative piece and the relationship established between several pieces can be a way to seize control over the narrative world and

¹¹⁵ For more information, see section 2.1.

undermine audience hold of a transmedia narrative. For those purposes, I have catalogued the strictly narrative official publications of SW in Brazil¹¹⁶ in order to conduct a diachronic analysis based on the frequency, time, media and agents (publishing houses and translators). For simplicity's sake, the steps taken for data collection and analysis are presented whenever deemed convenient.

To my knowledge, the SWTN in Brazil is, as far as the analysis goes, a phenomenon triggered and shaped by translation. In this transmedia storytelling context, I stress that I refer to the translations of the narrative materials officially published in Brazil by the media industry in opposition to those produced (or translated) and shared by media audience.

5.1 THE STAR WARS TRANSMEDIA POLYSYSTEM IN BRAZIL

The first step SW has taken into Brazilian territory dates back to 1978¹¹⁷; with a homonymous novel¹¹⁸ also being released¹¹⁹. The milestones for a transmedia story were set since its inception. Several films, books, comics and games later, the franchise, along with its IP-holder Lucasfilm Ltd., has been purchased by Walt Disney Company (BBC.COM, 2012). This event has dramatically changed the SWTN worldwide, and particularly in Brazil, both by the sheer increase in publications and by the ranging status these publications have established. As officially announced, "[n]ow, with an exciting future filled with new cinematic instalments of *Star Wars*, all aspects of *Star Wars* storytelling moving forward will be connected" (STARWARS.COM, 2014). One of Disney's initial measures was to officialise a connectedness between a manifold of instantiations of the transmedia story by linking all its aspects. Actually, the various instalments that add up to a transmedia story had always been linked to a fair share of corresponding aspects. What Disney has carried out was to point out the ones that compose the canon of the transmedia narrative.

The connection between discrete texts via their convergent aspects creates a multilayered *system*, a topic which has been pointed out in the field of Translation Studies by the Polysystem Theory. According to Even-Zohar, (1990), a system can be defined as the "[n]etwork of relations which can be hypothesized for an aggregate of factors assumed to be

¹¹⁶ The full list of catalogued publications is provided in appendices 1.1 to 1.4

¹¹⁷ *Star Wars: Episode IV - A New Hope*, directed by George Lucas

¹¹⁸ 1976, Record Publishing House, translation by Ronaldo Sérgio de Biasi.

¹¹⁹ The only piece of information related to year of publication is 1976, when the book was published in the USA.

involved with a *sociocultural activity*, and consequently that activity itself observed via that network” (p. 85). To put it simply, I can say that a system can be identified initially by observing relations in factors that compose a sociocultural activity. The recognition of the sociocultural activity as a system, however, finds roots in a hypothesised network of relations. That is to say that the connection between the aggregate of factors is only hypothetical, as it lies in the very observation of the system. Hermans (1999) criticizes the notion of ‘system’ [by] its lack of ontological status: “systems exist only in system theory” (p. 103). Systems come about by the decision to view sociocultural activity as systems. That is carried out as a means to have insight into the internal structure, evolution, and relations with other sociocultural activities.

Even if sharing basic distinctive features of a system according to Even-Zohar’s (1990) definitions, the SWTN differs in that the network of relations is not hypothesized. Storyworld relations that exist as a result of transfictional operations of expansion, modification, and adaptation, for example. They are not hypothetical because factors such as the static and dynamic components are textually self-evident in transmedia texts. In other words, there is no dispute in establishing that a certain character in a comic book is the same portrayed in a sequel to comic book or film – the unitary ontology is undisputed. In the present chapter, the investigated system pre-exists observation and hypothesizing. It has been ‘created’ as a unitary network of related factors in dispersed textual instances composed in diverse media and texts. Our efforts are to shed light on the systemic workings of the SWTN in Brazil, which I can more appropriately call a Translation Polysystem.

Even-Zohar’s (2005) uses the term *polysystem*, instead of merely system, to stress the conceptual distinction from the structuralist view of the system. According to him, the term system – which derives from Saussurean tradition in linguistics – implies a rather static and ahistorical notion; so all change and variation are considered extra-systemic. His purpose to adopt the term polysystem is “to make explicit the conception of a system as dynamic and heterogeneous in opposition to the synchronistic approach” (p. 3). Be that as it may, a storyworld demands internal coherence as a way of being regarded as a world, and the unfolding of the events in the story implies that a storyworld needs to be as dynamic as a polysystem. When it comes to transmedia storytelling, the polysystem theory diachronic vein allows for the observation of how the multiple media convey the storyworld across time.

To observe the SWTN workings in Brazil, I mapped¹²⁰ the franchise's publications¹²¹ from its beginning to 2016. Initially, I could observe that the publications, with exceptions, are translations. Only games are officially released in Brazil without any translation support. Game-specific affordances allow for games to tell the story and to generate engagement from the audience in a particular manner. Mäyrä (2008) explains that in addition to meaning-making by the decoding of messages (semiosis), such as listening to music or watching a film, games require meaning-making through playful action (ludosis). The player's previous knowledge added to their contact with the internal rules of a game creates a venue of experiences in which the player makes meaning by acting within the game. Even if the player is unable to make sense of the verbal content in the game, ludosis guarantees a certain degree of success which makes sense out of a game. In any case, the fact that part of the games catalogued has some translation support indicates that the media industry is aware of the appeal translated games have to game users. Additionally, offering the possibility for players to decode the messages conveyed in the game by verbal language is important for narrative purposes because this way the game is more explicitly integrated into the whole of the transmedia story. For this reason, I include in the catalogue only the localized games.

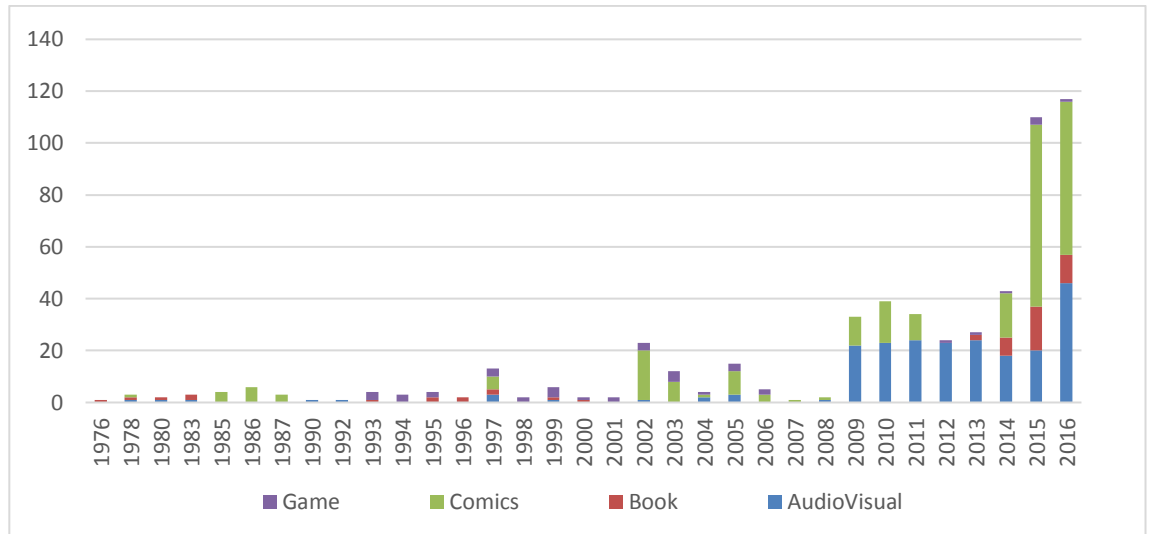
As data reveals, the SWTN in Brazil is not simply a polysystem but essentially a translation polysystem. Another exception to non-translated material in the SWTN in Brazil is a collection of six comic books originally produced by a Brazilian studio¹²². The SWTN in Brazil in the study comprises only materials in Brazilian Portuguese. Chart 5.1 provides an overall insight into this particular polysystem.

Chart 5. 1 SW Publications in Brazil: *Year vs. Media*

¹²⁰ To that end, I search online for publications at: multimedia retailers (Saraiva; Livraria Cultura); social cataloguing website (Scoob, Guia de Quadrinhos), second hand products shops (Estante Virtual; Mercado livre), official websites of the publishers and distributors (e.g. Aleph, Panini, Brasoft); fan web pages (Universo Star Wars); library (Biblioteca Nacional). I have also consulted fan clubs (with no compliance).

¹²¹ As part of the polysystem under investigation, I catalogued the materials originally published in Brazil, leaving out those published elsewhere and offered for sale by Brazilian retailers. Additionally, I purposefully ignored a crucial part of the textual productions for a fully-fledged transmedia story: fan-generated content. As stated previously, it is my purpose to investigate content produced by the media industry.

¹²² E.g. *Coelhada nas Estrelas: "Eparodia II – O Sotaque dos Clones"* (Clássicos do Cinema #54); 2016; Panini Publishing; script by Flávio Teixeira de Jesus. The other issues were published by Panini in 2007, 2008, 2010 and 2015; and by Globo Publishing House in 1997.



As pointed out previously, SW in Brazil has been born a transmedia story. The first publication is a novelization that anticipates its filmic counterpart, released more than one year later. Publications of comics and books were initially related to the films by the transfictional operation of adaptation, in Ryan’s (2013) terms; this happened between 1976 and 1983. Even though adaptations “make distinctive contributions” (Jenkins, 2006a, p. 293) to the transmedia story, they do so on the grounds of their different affordances. It is only in 1985 that the SWTN in Brazil gains the first publication that adds fresh insight into storyworld by telling a story with new static and dynamic elements. *Star Wars* (1977) issue 49¹²³ is published as part of *O Incrível Hulk*¹²⁴ (The Incredible Hulk) comic book series, which share the license with SW comics, Marvel. For the following years, SW comics continued being published at Hulk comic books, by Abril Publishing House. In Polysystem Theory the radical poly- is also used to refer to the plurality of circumspect subsystems that altogether form a composite whole. In a similar vein, Even-Zohar (2005) considers that a polysystem is “a multiple system, a system of various systems which intersect with each other and partially overlap, using concurrently different options, yet functioning as one structured whole, whose members are interdependent” (p. 3). The systems within the SWTN in Brazil overlap with each other in intra-relations but also relates to adjacent systems by inter-relations. That is to say, the comics that relate to other media and texts as part of the SWTN system also establish connections with the (Brazilian) (translated) comics systems. The publication of *Star Wars* comics as part of another series is a sign of

¹²³ Script by Mike W. Barr

¹²⁴ *O Incrível Hulk* #29, 1985, Abril Publishing House, translation by João Paulo L B Martins.

polysystem interrelatedness and as such is very revealing of the status that SW (as comics) enjoy in Brazil during this period.

The publication of the first comic books introduced a period of no or little media diversity in the SWTN polysystem in Brazil that lasted until 1996. Followed by stand-alone, peripheral¹²⁵ films in 1990 and 1992, the first games to enter the Polysystem in 1993. Their delay might have been a result of *Lei de Reserva de Mercado* (Market Reserve Law), which affected the game scenario in Brazil by making it illegal to import electronic equipment into the country from 1984 to 1992 (MIRANDA, 2013). The majority of the games released from 1993 to 1994 expands the storyworld by filling the narrative vacuums left by the diegetic span between other instalments; that is what Scolari (2009) calls interstitial stories. Publications of two transmedial expansion books in 1996 close the period of meagre, yearly diversity in the polysystem investigated.

According to Even Zohar (2005), the perception of a polysystem as a dynamic entity does not stand in opposition to the a-historical structuralist perspective. As he puts it, “a system consists of both synchrony and diachrony [...] each of these separately is obviously also a system” (p. 2). From a more synchronic stance, the individual years between 1985 to 1996 can hardly offer publications that add up to a transmedia story according to some media industry parameters. Scolari (2013) reveals that according to the Producers Guild of America, there should be a minimum of three media for a franchise to be considered a transmedia project. Even if from a diachronic Polysystem theory stance, media variety, within a given period, meets the criterion by considering each year separately. It seems reasonable to suppose that, as a business model, the SWTN in Brazil was not operationalized as a transmedia project. The scant publications might be detrimental to the sense of narrative continuity (or overlap) that transmedia storytelling is supposed to devise.

A breakthrough happens when media variety along with an overall quantity of releases rises sharply in 1997. In this year, remasters of the three main feature films are relaunched worldwide. In Brazil, they gain new translations in dubbed and subtitled versions. In the same vein, there is also the publication of a series of debuts: the first material originally written in Brazilian Portuguese¹²⁶; the first independent comic book publications to expand the

¹²⁵ Scolari (2009) defines it as “more or less distant satellites of the macrostory. (...) These texts have a weak relationship to the macrostory”. (p. 598)

¹²⁶ *Coelhada nas Estrelas* (Gibizão da Turma da Mônica #8), 1997, Globo Publishing House, Authors Maurício de Souza et al.

storyworld¹²⁷; and the first fully localised¹²⁸ game¹²⁹. After 1997, the comparable quantity of media variety, though in a lesser degree, had only happened in 1978 and is reprised in 1999. The overall quantity of releases and media variety rises to a higher degree in 2002 and 2005. During these years, publications ranged from game, book and comic adaptations of the films being released then or that had been released before (such as the game adaptation and novelization of *Star Wars – Episode I: The Phantom Menace*, 1999; the manga adaptations of all feature films previously released, in 2002). Differently, in 2005 and 2009 transmedia operations of expansion prevailed, such as the comics published by Ediouro (in 2005) and On Line (in 2009). Both comic series published stories that introduce new static components (such as the peripheral character Aura Sing¹³⁰). They show others from a new perspective (a hero's love affair in *Union*¹³¹ series) or introduce a whole new phase of diegetic history (with events involving the decedents of characters depicted in the first released instalment¹³²).

A trait all these years share is the release of materials by George Lucas (the originator¹³³ and back then proprietor of the company that holds SW intellectual property). Lucas considered these materials to be at first and second levels of the storyworld Canon (out of 5 levels). They are the feature films, Episodes I to VI¹³⁴ (first level), and *The Clone Wars* animated film¹³⁵ and television series¹³⁶ (second level) (WOLF, 2012). This common trait suggests that Canonic materials work as gravity wheels that attract other publications. More revealing about the years elicited is the fact that, initially, publications that came out as a result of the attraction exercised by Canonic materials tended to be transmedial. According to Jenkins

¹²⁷ Guerra nas Estrelas - *Star Wars: Império do Mal*, 1997, Abril Publishing House

¹²⁸ Schäler (2010) defines localisation as “the linguistic and cultural adaptation of digital content to the requirements and the *locale* of a foreign market; it includes the provision of services and technologies for the management of multilingualism across the *digital* global information flow. Thus, localization activities include translation (of digital material as diverse as user assistance, websites and videogames) and a wide range of additional activities” (p. 209, original emphasis). Instead of ‘digital content’, Declercq (2012) refers to the object of localisation as “product”; the process results in an end-product to be “used and sold” (DECLERCQ, 2012, online). Despite the digital nature of the games themselves, localisation types range from fully localising them, to partial localisation (including subtitling and software), to localising only the non-digital handbook.

¹²⁹ Guerra nas Estrelas - *Jedi Knight: Dark Forces II*; distributed and translated by Brasoft

¹³⁰ *Star Wars: The Bounty Hunters - Aurra Sing* (1999); script by Timothy Truman

¹³¹ *Star Wars: Union* (1999); script by Michael A. Stackpole

¹³² *Star Wars: Legacy* (2006); script by John Ostrander

¹³³ Wolf (2014) defines it as the “person who conceives of a world, the originator, is usually also the author and responsible for the first work or works appearing in the world” (p. 273)

¹³⁴ *Star Wars Episodes: I -The Phantom Menace*, 1999 (directed by George Lucas); II - *Attack of the Clones*, 2002 (directed by George Lucas); III - *Revenge of the Sith*, 2005 (directed by George Lucas); IV - *A New Hope*, 1977 (directed by George Lucas); V - *The Empire Strikes Back*, 1980 (directed by Irvin Kershner); VI - *Return of the Jedi*, 1983 (directed by Richard Marquand)

¹³⁵ 2008, directed by Dave Filoni.

¹³⁶ 2009 – 2020, several directors

(2006a), Canon is “[t]he group of texts that the fan community accepts as legitimately part of the media franchise and thus ‘binding’ on their speculations and elaborations” (p. 281). In the case of SW, fans, in general, take Lucas’s announcement as a legitimate to the status each published material enjoy. The different degrees of canonicity give room for fans to accommodate their speculations and expectations for what counts as “real”. In this sense, fans participate in the interpretative task of organising what counts as real according to their inspirations but based on the levels of canonicity Lucas had established. Given that, as discussed previously, coherence is key for canonicity, some degree allows for a somewhat freer interpretative decision as to what stands as Canon.

Differently from Jenkins’ (2006a) concept of Canon that highlights the role fans play, in Polysystem Theory the term refers to the “promotion of concurrent repertoires as the accepted normative standards for a certain polysystem (...) it is the group which governs the polysystem that ultimately determines the canonicity of a certain repertoire” (EVEN-ZOHAR, 2005, p. 8). From a transmedia perspective, the repertoire has dimensions such as narrative (i.e. static and dynamic components), media-related (i.e. uses of particular media) and business-related (i.e. the agents involved). The polysystem investigated diverges from the ones Even-Zohar envisaged in the sense that it is not exactly a sociocultural system (even though it has a sociocultural facet to which I draw attention ahead). A transmedia story is the result of the intellectual work of an individual or group and is protected by intellectual property legislation. As follows, the group which governs the polysystem is the proprietor of Lucasfilm Ltd.

The SWTN reaches a new threshold in 2015. The release of a feature film, namely, *Star Wars – Episode VII: The Force Awakens*, once again takes place but it is hardly the sole reason for such a sharp increase in publications. In 2012, Disney purchases Lucasfilm from George Lucas and becomes the owner of SW (BBC.COM, 2012). The first publications under Disney rule come out in 2014, when publications are as numerous as in 2009, but displaying more media diversity. In the following year, the business model currently in vogue is implemented in the polysystem, or as Disney has announced: “the legendary Star Wars Expanded Universe turns a new page” (STARWARS.COM, 2014). The *Expanded Universe* (henceforth EU) used to be part of lower levels in Lucas’ canon. Along with the feature films and Clone Wars series, the EU developed the storyworld through novels, short stories, video games and comics by more than 120 authors (TAYLOR, 2015). Its expansion surpassed the narrative continuity of the films, telling events several diegetic centuries after the films. Having announced the release of new feature films, Disney needed to “give maximum creative freedom

to the filmmakers and also preserve an element of surprise and discovery for the audience” (STARWARS.COM, 2014). As a result, the erstwhile EU came to be branded *Legends* – signalled by a banner at the covers of books and comics – as opposed to the more-than-ever official new *Canon*.

This new narrative policy has been implemented in Brazil as an unparalleled outburst of translations, released mainly in three ways: (i) materials having Disney as IP-holder; (ii) retranslations¹³⁷ of materials previously released in Brazil; and (iii) former EU titles translated into Brazilian Portuguese for the first time after Disney. To begin with, the materials produced in the source language already under Disney tutelage comprises of materials that introduce new characters and events such as the animated series *Star Wars Rebels*¹³⁸; events and characters in the series have interstitial expansions in novel¹³⁹ and comic¹⁴⁰. There is the introduction of new characters in the feature film *Star Wars Episode VII: The Force Awakens*¹⁴¹. More interestingly, the film is the last released instalment to expand the timeline of events in the transmedia narrative as a whole. In other words, this film is the last development in SW diegetic history. Part of the volume of publications in this period is a result of the ones labelled *Journey to Star Wars: The Force Awakens*. They are interstitial extensions that were meant to pave the way for the feature film by introducing new characters or by connecting the events (e.g. *Star Wars: Aftermath*¹⁴²) in this feature film to previous instalments the public can relate. This fact seems to reinforce a tendency previously observed: feature films function as gravity wells that attract other publications. This time, however, the tendency is boosted by a commercial strategy that highlights some of the publications. Therefore, the materials then published ranged between regular canon, of which the ones labelled *Journey to Star Wars: The Force Awakens* is a part, to the ones branded *Legends*. Most non-canon books were adaptations of audiovisual materials (such as retellings of feature films Episode, IV, V and VI¹⁴³). In addition to the interstitial expansion *Star Wars: Legends*¹⁴⁴ comic book series, a comic book adaptation of a feature film

¹³⁷ I use the term to refer to titles that gained new translations in Disney era.

¹³⁸ 2014 – 2018, several directors

¹³⁹ *Star Wars: A New Dawn*, 2014, by John Jackson Miller;

¹⁴⁰ *The Last Padawan* comic series, published as part of the *Star Wars* (2015) comics by Panini in 2015.

¹⁴¹ 2015, directed by J.J. Abrams

¹⁴² 2015, written by Chuck Wendig

¹⁴³ IV - *The Princess, The Scoundrel and The Farmboy* (2015) written by Alexandre Bracken / V - *So You Want to Be a Jedi* (2015) written by Adam Gidwiz / VI - *Beaware the Power of the Dark Side* (2015) written by Tom Angleberger.

¹⁴⁴ 2014 – 2015, 15 issues by different original titles are scriptwriters. Published in Brazil by Panini and translated by Levi Trindade, Magda Lopes, Paulo França et al.

(namely, *Star Wars: Uma Nova Esperança*, a história do filme em quadrinhos¹⁴⁵) had its global debut in Brazil. Moreover, there is no indication of source text or translator. Even though this seems to indicate that the SWTN in Brazil comprises of materials other than translations (and domestic parodies), an Italian writer is responsible for writing this comic book adaptation (along with its following issue), and he has no other publication in Portuguese, but several by Disney.

Retranslations of materials that had been previously released in Brazil are so far prolific under Disney administration. All first six feature films are redubbed¹⁴⁶; three film adaptations are released as novels, also the classic novels *Thrawn Trilogy*¹⁴⁷. Film adaptations were also popular into comic book and manga (e.g. *Star Wars: The Empire Strikes Back*¹⁴⁸ series, published by JBL in 2002 and Abril in 2016). Several other interstitial expansion comic series have been published by more than one publishing house (such as part of the *Dark Times*¹⁴⁹ series, published by On Line in 2009/2010, and by Planeta DiAgostini in 2015). Before Disney, only feature films and complete comic series¹⁵⁰ used to be retranslated (or even republished). Apart from the feature films, all of the old republications in the polysystem are considered non-canon. That implies that canon books, comics and game have all been produced during the Disney era.

The last strategy used to flood Brazil with translations of SW is to introduce former EU publications into the polysystem. In other words, some materials produced in the EU era gained their first official translations in Disney era. Needless to say, they are all considered *Legends*. As audiovisual materials were the only representatives of core canon materials in Lucas era, they tended to be released in Brazil shortly after their source language debut. Similarly, games abide by technological imperatives and soon become outdated and not eligible to be released long after its launch. As follows, only former EU books and comics usher in Disney era. The few books tended to be stand-alone interstitial expansions that give more insight into characters (such as *The Life and Legend of Obi-wan Kenobi*¹⁵¹), and that bare some proximity with the events portrayed in the film released that year (i.e. *Rogue Squadron*¹⁵² novel

¹⁴⁵ 2015, script by Alessandro Ferrari, Abril Publishing house

¹⁴⁶ The information has been revealed by the dubber in his facebook page:

<https://www.facebook.com/GuilhermeBriggs/photos/a.103452333074899.10521.102406939846105/925469734206484/?type=3&theater>

¹⁴⁷ 1991 – 1993, written by Timothy Zahn

¹⁴⁸ 1999/2000, art by Toshiki Kudo

¹⁴⁹ 2006 – 2010, script by Mick Harrison and Randy Stradley

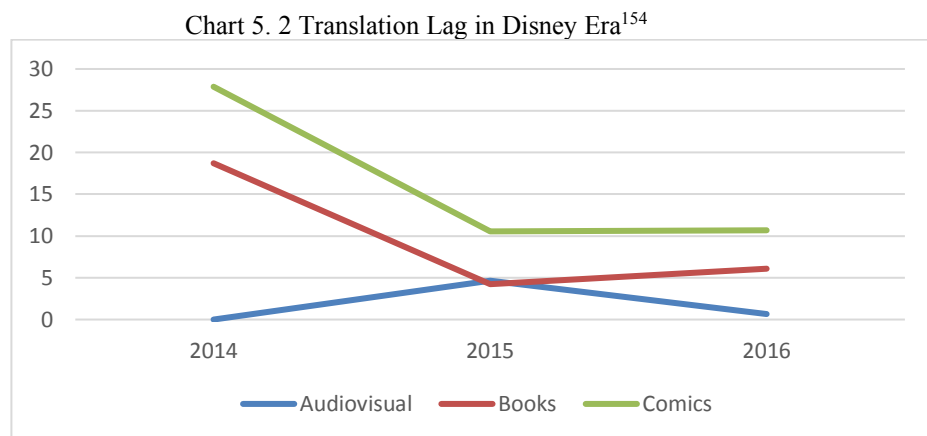
¹⁵⁰ Each issue of a comic book series is usually published individually. When all issues that form a narrative arch are individually published, they are sometimes compiled and released in a single volume.

¹⁵¹ 2008, written by Ryder Windham

¹⁵² 1996, written by Michael A. Stackpole

not to be confused with *Rogue One*¹⁵³ film). Comics are abundant. Original publications from nearly every year (beginning in 1978) gained entry into the Brazilian polysystem in Disney era. Despite the contribution given by Panini publishing house, Planeta DeAgostini is by far the greatest publisher of comics, having released 70 volumes of compiled issues.

To sum up, what has happened after Disney was to release brand new materials, retranslate some old publications, and [re]introduce other previously released materials. Overall, these strategies have the effect of flooding the SWTN in Brazil with translations of materials originally published long before. Chart 5.2 shows the translation lag in the period between 2014 and 2016.



The chart illustrates the average time elapsed between release/publication of materials in the USA and their official release/publication in Brazil, according to media and year. Except by audiovisual materials and games¹⁵⁵ for the reasons exposed earlier in this chapter, the translation lag in books and comics is initially high but decreases sharply and in a comparable pace in the following years; for the present, it seems premature to suppose that the lag has stabilised after 2014. This translation lag might be telling of the state of the SWTN in Brazil. According to Even-Zohar (1990), “selecting the works to be translated are determined by the situation governing the (home) polysystem” (p. 46). To a certain extent, the polysystem investigated is independent in the sense that the selection of materials suits the needs of the target system. Before the Disney era, the SWTN in Brazil was not a transmedia story. The vacuum in

¹⁵³ 2016, directed by Gareth Edwards

¹⁵⁴ This chart was generated with data provided in appendices 1.1 to 1.4.

¹⁵⁵ I did not account for games because they display minimum translation gap. It might happen for the reason exposed thereof: quick-paced technological advancements make them shortly outdated.

publications, and consequently in narrative cohesion proved fertile ground for the proliferation of translations we now witness. Even-Zohar (1990) anticipates that vacuums in the polysystem are one of the reasons that place translated texts in its centre. As he explains, translations tend to occupy peripheral positions in strong polysystems. Even though the polysystem investigated is an artificial one, fan participation (one of the components of transmedia storytelling according to Jenkins (2006)) are eligible to challenge IP-holder authority by creating their repertoire of non-translations.

If I consider both the outburst of publications (Chart 5.1) and the translation lag (Chart 5.2), it seems that the SWTN has been inaugurated anew in Disney era. For the first time, the Brazilian public can dive into a fully-fledged transmedia story, past and present, establishing the connection between the prolific instalments and construing their insight into the storyworld(s). Additionally, all the fuss around the transmedia story has the potential to attract the attention of a new public. However, this revival of the SWTN in Brazil takes place in a moment when a clear line between canonised and non-canonized materials is drawn, which could potentially affect fan participation.

Disney calls this opposition *Canon* and *Legends*, as remarked earlier. In Polysystem Theory, canonised and non-canonised strata are accepted or rejected by dominant circles as legitimate or illegitimate. As polysystems (and its composing systems) are hierarchized and dynamic, they are in “permanent tension between the various strata which constitutes the *synchronic* state of the system” (Even-Zohar, 1990, p. 15). This tension is the result of the struggle to occupy the centre of the polysystem – the most prestigious position – to enjoy the power of the legitimate repertoire; the one that holds as true. As dynamic, a polysystem demands some degree of change. Thus, for a stratum to remain in the centre of the polysystem, its canonised repertoire needs innovation. In this sense, applying conservative models might lead to petrification, rendering it incapable of adapting to sociocultural changes (such as a change in the audience). When Disney purchased Lucasfilm, it implemented new Canon standards, which functions to avoid petrification. However, this measure can also work as a means to retain control of the polysystem.

As Even-Zohar (2005) explains, “it is the group which governs the polysystem that ultimately determines the canonicity of a certain repertoire. Once canonicity has been determined, such a group either adheres to the properties canonised by it or alters the repertoire of canonised properties in order to maintain control” (p. 8). Implementing novelties is, in general, a way to attract the attention of the audience and to boost profit. Notwithstanding, from

a polysystem perspective, creating new narrative components and establishing them as new canon standards might function to seize control of the transmedia narrative, allowing for little room for fan participation, be it by ignorance of new storyworld or by the possible reduced interest fan productions would arise. Across the decades, Stars Wars has been amassing the power of mythology to which many people relate. Bearing the right combination of motivation, technology and time, audience members might easily evolve from consumers to prosumers (JENKINS, 2010). As a result, Disney's SW would not be the sole focus of attention within the SW transmedia polysystem. In Brazil, the coming about of SW as a fully-fledged transmedia story took place as a result of Disney's expansion efforts, which, in its turn, implement certain measures to ensure control of the narrative.

So far I have observed that (i) audiovisual materials, particularly films, have always been at the core of the polysystem; (ii) before Disney era, publications other than feature films were scattered and difficult to correlate; (iii) Disney turned a multi-layered canon relation into two levels: canon or non-canon; (iv) in the Disney era the Brazilian polysystem is flooded with translations, what might overwhelm the audience and saturate the system. As a result, retain attention from the audience. In the next section, I discuss the impact these findings altogether could have in Brazilian fan participation.

5.2 IMPLICATIONS OF FAN PARTICIPATION IN STAR WARS TRANSMEDIA NARRATIVE IN BRAZIL

So far, I have focused on transmedia storytelling – and media convergence – regarding narrative expansion across multiple media platforms. From the perspective of Convergence Culture, a second component, namely fan participation, is here addressed. In other words, the analysis carried out so far concerns the context of production. The context of reception (including *reproduction*) is discussed in the remainder of this chapter. The new media environment brought about by Web 2.0 caused the audience to be dispersed and fluid. Instead of attracting an audience to a particular media, the measure taken by industry is to attract them to a story, a transmedia story (SCOLARI, 2013). In their dispersion, the audience is more likely to be attracted to particular media due to their preference for inherent media affordances, for example. In addition to particular propensities to engage, industry strategies “seek to elicit fan-like behaviour entailing psychological investment and social involvement in ‘spreading’, distributing and commenting on and creating media content” (DAVIS, 2013, p. 185). That is,

the media industry instils fan-like behaviour as a means to take advantage of this workforce to aid in the restoration of dispersed audiences. Fan participation entails circulating media content “through social networks and in the process expand its economic value and cultural worth.” (JENKINS, 2009b). The decision to pass on some media content, amongst other factors, is informed by considering it as a valid contribution (JENKINS, 2009b; PRATTEN, 2011). Once Disney implemented the new canon policy, Brazilian fans might assess the relevance of their contributions (what to share, read and produce) against the backdrop of the canon/legends paradigm, instead of against their perception of canonicity.

Spreading the word is one form of volunteer labour that fans offer, but fans can ultimately create their own content. Thus, from mere consumers, fans also become producers, what Jenkins (2010) calls *prosumers*. At the heart of Participation Culture¹⁵⁶, fans form niche communities that retrofit media industry content to their own purposes, choices, agendas and expectations. Equipped with the technological means to produce and share content, fan communities reshape mass media texts simply by spreading them in different contexts, by remixing them or by creating materials anew. By spreading user-generated content that might appeal to other fans who share their stance toward the transmedia story, fan communities might inspire an affinity of interest, thus bonding members into a fan subculture. According to Busse and Gray (2011), after the technical and communicational advances brought about by the Web 2.0, fan cultures might arise as a result of the abundant materials in the Cyberspace that continuously demand that individuals decide whether they belong to particular subcultures. Still, according to Busse and Gray, subcultural condition entails being engaged in some cultural work that in the present case involves spreading and refurbishing content about SW, but at an earlier stage involves getting acquainted with the transmedia story. Given yearly textual dispersion and the large volume of publications, becoming familiarised to the full with the static and dynamic components of the narrative becomes unfeasible a task for one individual. Fans efforts involve sharing each individual insight forming a knowledge community. In the case of the SWTN in Brazil, as described earlier in this chapter, the sheer volume of materials published might come as an unfertile ground for integrative collective intelligence. Initially meagre and far apart, and later abruptly abundant and allegedly stratified, the Brazilian polysystem could overwhelm candidates for joining fan subculture, as well as could provoke uncertainties in older fans due to the new (and partially refurbished) narrative static and dynamic components. As the future of long known characters, for example, remains a mystery, what participation practices

¹⁵⁶ For more information, see chapter 2.

do fans adopt? Are they more likely to engage in interpretative activities, such as debates in theory-building, to spread content about the newly introduced gaps, or to create their very content? How do these gaps affect spreadability? Be as it may, within transmedia storytelling, the value of the fannish activity is not necessarily unescapably relinquished to the outskirts of the polysystem.

The media industry occasionally hires members of the fan audience, such as happened to Pablo Hidalgo (a creative executive at Lucasfilm) in SW (TAYLOR, 2015), or develop materials that draw on some aesthetic and thematic qualities from user-generated content (JENKINS, 2006a). As it follows “fan works can no longer be understood as simply derivative of mainstream materials but must be understood as themselves open to appropriation and reworking by the media industries.” (p. 148). From this perspective, Canon repertoire might not necessarily be an undisputed monopoly of the IP holder, occasionally allowing fan repertoire to step in. Selection and promotion of narrative and media in transmedia storytelling reveals its dynamic facet also regarding the struggle between central and peripheral repertoires. According to Even-Zohar (1990; 2005), the dynamic nature of a polysystem that arises from the tension between centre and periphery allows a system to remain up-to-date. As the author phrases, “[w]ithout the stimulation of a strong ‘subculture’, any canonised activity tends to gradually become petrified” (Even-Zohar, 2005, p. 7). The result of stagnation is often the undermining of current repertoire and the subsequent seizing of control by other group’s repertoire. Considering that the SWTN has only recently been fully introduced in Brazil and that it coincided with the implementation of strict canon policy, it seems objectionable to suppose that the Brazilian SW fan community stands as a subculture sufficiently strong to introduce aspects of its own repertoire into the canon. The existence of a domestic repertoire is itself questionable for the same reasons, though it calls for an investigation in this area.

A system of systems, a polysystem is regarded as a multiple stratified whole with multiple cores (EVEN-ZOHAR, 1990). Thus far, what is considered canon in the Brazilian SWTN overlaps with a more central core. The polysystem under examination is a component of the whole encompassing polysystem of SW worldwide, and from the perspective of Translation Studies, it has publications in English as the utmost core. A broader, whole-encompassing polysystem entails the existence of a subsystem of worldwide user-generated content. On that account, it seems reasonable to suppose that fan productions belonging to polysystems closer to the central core are more likely to influence the central core. It would

leave Brazilian fans with the limited agency to influence home publications, which – as demonstrated – consist nearly exclusively of translations.

In this sense, what constitutes domestically produced canon materials are the actual translations, be them the linguistic choices taken by translators or adaptations in the localisation process. The translators share with other agents in the media industry the role of (re)creating “home-made” canon, though their share involves the reshaping of verbal content. Language is one of the distinct aspects of home polysystem (the other is the selection of materials). To put it differently, the Brazilian Portuguese texts comes as the domestically produced Canon. Thus, their authors are the translators. As Harvey (2014) explains, agents play a key role in managing the consistency of dispersed narrative elements by influencing what the audience might remember or forget. The role of agents such as the translator is central to handling memory to the ends aspired by the IP-holder. Using the limited number of translators, and guiding their work, can be a means to ensure consistency and control of the polysystem. I have identified a correlation of particular Canon materials and specific translators, a canon of translators.

Being audiovisual materials at the core of the polysystem, they appear to be more systematically organised. Dubber Guilherme Briggs is by far the most prolific translator, having translated all seven feature films, and the animated film and all six seasons of the Clone Wars series. André Bighinzoli follows his prominence; he is the dubber of both seasons of Wars Rebels series. As far as the research¹⁵⁷ could go, the identity of the subtitler is utterly omitted. Similarly, Levi Trindade – occasionally accompanied by Thais Aux – is the only translator to render comic Canon materials. If on one hand translators tend to be few in audiovisual materials and comics, manifold are the directors and screenwriters. As the IP-holder exercises close control over each material to guarantee consistency in the transmedia story as a whole (HARVEY, 2014), limiting a variety of agents operating in licensed publications – and thus out of the immediate supervision of the IP-holder – seems to be a means to compensate for their distance. Resorting to the same translators makes it feasible to instruct them and monitor their work, what in turn optimises consistency. Differently, canon books are translated by ten different translators. Overall, they add up to 11 publications; only Alexandre Mandarino translated more than one book. Two are the publishing houses, Aleph and Seguinte. This lack of consistency policy seems to suggest that books are secondary in the domestic canon polysystem. The suspicion of a lack of such policy is reinforced by information from the

¹⁵⁷ I used film’s credits in DVD and Netflix as source of information. I have also enquired Guilherme Briggs about the identity of subtitlers by e-mailed; I had no return from him.

translator Érico Assis¹⁵⁸, who revealed that he was not provided with any instruction to translate the novel *Moving Target*. As for games, the role of translators in shaping the canon could be accounted for because the only game – Star Wars: Uprising– was already offline before the writing of the present chapter started.

By being strategic in the selection of translators as a measure to maintaining consistency in canon translations by guiding what fans ought to remember or forget, the success of media industry in securing control of the narrative seems to depend on the degree of commitment of individual fans, or of fan communities. Less involved or new fans are more likely to be affected by these measures given their limited knowledge, and scant integration in fan communities, a source of collective intelligence. The concentration of authorial power in one or few hands might also be detrimental to media industry because it facilitates access to the more engaged fans, who can channel their occasional dissatisfaction¹⁵⁹. Additionally, the lack of satisfaction of particular renderings is one factor that invites fans to carry out their translations. Other reasons that motivate fans to translate involve shortening the gap between original publications and their translations (MASSIDDA, 2015). Fan translation is not a new phenomenon in Brazil (c.f. BOLD, 2011). By promoting easier and quicker access to SW materials, fan translations – differently from what might happen to fan original productions – might have the collaboration of less involved fans in spreading the materials and thus create a working polysystem of domestic user-generated content.

It is important to mention that the SWTN in Brazil is not only constituted of the canon, but the value as a true story that canon materials uphold could guide audience's perception of the storyworld and thus stand as fundamental to whether and how user-generated content can be built to form a subsystem. The Canon/Legends opposition could work to the opposite directions or fans could simply ignore such distinction, especially because creating content requires a deeper social and emotional involvement with the storyworld. More dedicated fans would marvel into the possibilities offered by multiple storylines and could thus feel even more encouraged to create their content. Conversely, individual enthusiasm might not be sufficient to create and maintain a domestic operational system of user-generated content. More dedicated fans need the social motivation of their peers by giving (positive) feedback and spreading their

¹⁵⁸ I had the chance to meet and interview him personally.

¹⁵⁹ Such as happened to Guilherme Briggs:

<https://www.facebook.com/GuilhermeBriggs/photos/a.103452333074899.10521.102406939846105/925469734206484/?type=3&theater>

work. The participation of less committed fans still holds as essential to the successful coming about of a user-generated content system. Thus, if the less involved fans are too “devoted” to canon repertoire they might not feel motivated to engage in a fannish activity, and the cycle that maintains this subsystem operational would hardly function.

5.3 CLOSING THE CASE

As new technology emerges and reshapes the mediating role of media in both ends of the communication process, sociocultural practices and storytelling enter the age of convergent culture. Meaning-making hoist the anchors from the boundaries of single media and gets pulverised across several platforms. Production and consumption become production and reproduction. The barrier of media-based sociocultural engagement is surmountable by those with the right skills, technology and motivation to exercise their newly granted agency. In this context, storytelling becomes both a business highly appealing to consumers and the environment of sociocultural practices.

The task of investigating a transmedia story by describing official production is, as Scolari (2013) puts it, a complicated task. In the present chapter, this complication has taken the shape of collecting data and subsequently analysing it. Polysystem Theory proved to be a valid theoretical framework to data analysis, initially because the object of the chapter is composed of translated texts and secondly on account of their dynamic synchronic nature and stratified relationship. If on the one hand transmedia storytelling allows for and inspires greater involvement in fans, on the other, industry adopts policies to hinder fan participation within the transmedia story.

In Brazil, SW is not only a transmedia story but a translated transmedia story. At first, the SWTN in Brazil revealed limited coordination between the multifarious instalments, of which the most noteworthy were connected by the transnarrative relation of adaptation. In Disney era, translations became comparatively abundant, media diversity increased, many classical books and comic books debuted in Brazil, and the creation of new storyline that serves as the grounds to the establishment of the canon/legends paradigm. Even though these deeds are consistent in Disney era, it has not been long since the beginning of this era, what makes it difficult to tell whether they represent initial measures or long-standing policies. Be as it may, the current state of affairs can be telling of their policy control over the storyworld.

Even if its implementation as a fully-fledged transmedia story has taken place only recently, the combination of massive systematic publications and Canon stratification in the SWTN in Brazil might be detrimental to fan participation, be it spreading, remixing or producing media content. Given the supposedly powerful attraction of canon content, fan translation of these materials comes as a viable venue for fan participation. Thus far, fans exercising the role of translators would be entitled to voice their expectations and imprint their perceptions and preferences (JENKINS, 2006b). As Pérez-González (2012) remarks, “translation can be made to work as a cultural means of resistance by addressing small-scale resistant communities, rather than large audiences clustered around mainstream corporate media” (p. 172). Fan participation, as cultural resistance, is circumscribed to the fan community itself. That is, fan translations serve the purposes of the fan community instead of openly challenge media industry.

In addition to being a translation transmedia story from its media industry facet, the SWTN in Brazil has every condition of being a translation transmedia story in its fan participation side. Despite Scolari’s (2013) remark about the unfeasibility of mapping user-generated content, some investigation into actual fan participation in the SWTN in Brazil calls for a more appropriate understanding of their stance as participants in the creation of the storyworld. Considering that SW is one of the most successful transmedia franchises in the country, investigating its fan participation practices might come as revealing of how convergence culture takes place in the country at large. Having carried out a macro analysis in order to shed light on the systemic workings of the transmedia narrative, in the next chapter I turn to conduct a microanalysis at linguistic level.

6 YOU DON'T EVEN HAVE A PROPER VOCABULATOR¹⁶⁰: ANALYSIS OF THE TRANSLATION OF FICTIVE VERNACULAR

In the previous chapter, I carried out an analysis of the context of production (and some implications to reception) in which the SWTN is inserted to shed some light on interrelations that make it a transmedia narrative and its constitution as a translated transmedia narrative in Brazil. To do so, I catalogued the SW instalments officially published in Brazil (provided in appendices 1.1 to 1.4). In a diachronic perspective, I examined their systemic relations taking into consideration mainly the media-related and narrative ties established between the instalments, as well as the volume of publications and agents involved in the materials that comprise the transmedia narrative. Data reveals that, in Brazil, SW has only become a fully-fledged transmedia narrative after its acquisition by Walt Disney Company. Before Disney era, publications other than feature films were scattered and not always readily correlatable. Another innovation introduced by Disney was to turn a multi-layered canon relation into two levels: canon and legends (i.e. non-canon). In the centre of the canon are the feature films, which provide a macro narrative infrastructure that other media fill in. In addition to overt publishing strategies that signpost narrative continuity (or multiplicity) across media and individual instalments, limiting the translators in charge of canon materials to a selected few can be a complementary means to secure continuity and homogeneity in the formulation of translated versions across the individual materials. In Disney era, I have observed that comics and dubbed versions (the name of the subtitlers are withdrawn) are each translated by the same translator; the translators of books are more diversified. The findings in that chapter informed the selection of the study corpus, which is described in chapter 4 (section 4.1).

The present chapter comprises the analysis of the study corpus at a micro-level in two dimensions: the investigation of the Fictive Vernacular in the source texts, and the description of practices to translate them. As accounted in more detail in chapter 4, both analyses are conducted using corpus-based tools and analytical procedures. From the perspective of Corpus-based Translation Studies, Kenny (2001) upholds that “corpora can reveal quantifiable textual and extratextual regularities, but quantification can never be an end in itself. Regularities have to be interpreted, and their interpretation as evidence of the operation of norms is by no means straightforward” (p. 71). Such perspective is reinforced by Olohan (2004) who further argues

¹⁶⁰ From the novel *The Weapon of a Jedi*

that “quantitative data form the basis from which qualitative analysis (...) is deemed interesting, useful or indispensable” (p. 86). Quantitative data thus points to loci of interest to be examined in more depth. By observing the combinations of variables that the research takes into consideration, the regularities in quantitative data emerge thus being feasible to examine them qualitatively.

The analysis herein described consists of the identification of fictive items in the source texts (focusing on their linguistic formulation) with a view to observe the regularities and describe patterns of their occurrences in face of distinct media affordances. The practices adopted to translate fictive items are investigated in search of regularities in translational behaviour. In contrast with Kenny’s (2001) advice about regularities and their interpretation “as evidence of the operation of norms”, I eschew from tying patterns in translational behaviour to uncovering norms and translation laws¹⁶¹. Rather, my analysis is concerned with translation behaviour as it occurs within the remits of the corpus under investigation. In addition to the description, the explanation of tendencies (i.e. the observed regularities in translational behaviour) takes into consideration aspects directly related to the transmedia narrative: the language systemic differences, the multimodal affordances, and the translation technicalities. The search for regularities in quantitative data is explored by examining what is statistically remarkable both in terms of what forms regular patterns and what deviates from main figures in a given data set. The following section focus on the analysis of the Fictive Vernacular in the source texts in the corpus.

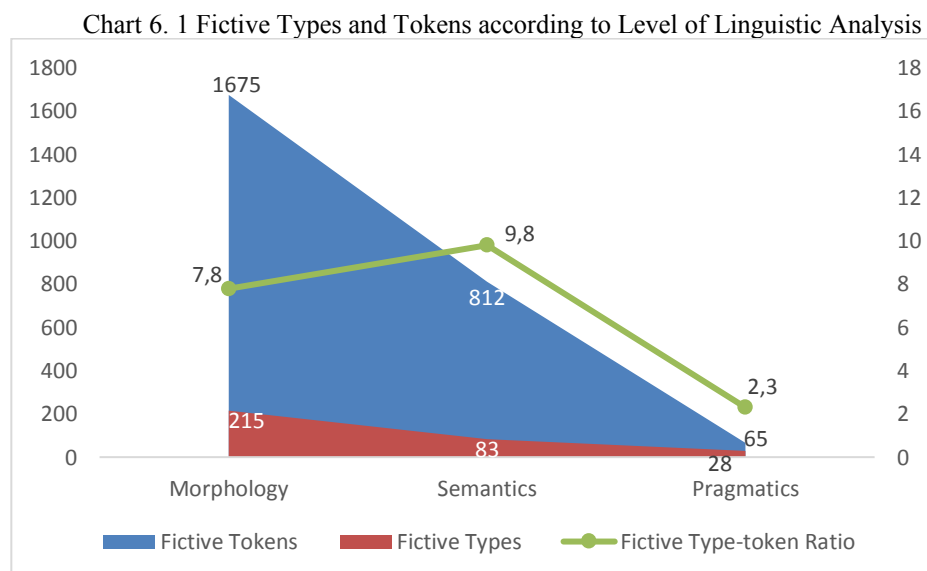
6.1 CHARTING THE FICTIVE VERNACULAR IN THE SOURCE TEXTS: GLOBAL STATISTICS AND NARRATIVE CONTRIBUTION

Owing to space and time constraints, this section does not provide a detailed account of each one of the instances of Fictive Vernacular. Rather, I present a general overview of the participation of fictive items in the source texts that compose the parallel corpus. In chapter 3, I described the Fictive Vernacular according to levels of linguistic analysis considering the creation processes that yielded the full spectrum of fictive items identified in the study corpus. As stated then, several items come about by the combination of different categories of analysis (namely, suffixation, clipping, coinage, compounding, neosemy, collocation, multiword-expression, reported speech, speech act and politeness), often under more than one level of

¹⁶¹ For more information, refer to section 2.2.

linguistic analysis (namely, morphology, semantics and pragmatics). In this section, each individual item is computed by considering every category it simultaneously fits. As a result, the possible combinations of categories of analysis in the composition of several items yielded a total of combinations that makes it unfeasible to comment on their entirety¹⁶². Therefore, for the overall statistics related to categories of analysis, the fictive items are grouped into the levels of linguistic analysis.

There have been identified 319 distinct fictive items which overall amount to 2381 occurrences. Considering the traditional terminology used in corpus linguistics, and adjusting them to the requirements of the present study, I could refer to these figures as 319 types of fictive items and 2381 tokens of fictive items, but for sake of simplicity, I shall use the terms *fictive types* and *fictive tokens* respectively. Such a distinction is necessary for two reasons. Firstly, in order to avoid confusion with the overall figures of types and tokens in the corpus. Secondly, because fictive types, as I computed them, often comprise of more than one discrete orthographical word. For example, compounds such as *protocol droid* consist of two types but they are accounted for as one fictive type. In addition to the compounds that comprise of two (or more) orthographical words, the same holds for collocation patterns and multiword expressions. The distribution of these figures according to level of linguistic analysis is represented in Chart 6.1.



¹⁶² A list containing all combinations of categories as they occur in data, along with the items pertaining each combination, is provided in Appendix 2.

The fictive types under morphology are by far the most abundant. In sharp contrast, the ones under pragmatics are nearly eight times less numerous. In semantics, the numbers are comparatively closer to those of morphology but with considerable disparity. Considering the figures in Chart 6.1, one major tendency observed is that the higher the level of linguistic analysis, the less varied (having fewer types) and less numerous (having fewer tokens) are the instances of Fictive Vernacular in this level. However, the ratios between tokens and types (represented by the green line in Chart 6.1) do not follow this tendency. Being more prolific in terms of diversity and overall frequency of fictive items (tokens), morphology does not have the highest fictive type-token ratio. This ratio represents the number of times the types recur on average; the lowest the ratio, the more diverse the category is. In order to understand what yields such statistics and the effects they grant to the Fictive Vernacular in the source texts, let us examine the categories that compose these groups.

Before I move on to examine more detailed data as for the categories related to levels of linguistic analysis, it should be stressed that the following computation of data occurs on a different basis. The aforementioned fictive type – *protocol droid* – is not only a case of compounding but also of clipping (of the word ‘android’). As both categories belong in the level of morphology, they are computed once in the figures in Chart 6.1. Differently, the multiword expression *poodoo rolls downhill* contains the coinage *poodoo* and it is thus computed under semantics and morphology, even though it is considered one single fictive type. To the purposes of the following statistics, items such as *protocol droid* are computed twice, as clipping and as compounding. As previously argued, such course of action is necessary because the sheer number of combinations of these categories would make the presentation of data and analysis unnecessarily demanding or unfeasible (see Table 6.1).

Table 6. 1 Fictive Types and Tokens according to Category of Fictive Vernacular

Level of Linguistic Analysis	Category	Fictive Tokens	Fictive Types	Fictive Type-token Ratio
Morphology	Suffixation	343	32	10.7
	Clipping	346	29	11.9
	Coinage	601	69	8.7
	Compounding	777	159	4.9
Semantics	Neosemy	754	62	12.2
	Collocation	130	39	3.3
	Multiword expression	26	11	2.4
	Reported Speech	46	15	3

Pragmatics	Speech Act	3	1	3
	Politeness	16	12	1.3

In the group related to morphology, the categories of suffixation and clipping reveal similar figures in all three parameters. Suffixation takes place roughly in two ways. Firstly, by attaching a suffix to lexical items in the English language such as *blaster* (formed by the verb *blast*+*er*, referring to a weapon that shoots *blasts*, a kind of projectile) and *speeder* (formed by the noun *speed*+*er*, referring to a category of vehicles); the two items are also parts of compounds such as *blaster fire* and *ion blaster*, and *speeder bike* and *landspeeder*. Secondly, suffixation is used alongside coinages to designate planetary origin and non-human sentient species such as *Kupohan* (the species from the planet *Kupoah*) and *Corellian* (from the planet *Corellia*). Clippings are most remarkably related to technological devices of which *droid* (from ‘android’) and *holo* (from ‘hologram’) are the most frequent ones, both standing on their own or forming compounds such as *security droid* and *astromech droid*, and *holodisplay*, *holoprojector* and *entertainment holo*. Compared to the former two categories, coinages display a slightly lower fictive type-token ratio. This may occur because those categories tend to yield fictive items that criss-cross several instalments and refer to common infrastructure of the imaginary universe at large, such as weapons, vehicles and technological devices (which cover central topics of science-fiction and narratives of warfare like SW). These items offer a paramount contribution to worldbuilding and to the identity of the transmedia narrative. Differently, coinages often label foods (such as *pahzik* and *chuba*), creatures (such as *pikhron* and *ghest*) and sentient non-human species (such as *Wookiee* and *Hutt*) which are diverse in order to depict the vastness of the imaginary world, contributing to immersion. As some of the coinages label infrastructures that are typical of different corners of the imaginary setting, they are as diverse as the settings the main characters visit, a reason for which most fictive types in this case do not recur often. In a different vein, there are also coinages with many tokens. The most representative of them are *Jedi* and *Darth*. These coinages refer to the agents involved in the opposing sides of the main conflict that the transmedia narrative tells. The class of warriors known as *Jedi*, and those go by the title of *Darth*, are warriors that wield of the mystical *Force*, which is the source of their supernatural abilities. The estrangement the coinages convey is surpassed by repetition. Their exoticism is a welcome greeting into the imaginary world; such coinages contributes to making the instalments feasible points of (re)entry into the transmedia narrative.

In the categories under morphology, compounds reveal the highest discrepancy in all three measures in table 6.1: the numbers of tokens and types are considerably higher (777 and 159 respectively), and the type-token ratio (4.9) is around half the value of the other categories in the same level. The discrepancy in these measures indicates that compounds are disproportionately more abundant and more varied if compared to items from the other categories. This may happen for two reasons. Firstly, as Plag (2003) elucidates, “compounding is the most productive type of word-formation process in English” (p. 132). Both creators and audience are thus familiar with building and interpreting them, making compounds a likely tool for creating fictive items. Secondly, the compounds in the corpus are moulded either departing from coinages, clippings or neosemes, or by the juxtaposition of two non-fictive items to form a fictive one. In addition to the already mentioned compounds formed with the clippings *droid* and *holo* (which are the most productive ones in this combination of categories) the items *comlink* and *comm unit* designate communication devices (hence the clipping *com(m)*), and *caf cup* and *caf machine* (whereby *caf* is probably a clipping of ‘caffeine’) form the remaining groups of productive clipping+compounding. The most productive compounds that involve coinages are the ones with the item *Jedi* (such as *Jedi knight* and *Jedi temple*). Other compounds with coinages designate food items (e.g. *nerf nuggets*, *tarine tea* and *jogan fruit*), technology like tools (e.g. *pilax driver*), materials (e.g. *plas material* and *kyber crystal*), and creatures (e.g. *womp rat* and *krayt dragon*). In all cases, the coinage (on the left position) in the compound serves to attribute fictive features to familiar things. The composition of the most productive combination, the ‘pure’ compounds so to speak, is similar to that of coinage+compounding, but resorting to words that portray the setting and theme of the narrative, such as the ones formed with ‘space’, ‘star’ and ‘planet’ or ‘world’ (e.g. *space lane*, *hyperspace*, *starpilot*, *star yacht*, *jungle planet*, *forest moon* and *offworld*) and war and the likes of it (e.g. *proton torpedo*, *concussion missiles*, *hyperspace scout*) a third group designate technological apparatuses, most notably related to information technology with the word ‘data’ (e.g. *datapad*, *datachip*, *data port*). If compared to the previous combinations of categories involving compounds, this last group of compounds cause little estrangement because they tend to be more descriptive and readily decodable since they are formed by familiar individual components. This might explain why this group is both more varied and more numerous.

Neosemy, in the level of pragmatics, is the category with the highest token-type ratio (12.2) of all. Neosemes can stand as one-word item or can be accompanied by other items. Unlike the other categories with high counts in morphology, which can be readily identified as

fictive because of their salience, neosemes are more feasibly recognised as fictive items when they are combined with other items forming compounds and collocation patterns. This is the case of the vast majority of neosemes. The most common neosemes involve weapons and fighting, and space travelling. Productive examples of neosemes involving weapons and fighting are the ones related to *stun*, as in *stun stick* and *stun mine* (in compounds) *set to/for stun* (as part of a collocation pattern) whereby the neoseme *stun* indicates a kind of attack perpetrated with a weapon that knocks out instead of injuring a target. Additionally, the neoseme can be used as a verb in the sense of attacking someone in that fashion or noun, as in “*stunning* had proven to be effective”. Another productive neoseme is the item *credit*, which is both a fictive equivalent to money and the name of the in-world currency itself¹⁶³. It composes compounds such as *credit chip*, and several collocation patterns like *spend credits*, *pay credits* and *earn credits*. In sharp contrast, some neosemes do not integrate items with other categories; to interpret them one relies entirely on context. In the example sentence “I can also *slice* through some of the higher-level codes when supplied with sufficient time” the neoseme can be inferred to be a fictive equivalent of ‘hack’ in the sense of invading computer systems. Despite the lack of co-textual linguistic information, this neoseme builds on the metaphor of the original sense of ‘hack’ as to ‘cut’ a near-synonym of ‘slice’ in the reference language. This association is validated by applying similar reasoning to the neoseme *slicer*, used as an equivalent to ‘hacker’. Neosemy, as occurs in the corpus, can be interpreted both based on linguistic co-text (such as the case of neosemes as parts of compounds and collocation patterns) and based on narrative context; knowledge of the reference language is paramount in both cases. Both modes of interpreting neosemes are occasionally called for. The fictive item *spice* integrates compounds such as *spice mine* and *spice route*. Considering reference world knowledge of ‘spice’ as chiefly originated from the vegetable kingdom, the compound *spice mine* seem to suggest that *spice* is a kind of vegetable-mineral hybrid since it is extracted from mines. Conversely, the characters involved with *spice* in the fictive sense are smugglers. The allure of *spice* is not its culinary applications, but its use as drugs. The somewhat low relative variety of items involving neosemes mirrors their need to recur often enough so as to provide the audience with an opportunity to decode and learn them. Given their unremarkable composition – if taken as individual items – the fictive nature of neosemes can be overlooked, thus making repetition in various contexts (and different co-texts) a strategy to ensure their worldbuilding function. In

¹⁶³ Additionally, *credit* retains reference word polysemy as in ‘You gotta give him *credit*’.

addition to that, using neosemes instead of more salient items (such as coinages) allow the audience direct attention to the narrative itself – as opposed to the imaginary world – and at the same time not refraining from offering them worldbuilding infrastructure.

The subsequent categories involve items above word level. These items are formed by combinations of words that form patterns or involve higher order level of linguistic analysis. This fact might begin to explain why their overall frequency is sharply lower, which in turn might have led to similarly lower type-token ratios. Table 6.2 contains the previously exhibited figures about the categories of analysis, grouping them in two blocks: at and above word level.

Table 6.2 Categories of Fictive Vernacular *At* and *Above* Word Level

Category	WORD LEVEL			Category	ABOVE WORD LEVEL		
	Fictive Tokens	Fictive Types	Fictive Type-token Ratio		Fictive Tokens	Fictive Types	Fictive Type-token Ratio
Suffixation	343	32	10.7	Collocation	130	39	3.3
Clipping	346	29	11.9	Multiword expression	26	11	2.4
Coinage	601	69	8.7	Reported Speech	46	15	3
Compounding	777	159	4.9	Speech Act	3	1	3
Neosemy	754	62	12.2	Politeness	16	12	1.3
AVERAGE	564.2	70.2	9.68	AVERAGE	44.2	15.6	2.6

The average number of fictive tokens of at categories at word level is 12 times higher than that of categories above word level. The disparity between fictive type-token ratios is over 3 times, in favour of the first group. In order to shed light on the rationale behind these figures let us examine the categories of the second group.

The first two categories above word level are collocation and multiword expressions, both belong to the same level of linguistic analysis, namely, semantics. Similarly to compounds (at the level of morphology), the composition of collocation patterns entails either the juxtaposition of two non-fictive items to form a fictive one or the combination of a non-fictive item plus a clipping, a neoseme or a one-word compound. Collocation patterns with neosemes are by far the most abundant. Among the most frequent ones are those with the neoseme *Force*, which is related to the mythology of the imaginary world. Such collocation patterns are used to establish several ways with which this mystical entity permeates the practices and lives of some of the inhabitants of that world, such as *command of the Force* (one's ability to influence the entity so as to provoke the desired effect), and *reach to the Force* (to engage in extra sensorial

connection with the entity). Other patterns involve warfare, such as *disable shield* (in which case the verb ‘disable’ implies that ‘shield’ is an electronic device) and *fire bolt* (whereby ‘fire’ indicates that ‘bolt’ is a kind of projectile). Collocation patterns with clippings and compounds tend to function as a means to provide linguistic information that ratifies the meaning of those clippings and compounds. For example, the items *holo* (from ‘hologram’) *holo stills* collocates with the verbs *take* and *watch* common reference world collocates of words related to audiovisual media. The fictive collocation patterns *take holo stills* and *watch holos* mimic reference world patterns such as ‘take pictures’ or ‘watch films’. As stated above, fictive collocation patterns are also formed by two non-fictive words. In the corpus, these collocation patterns display little frequency, the most frequent ones are *charge weapon* (which denote powering up a weapon so that it can shoot) and *standard year/hour/minute*. Forming patterns with more salient fictive items (such as clippings and compounds) or items that are representative of the distinctness of the imaginary world (as neosemes) seems to be a shunned strategy to bring about fictive items probably because relying on more salient items can be a more efficient and reliable way to yield the sense of estrangement in the audience. The lower count of fictive collocation patterns can be a result of their tendency to be used to indicate the neosemy of an item in the pattern or ratify the meaning of clippings and compounds, thus making collocation often not the most self-sufficient or essential category to form fictive items.

The following category at the level of semantics, multiword expressions have type-token ratios comparable to that of collocations (2.4 and 3.3 respectively). However, the former displays a much lower count of types and tokens. Multiword expressions come about mostly by simulating reference world expressions. Such as collocations, multiword expressions may not contain word-level fictive items (such as coinages and neosemes), but here this group is more diverse. A proportionally higher count of ‘pure’ multiword expressions can happen because of its different nature. A common feature of these expressions is that they can be (and more often than not are) used metaphorically (as idioms) and to perform pragmatic functions (as routine formulae). For those reasons, they often contain culturally relevant references¹⁶⁴. The identified fictive multiword expressions contain items that either (i) are directly related to the infrastructure of the imaginary world, such as celestial bodies and the *Force* (which are more frequent and diverse), or (ii) refer to more specific aspects of the imaginary world and are associated with characters that have more distinctive traces. In the first group, the multiword

¹⁶⁴ For more information on the composition and culture-boundness of multiword expressions, refer to section 3.3.2

expressions often replace *star* and *Force* in expressions with God/Lord in the reference language. This is the case of *thank the stars, may the stars keep you safe, may the Force be with you, and Force be praised*. In the second group, the expression *poodoo rolls down hill* is a clear equivalent in formulation and meaning to ‘shit rolls downhill’ in the reference language. The same holds for *a sight for malfunctioning optics*, an equivalent to ‘a sight for sore eyes’. This expression is used by a robot who has *optics* instead of eyes. Being a robot, the same character uses the expression *Thank the maker* to express relief; the expression works as a fictive correspondent to ‘thank God/goodness’ and the presence of the term ‘maker’ stresses his nature as a manufactured being. The mechanism of substitution of key terms in reference language expressions to create fictive ones is important to make them salient items. According to Wray (2002), multiword expressions are cognitively dealt with as chunks, retrieved from memory as entire units to ease mental processing. The partial replacement of components can cause a sense of estrangement that is directed to the novelty in the chunk. Given their salience and their occasional performative function, the narrative effect that multiword expressions grant to the transmedia narrative is less a result of high frequency and more a matter of the combination of linguistic formulation and occurrence in the narratively relevant contexts, such as to express astonishment (as in *Force be praised!*) and to bid farewell (such as in *may the stars keep you safe*).

The following category of Fictive Vernacular, reported speech, displays the highest rate of fictive tokens (46) in its level of linguistic analysis, pragmatics. This category occurs in texts in the form of reporting verbs (e.g. *Artoo **tweeted** that*) or as verbs that are used to announce or imply the intentions and emotion, both in meaning and form, behind the speech of characters who do not use verbal language to communicate (e.g. *Artoo **chirped** his agreement*). Unlike in the previous ones, the items in the present category do not combine the properties of two categories. Considering that a detailed examination of the items in this category has been previously carried out¹⁶⁵, herein I focus on exposing its participation in the corpus. The most distinctive trace this category presents is the fact that it only occurs on books. This is probably due to the distinct multimodal nature of the media. In films and comics, the representation of the robots' speech is carried out mostly by actual sound (in films) and by distinguished lettering and the fabricated onomatopoeias representing the sounds (in comics). In books, the representation of robots' speech remained mostly verbal, using lexical items that belong in the repertoire of the language. But the presence of a narrator who uses verbal language to tell the

¹⁶⁵ Refer to section 3.3.3.1

story makes it feasible to explicitly reveal the content of robots' speech and expose the meanings behind the sounds produced. And more importantly for the construction of the Fictive Vernacular: by employing sound-making verbs in the function normally performed by reporting verbs, the robot's act of beeping to interact with characters gain the air of actual communication, thus construing the particular nature of that class of robot and ultimately creating an imaginary world where such robots exist.

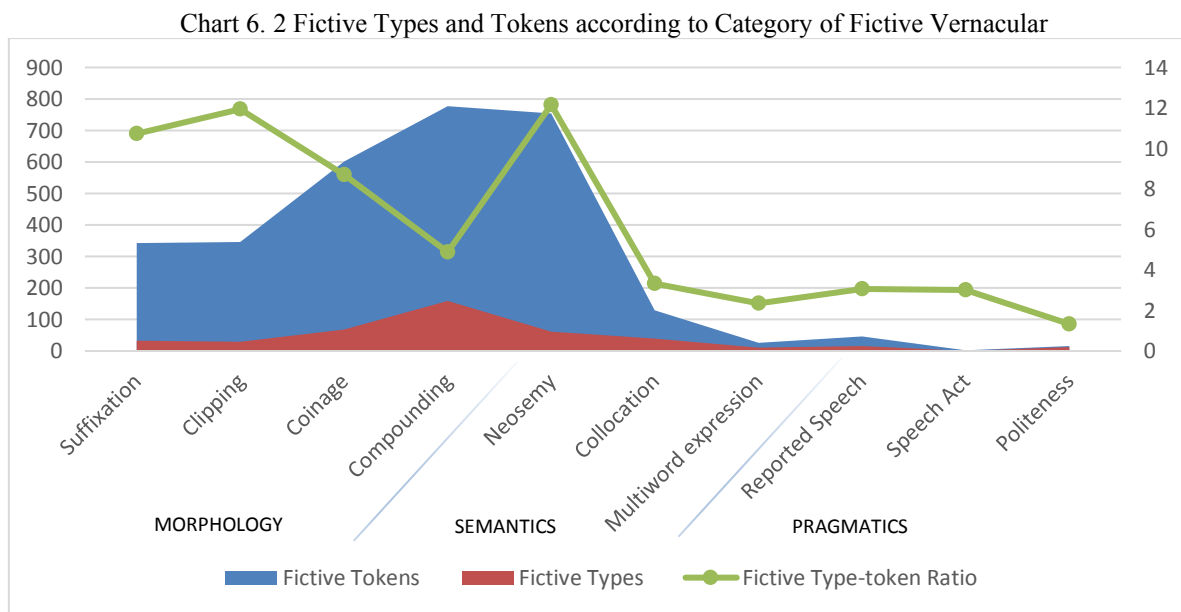
Still on the linguistic level of pragmatics, politeness related language is realised as insults and expletive interjections. Insults are far more frequent and varied. *Buckethead* has the highest count probably because it refers to the expressionless but ubiquitous soldiers of the army of villains. The remaining insults have an on-the-fly flavour as they are composed following the pattern you + depreciative terms, often highlighting some detrimental physical aspect (e.g. *you overweight glob of grease*, said about a robot; and *you flesh-loving scum* used by a robot to refer to humans). Expletive interjections amount to only two types and three tokens¹⁶⁶. This low count can be attributed to the fact that deep knowledge of a sociocultural setting is necessary for someone to experience the weight of such deviant verbal deeds. For fictive expletive interjections to function as reference language ones do, much involvement in the transmedia narrative is necessary in order for someone to become more sensitive to the rules of good communication in the imaginary world. Alternatively, and more feasibly it seems, the narrative function that expletive interjections are meant to perform can be made explicit by making some characters overtly elucidate the issue.

The latter strategy to perform a pragmatic-related manifestation of Fictive Vernacular is adopted in the category of speech act. The three tokens indicated in Table 6.2 in this category are occurrences of the term *greeting maths*. These tokens are not exclusively the fictive speech act being performed but the name of the greeting protocol¹⁶⁷. The term is used to locate and map where the speech act occurs in the corpus and where in the text it is overtly described; a description is relevant for the researcher and the audience to understand the act. The low frequency of speech act can be attributed to the fact that it functions more notably in the narrative mode of worldbuilding, in the detriment of storytelling. More specifically speaking, the fictive speech act in the corpus functions to portray a peculiar cultural protocol of one alien species in the imaginary world with no direct implication in the development of the story plot.

¹⁶⁶ The two cases are explored in section 3.3.3.3.

¹⁶⁷ For more information about the fictive speech act itself, refer to section 3.3.3.2.

The examination carried out so far aims to elucidate the main effect and contribution offered by each category of Fictive Vernacular both qualitatively and quantitatively. As discussed at the beginning of the previous section, the main tendency identified (i.e. the higher the level of linguistic analysis the lower the counts of types and tokens) diverges from the type-token ratio, which is highest in semantics not in morphology as in the main tendency. In order to understand this discrepancy, let us examine the same measures in more detail. The figure below brings the counts of types, tokens and the type-token ratios distributed according to the categories subsumed to the levels of linguistic analysis.



As represented in Chart 6.2, the aforementioned discrepancy has a counterpart in the measures involving mainly compounding (in morphology) and neosemy (in semantics). The fictive type-token ratios follow the curves of types and tokens proportionally in all categories, except in compounding which has proportionally many more types than tokens in the level of morphology. As a result, the type-token ratio of compounding is much lower than the other categories at the same level. Such discrepancy may be caused by the ease with which these fictive items are created and their low salience in the text. As previously discussed, compounding is a common word-formation process in the English language at large, and as such, compounds are easy to create and decode. In addition to that, given the fact that they are composed of two (or more) unbound morphemes, they can be formed by either non-fictive words or fictive items from other categories. The ones formed by the juxtaposition of non-

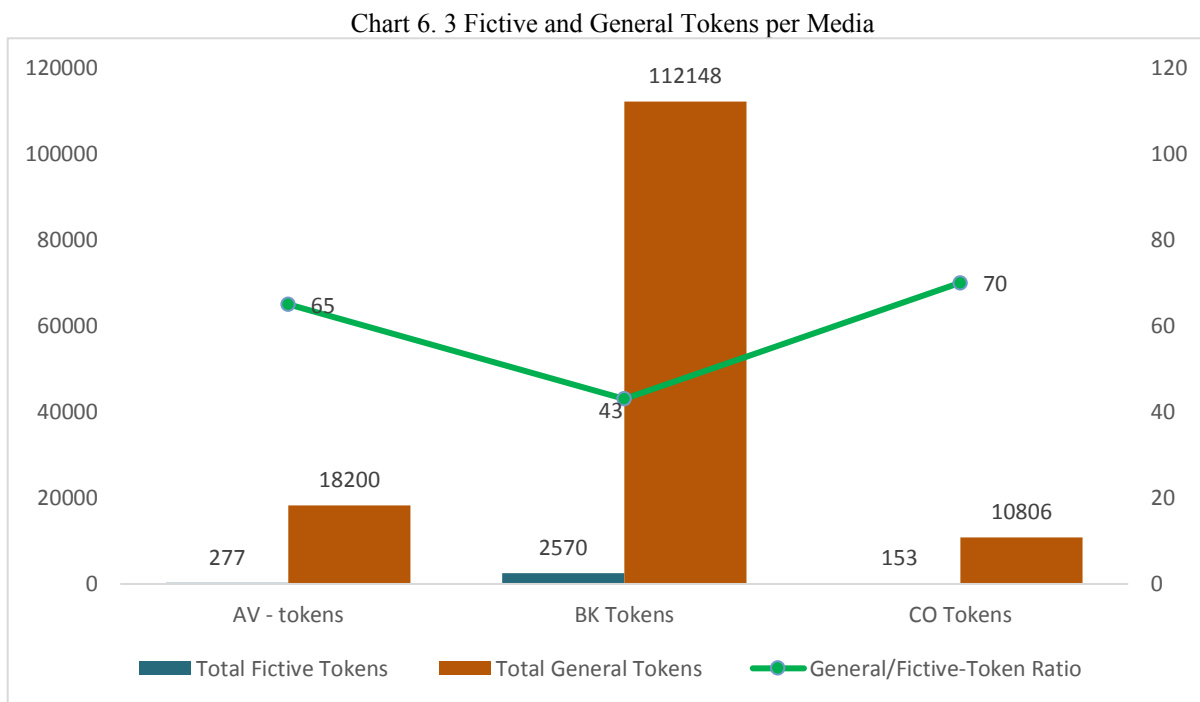
fictive items tend to be less salient and as a result, their diversity and high frequency is not a burden to the audience because they are easy to interpret.

Differently from compounds, the statistics that neosemy display diverges from its level of linguistic analysis because of its disproportionately higher counts. More specifically, its type-token ratio is nearly four times higher than that of the other categories in the same level of linguistic analysis, which causes a discrepancy in the average type-token ratio in semantics. Such a higher type-token ratio indicates that neosemes are significantly more frequent but are not proportionally as varied as the other categories. Their low variety can be attributed to the interpretation strategies they offer. To make sense of them, it is necessary to take into consideration a combination of factors including narrative context and/or linguistic co-text. As they are not particularly salient if observed out of context, the perception of their fictive nature and particular in-world meanings benefits from repetition across co-texts and narrative contexts.

6.1.1 Representation Across Media

The contrasting type-token ratios of two categories with the highest counts of tokens are influenced by their distinct linguistic makeup, which affect the contribution they make to the narrative. Given their high frequency, the way they are dealt with in translation may have the greatest impact on the Fictive Vernacular in the target language and the construction of the imaginary world. Another fact to take into consideration in translation is their occurrences in different media. As distinct media undergo different multimodal affordances and translation technicalities, the resources available in these media may affect translation decisions and consequently the translation of the Fictive Vernacular. Having analysed general statistics about the participation of fictive items in the source texts, I now turn to examine their distribution in each media. Such an insight is relevant to assess the relative impact of their distribution in the translation tendencies. The following figure illustrates the counts¹⁶⁸ of fictive tokens and general tokens in each media.

¹⁶⁸ It should be stressed that fictive tokens and general tokens are counted differently. As aforementioned, a fictive token is one instance of Fictive Vernacular which occurs as one or more orthographical words depending on the category (such as coinages and collocation patterns respectively). Differently, general tokens refer the total counts of orthographical words in the corpus. Although these figures are not compatible to precise the relative frequency of orthographical fictive items (considering each single orthographical word in the corpus, they are used for sake of comparing this frequency across the three media investigated.

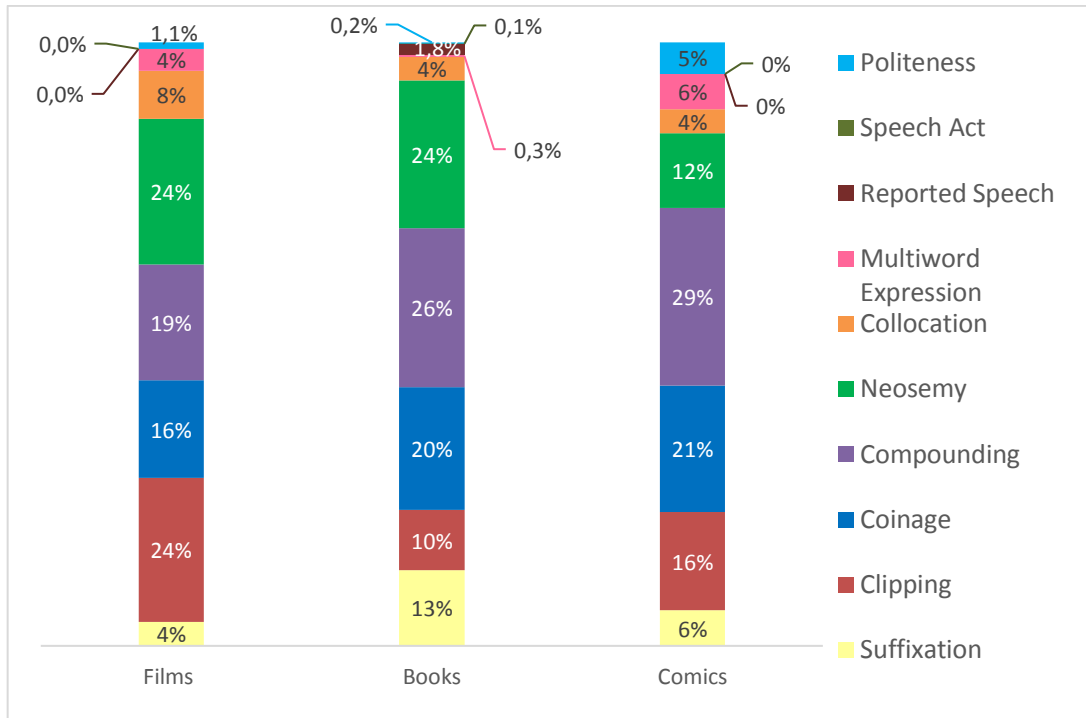


The number of general tokens is disproportionately higher in books because in this medium language is the preponderant mode in charge of both worldbuilding (i.e. depiction of the imaginary world) and storytelling¹⁶⁹ (i.e. portrayal of narrative events) in every aspect. The figures displayed by films and comics are comparatively lower because, for the vast majority, they comprise of character dialogue. Even though books display a higher count of general tokens, their number of fictive tokens is proportionally higher if compared to other media. The green line in Chart 6.3 represents the ratio between general and fictive tokens per media. The figures represent that, whereas books have 43 general tokens per fictive token, films and comics count 65 and 70 respectively. This difference can be a result of the distinct multimodal affordances in these media. The Fictive Vernacular is a comparatively more frequent worldbuilding infrastructure in books because language is the dominant mode employed to construct the imaginary world in this medium. While books describe the appearance of characters and action scenes, they depict the Fictive Vernacular first-hand.

The affordances in each media occasionally affect the relative frequency of fictive items in different categories of Fictive Vernacular. The following chart illustrates the proportional distribution of the tokens per media according to category.

Chart 6. 4 Distribution of Fictive Tokens per Media

¹⁶⁹ For more information, refer to chapter 3.



Each column is comprised of the percentages of categories within the total of fictive tokens in each media. Reading from bottom to top, suffixation in books is considerably higher than in the other media. The difference in figures is for the most part due to high counts of suffixation combined with coinages to label alien species and planetary origins (most notably the items *Kupohan* and *Rodian*). The higher frequency of fictive items with this function in books can be a result of the fact that, whereas films and comics portray alien species in images, these fictive items need to be referred to in books. Differently, clippings are proportionally more frequent in films because one particular item, (i.e. *droid*) occurs disproportionately higher in the counts of clippings in films (62 times out of 65 overall fictive tokens of clippings in films). This item is the most frequent clipping in all media, but in films, it takes precedence because key characters in the plots of the two films in the corpus are *droids*. The similar percentages of coinages in comics and books are related to the items that are particularly relevant for the story plot in comics and to the multimodal affordances in books. Coinages contribute to worldbuilding with exotic looking words, which visual media relegate to images, except when the use of coinages has a function. The most frequent items *Jedi* and *Darth*, need to be repeated as they are titles and thus are realised in language, not only in visual representation and narrative portrayal of philosophical-ethical issues. They have an important participation in comics because the story plot revolves around a conflict between characters of these groups, thus making the counts of

coinages proportionally higher. In books, fictive items from this category are also frequent because they label several creatures (e.g. *nerf*, *pikhron*) and sentient alien species (e.g. *Givin*, *Herglics*) which need to be referred to as they cannot be visually represented.

Comics also display the highest percentage of three media in the category of compounding. This is a result of the narrative significance of a few items, (i.e. *protocol droid*, *Jedi temple*, *lightsaber* and *star destroyer*) all of which are keywords in the particular comic books they occur. In books, compounds are important assets as they are both productive and descriptive. They form a proportionally relevant category in books because of their high counts of both fictive types and tokens. Given their descriptive power, they do not overburden the reader and label the fictive ‘objects’ that often need evocative names to go by. For sake of illustration, let us compare the construal of the compound *holo-chess* in a book – i.e. “someone had planned their *holo-chess* moves far ahead of time” – and film (Figure 6.1).

Figure 6. 1 Characters Playing *Holo-chess*



In the written context, the fictive item is formulated so as to be descriptive (in addition to contextual information in ‘plan moves ahead’). Conversely, the item is not mentioned at all in a scene that shows characters sitting face to face around a table with black and white tiles (resembling a traditional chessboard), on top of which holographic creatures fight according to the moves dictated by the characters. Compounds are particularly relevant for books because they represent the imaginary world in verbal labels, what is often carried out in films and comics by images.

Neosemy displays the highest proportion in books and films, 24 per cent each. As previously pointed out, neosemes in general display the highest type-token ratio in the corpus,

which means that the items in this category are the least varied. It is probably related to their low salience, which makes them not readily recognisable as fictive, a reason for which they need to recur often in order to have their in-world meaning decoded. Given their high frequency, they work as signs that indicate the entrance to the imaginary world. Their high participation in films has this branding effect, as instantiated by the items *Force* and *blast* (as verb, noun, and adjective). Since films are at the centre of the SWTN in Brazil¹⁷⁰, they are relevant points of entry in the transmedia narrative. Their high frequency facilitates the introduction of the audience into the imaginary world because neosemes are not as salient as coinages, for example, what allows the transition into the imaginary world to be less abrupt and more gradual as the awareness of the imaginary world and of the Fictive Vernacular increases. One distinctive use of neosemes in books is their use as verbs to describe actions carried out with fictive weapons and technology, such as *stun* (to knock someone out with a special kind of shot) and *jump* (to start the process of speeding up to faster-than-light velocity). In books, neosemes are often used to represent fictive actions performed, which films and comics do visually.

In a similar vein, collocation patterns are often formed by verbs as collocates of neosemes in all media. The higher proportion in films is a result of their applications to give instructions and orders (e.g. *disable shields* – to turn off the energy field that shrouds something, often a vehicle; *set to stun* – to adjust a *blaster pistol* to *stun* mode). The categories above collocation have scant participation in at least on the media. Multiword expressions are proportionally much more frequent in comics and films than in books. In films, these items are commonly used as routine formulae, more specifically as greetings. This is the case of *May the Force be with you*, and its variation *the Force is with me/him/them*, both of which occur in all media. The higher frequency of multiword expressions in comics seems to be the result of two affordances in this medium. As comics are written media, its reading pace is not fixed, which makes longer chunks more easily recognised in their holism and interpreted. On account of the visual mode, comics present narrative information in a more condensed way if compared to the other written medium, book. The expressions in comics are more numerous because they are more varied. One distinctive feature some the expressions that occur only in comics present is the fact that they have little referential power. They are used to express intense emotions of relief and fear, such as *Force be praised* (equivalent to the traditional ‘Lord be praised’) and the one Figure 6.2.

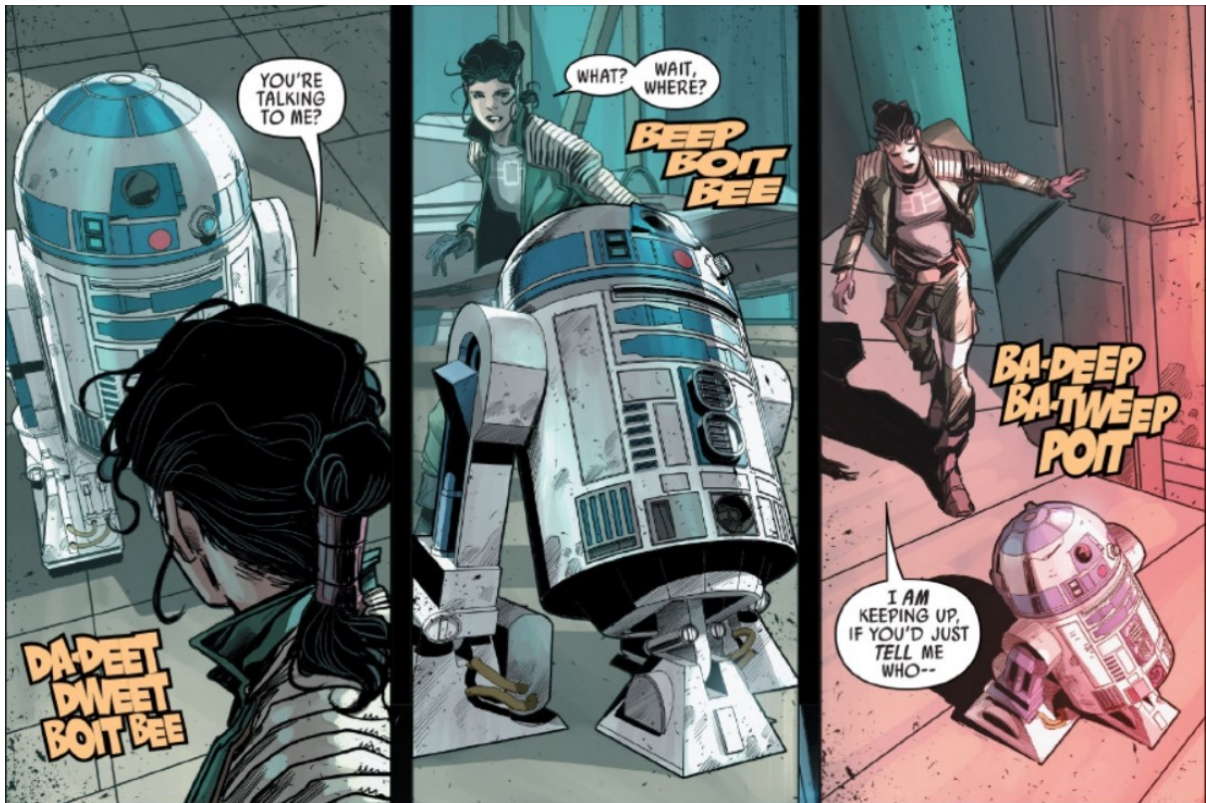
¹⁷⁰ For more information, refer to chapter 5

Figure 6. 2 Multiword Expression: *Mother of Moons!*

On the bottom right-hand speech bubble, we read the expression of astonishment and fear from an off-panel character. In this particular context, verbal expression occupies the void of sound that the explosion in the image suggests. The combination of visual representation and fictive expression of intense emotion that *Mother of Moons* instantly conveys is something books can communicate in more descriptive ways.

The following category occurs in books only. Yet again, the affordances in the distinct media make reported speech an important resource for using language for worldbuilding purposes. As discussed in chapter 3, robots of the *astromech droid* kind use a series of electronic signs to communicate. In films, they sound like rhythmic beeps, ranging in tone and length. The figure below illustrates the visual representation of the sounds they use to communicate in comics.

Figure 6. 3 – The Representation of the Speech of *Astromech Droids* in Comics



By the interaction between the human and the robot, it is clear that the latter have at least the intention to transmit some piece of information. Taking into consideration that the human character is portrayed as someone knowledgeable of the workings of the imaginary world, the question asked by her (on the left-hand side panel) to the robot indicates that he is actually ‘talking’. The robot’s reply aims at mirroring the beeps in films as a series of syllables represented in bulky capital letters with uneven shape. Her questions in the following panel suggest that she really got the message. Although similar use of syllables to represent sounds is feasible in books, the distinct lettering used to indicate volume, rhythm and pitch is not a traditional resource in books. In order to draw on the convention of the medium, the robot’s fictive manner to communicate is conveyed through sound-making verbs, such as happens in “Artoo *tweeted* that they were successfully docked” and “Artoo *chirped* a question at me”, which behave as the verbs ‘say’ and ‘ask’ respectively.

Another category that occurs only in books is speech act. Its narrative function concerns worldbuilding to a greater extent than storytelling, which can slow down the narrative rhythm of the faster-paced comics and films. Even though it seems feasible to portray fictive speech acts in those media, this can be more relevant to books because language is by and large

the only medium in charge of worldbuilding, thus its latent resources can be explored in more depth, including its performative functions.

In contrast with reported speech and speech act, politeness (which in the corpus involves insults and expletive interjections) occurs in all media. Politeness related items are not frequent, but they are proportionally the highest in comics. This seems to be due to the fact that, in comics, dialogues in general bear traces of spoken language (in the cases the ‘utterance’ suits the character). Even though the language in films seems to be spoken language at first glance, it is actually written to be spoken. The main difference in the use of language may be related to the fact that films tend to use less offensive language because it targets a broader audience¹⁷¹. Even if fictive, the insults (which are far more numerous than expletive interjections in a proportion of 8 to 1) build on common insulting practices, making reference to bodily configuration (e.g. *fur-brained amateur* and *oversize screwdriver*) and using overtly insulting adjectives (e.g. *flesh-loving scum* and *miserable lump of circuits*).

The analysis of the degree/nature of the influence of the multimodal affordances to the makeup of fictive items helps to shed light on the means through which they can influence translation decisions and the formulation of the Fictive Vernacular in the target language.

6.2 PRACTICES OF TRANSLATING FICTIVE VERNACULAR

This section presents an overview of the practices adopted to translate the Fictive Vernacular as identified in the corpus, aiming to detect translation patterns and the reasons that might have brought them about. To the latter end, I take into consideration the language systemic differences between source and target languages, American English and Brazilian Portuguese respectively. Additionally, given the distinguished (multi)modal composition of books, comics and films, the affordances in each media and their distinct translation technicalities are also examined as aspects that affect translation decisions. Ultimately, the patterns in translation practices are discussed in light of the transmedia principles.

The categories that compose this section are organised according to level of linguistic analysis. I initially focus on the most relevant procedures adopted to translate each of the categories, comparing the figures in different media. Concerning the procedures, especial attention is given to recreation because it involves using the resources inherent in the target

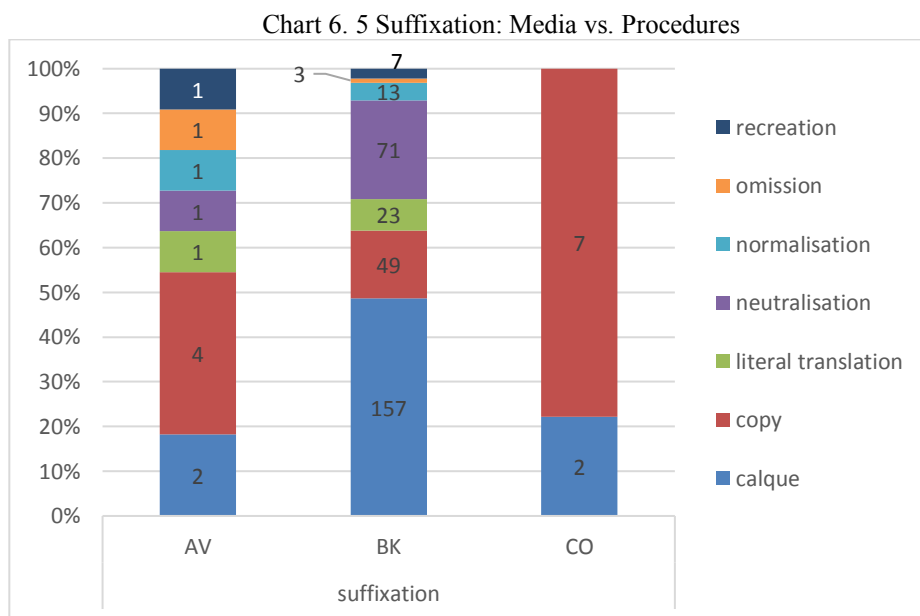
¹⁷¹ Considering the analysis carried in chapter 5, film is the central media in the SWTN in Brazil. Film is the only medium to advance the diegetic chronology whereas comics are used to tell interstitial stories.

language. The behaviour of neutralisation is also occasionally telling to understand the conditions that bring about the deletion of the Fictive Vernacular in the target texts. In sharp contrast, normalisation is particularly important to analysis because it commonly represents an overt effort to cultivate the Fictive Vernacular and to maintain consistency in the transmedia narrative.

6.2.1 Morphology

6.2.1.1 Suffixation

As previously discussed, suffixation is used in mainly two fashions: by adding the affix –er to existing nouns to refer to equipment (as I shall refer to them henceforth), or along with coinages to stand for alien species and planetary origins (henceforth, suffixation demonyms). Chart 6.5 illustrates the percentages of the translation procedures adopted to deal with items in this category according to each medium.



From left to right, each bar represents the tokens of suffixation in films, books and comics. From bottom to top, each block/colour stands for the percentage of the tokens dealt with the procedure of the corresponding colour (displayed on the right-hand menu); the percentages are calculated within the total tokens in category/medium. The number in each block represents the actual number of occurrences that adopt the corresponding procedure in each medium. Calque

is adopted twice in subtitling and comics (which within each media represent little under 20%) but is adopted 157 times in books, which represents just below 50% of the occurrences. Although the percentages may suggest that books are more prone to calquing, a closer examination reveals that, in all media, this is the procedure commonly used to translate fictive demonyms, with few circumstantial expectations. Among the most frequent ones *Corellian* and *Devaronian* occur in more than one instalment/media. Table 6.3 displays some examples.

Table 6.3 Examples of Translated Donyms

line	item	source	target	instalment ¹⁷²
1	Rodian	Rodian warned the young Devaronian standing next to him at the counter.	o rodiano advertiu o jovem devaroniano que estava ao lado dele no balcão.	[BK-WJ]
2	Rodian	Rodian didn't answer but turned and walked away, waving at us to follow.	O Rodiano não respondeu, mas virou e afastou-se, acenando para que o seguissemos.	[BK-HJ]
3	Devaronian	'The lake, then,' Luke said, thinking back to his vision of swimming beneath the Devaronian moons.	— Pelo lago, então — disse Luke, lembrando da visão em que nadava sob as luas devaronianas .	[BK-WJ]
4	Devaronian	'I'm Kivas,' the Devaronian said.	— Sou Kivas — disse o devaroniano .	[BK-WJ]
5	Devaronian	It was the mechanic, Ruuf Waluuk, and he had company—a horned Devaronian dressed in black and laden down with weaponry.	Era o mecânico, Ruuf Waluuk, e ele tinha companhia: um Devaroniano chifrudo vestido de preto e cheio de armas.	[BK-HJ]
6	Corellian	'It was the Corellian buckwheat noodles with rancor sauce, sir,' the droid said.	— É o macarrão de trigo corelliano com molho de rancor, senhor — disse o droide.	[BK-HJ]
7	Corellian	'Hyperspace scout, just like it says there,' Luke said, trying to pack a bit of Corellian bluster into his voice.	— Sou batedor do hiperespaço, exatamente como está aí — disse Luke, tentando soar fanfarrão como um corelliano .	[BK-WJ]

¹⁷² The codes stand for medium and titles in each instalment. AV, BK and CO represent film, book and comics respectively. The remainder are the initials of the titles of each instalment listed on section 4.1, table 4.2.

8	Corellian	I'm talking about the big Corellian ships now.	Falo das grandes naves [AV-NH] corellianas .
9	Corellian	It escaped capture aboard a stolen Corellian YT model freighter.	Ele fugiu em um cargueiro [AV-FA] corelliano modelo YT roubado.

In English grammar, there is no gender or number¹⁷³ inflexion in adjectives, but the ones that refer to countries and nationalities are capitalised. As happens to items in this profile in general, the renditions in Table 6.3 exhibit genre and number inflexion but only the ones in lines 2 and 5 follow source text capitalisation. Both cases are from the book *Heir to the Jedi*. Differently, the fictive item in line 6 (from the same instalment) is not capitalised in translation. The main difference in usage between 2 and 5 compared to 6 is that the former two refer to sentient species, while the latter indicates origin or an attribute related to a planet or species. Another example of this distinction in the same instalment is “*Rodian* manufacture – fabricação *rodiana*” as opposed to “said the *Rodian* – disse o *Rodiano*”. As far as my analysis is concerned, this happens consistently in the translation of this instalment. Such a distinction performed in translation is not a common feature inherent in target language grammar. These renditions combine grammatical features of both languages creating a sort of fictive grammatical use. The distinction in the way demonyms are translated is an idiosyncrasy of that particular instalment, as they are consistently dealt with to follow target language standards in the remaining instalments that compose the corpus. Another peculiarity identified in the use of calques to translate demonyms is illustrated in line 8. In this particular case, the main contrast with other occurrences (exemplified in lines 6 to 9) is an adjustment in spelling by dropping one ‘L’. The case in line 8 occurs in subtitling, which given the technicalities – especially text reduction¹⁷⁴ in this case – tend to present condensed renderings. The shorter version makes it more easily readable, particularly taking into account the formulation of the base morpheme, which by following patterns of letters that are common in the target language (i.e. sequences of syllables composed of consonant plus vowel) makes the rendition familiar looking to the Brazilian audience. However, the rendition in 8 is an exception, both considering the demonyms and the particular item; it occurs on the film *A New Hope*. One case in point is the rendition in

¹⁷³ Except for a few exceptions such as the nationalities with the affix –ian, for instance ‘Brazilians’ and ‘Americans’.

¹⁷⁴ For more info, refer to section 2.4.3.

line 9, which undergo the same technicalities but retain source language spelling of the base word.

The other main application of suffixation concerns reference to equipment. They are formed by adding the affix to an existing word in the English language. In the corpus, *blaster* and *speeder* (and compounds with these items) are the most prominent. Considering the figures displayed in Chart 6.5, the high percentages of copy in all media and neutralisation in books are cases involving those items. The figures in subtitling and comics represent exactly such cases. Even if they are copied, they are adjusted to the grammatical standards of the target language. Though no affix is added, the presence of one article before the nouns is often compulsory. Given the fact that in the target language there is no neutral gender, the presence of the article makes it compulsory to select gender. This area is where variation of translation decisions happens. Some examples are provided below.

*A – Alguém tem um **blaster** por aqui? [AV-FA]*

*B – Largue a **blaster**. Você vai vir conosco. [CO-VD]*

*C – Deixe-me ficar com um **speeder**. [CO-VD]*

*D – Controlei o **speeder** para um pouso suave (...) [BK-HJ]*

*E – Descemos da **speeder** e entramos em uma doca (...) [BK-HJ]*

Different genders are attributed to *blaster* in A and B, but these cases occur in different instalments. In contrast, the renditions in D and E reveals inconsistency in the gender of the fictive item even within an instalment. Exceptions to copy these items occur in the film *A New Hope*, in which case it is rendered as the descriptive *arma laser* and as *explosivos* (a literal translation that makes it a non-fictive item in the target language). Although the latter rendition makes sense in context, it contradicts the text-image relations in the scene, as displayed in Figure 6.4.

Figure 6. 4 Contradictory Text-Image Relations in a Rendition of Blaster



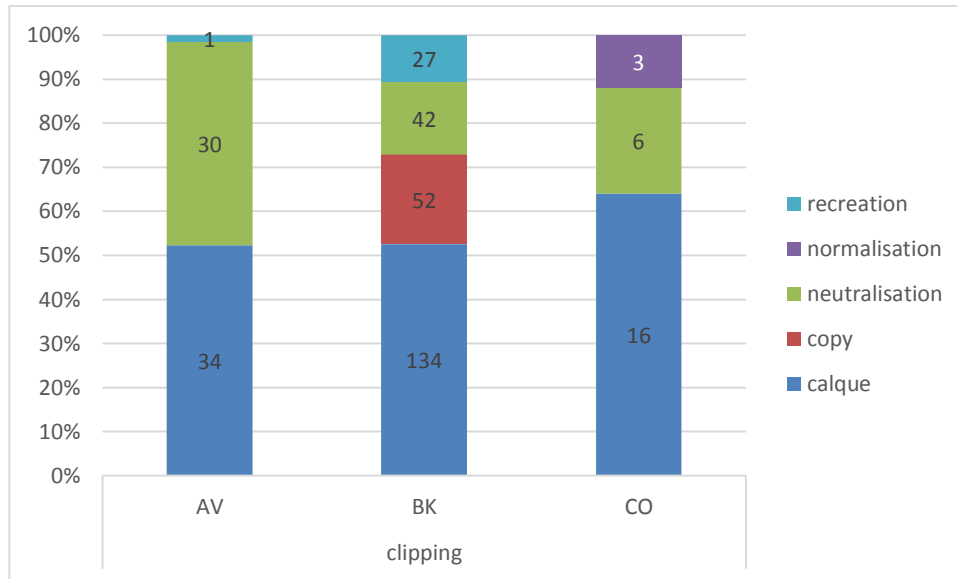
In Figure 6.4, the character on the foreground moves his left-hand towards the side of his waist, as if strapping an object to it. In the following take, he is shown holding a gun. Shortly after that, he actually uses the weapon. The chain of events links the weapon to the word *blaster*.

In books, *blaster* and *speeder* are more frequently dealt with by neutralisation and copy respectively. Examples of *speeder* in books are provided in sentences D and E above. Exceptionally, *speeder* is neutralised into the non-fictive hypernym *vehículo*, and *speeder bike* is normalised as merely *speeder* in the target text. The neutralisation might have been carried out in order to avoid excessive repetition, to which the target language is more stylistically restrictive. For similar motivation but to the opposite effect, the normalisation of *speeder bike* maintains the worldbuilding function by resorting to a fictive hypernym. *Blaster* is most commonly translated as *pistola* (a non-fictive equivalent) and occasionally as the non-fictive hypernym *arma*. In terms of frequency, a third most commonly adopted rendering is *pistola de raios*, in which case there is an attempt to recreate its fictive specificity by describing the kind of projectiles they fire. Interestingly, *blaster* and *speeder* are highly frequent fictive items with similar composition but are dealt with differently. It might be a result of the affordances in the media and the specific narrative relevance of the items. Roughly speaking, objects in ‘monomodal’ media can be represented referentially, by describing them or by implying their meaning. The main difference in these cases seems to be related to their narrative significance. In addition to embodying one of the main themes in the SWTN, blasters are also important to understand the diegetic action in each scene. Neutralising this item in book seems to be a means to guarantee comprehension of the scene, thus neglecting worldbuilding for the sake of storytelling.

6.2.1.2 Clipping

Items in this category are formed by the reduction of part of an existing word. The ones identified in the corpus are most commonly related to technology. They either occur on their own or forming compounds with other items. The item *droid* is disproportionately frequent in the corpus. It occurs proportionally more often in films because key characters in the stories’ plots are droids. Chart 6.6 displays the proportional distribution of the procedures adopted to translate clippings in each medium.

Chart 6. 6 Clipping: Media vs. Procedures



As illustrated in the chart, calque is the most frequent procedure in all media. In films, all calques are of the item *droid*; the translation mimics the word-formation process by clipping the target language cognate ‘androide’ into *droide*. This item, alone or as part of a compound, corresponds to all the calques in books and comics. *Droide* is the solution rigorously employed in all instalments except in the film *A New Hope*, which neutralises the clipping by restoring it to the original form of the target language cognate. Given the technicalities to which subtitling is subsumed – especially text reduction – this solution cannot be simply explained. This option is consistently employed in the film, regardless of the length of the subtitle on screen. Resorting to a familiar rendering may be accounted for as a didactic solution as a means to avoid overwhelming the audience which needs to cope with the already loaded multimodal environment, especially in the case of a film set in an imaginary world with considerable amount of worldbuilding infrastructure other than the Fictive Vernacular. Other cases of neutralisation are provided in Table 6.4.

Table 6. 4 Neutralisation in Clippings

line	item	source	target	Instalment
1	navicomputer	NOT IF YOU'RE TRYING TO ARRIVE UNANNOUNCED. THE NAVICOMPUTER'S ALREADY SET.	NÃO SE QUISE CHEGAR SEM SER ANUNCIADO. O COMPUTADOR DE NAVEGAÇÃO ESTÁ PRONTO.	[CO-SE]
2	navicomputer	It'll take a few moments to get the coordinates from the navicomputer .	Pouco. Estou esperando as coordenadas do computador .	[AV-NH]

3	navicomputer	Artoo beeped at Luke that he'd accessed the coordinates and locked them into the navicomputer , then followed that up with a fusillade of hoots and whistles.	R2 emitiu um sinal para Luke avisando que havia acessado as coordenadas e as transmitira para o computador de navegação . Em seguida, o droide soltou uma série de assobios e ruídos.	[BK-WJ]
4	comms	A LOT OF COMMS TRAFFIC. LOTS OF PLANS.	UM MONTE DE TRÁFEGO DE COMUNICAÇÕES . E MUITOS PLANOS.	[CO-SE]
5	comms	We both toggled our comms and laughed at each other.	Nós dois ativamos os comunicadores e rimos um do outro.	[BK-HJ]
6	comms	ARTOO, CLOSE COMMS.	R2, DESLIGUE AS TRANSMISSÕES .	[CO-VD]

In lines 1 and 3, *navicomputer* is translated compositionally, neutralising the clipped *navi* (from navigation) into its full cognate in the target language. In line 3, the same solution is employed. In both cases, the fictive item is neutralised into a longer rendering. The main difference concerns the media in which they occur. The example in line 3 is from a book, where there is plenty of room for longer rendition at the same time as the lack of visual support seems to be the rationale for a more explicit solution. Differently, the multimodal context of the case in line 1 is found in Figure 6.5.

Figure 6. 5 Navicomputer vs. Computador de Navegação



Figure 6.5 consists of the source and target panels where example 1 in Table 6.4 occurs; the sentence is in the bottom-most speech balloon in each panel. Sitting in the command room of a space ship, each character is facing command panels. In this context, the juxtaposition of scene, narrative context and verbal input provide three sources of information that can be used to decode the source fictive item. Although the individual items that compose *navicomputer* are cognates in the language pair, thus aligning the same offer of information in the source text, the rendering uses a non-fictive equivalent in the target language. Additionally, the rendition is a longer item, which in general can be problematic in face of the technical spatial restriction in the speech bubbles. In the particular matter, the target comics are comparatively less constrained given the fact that the typeface used is smaller than that of the source comics, giving the renditions a little more freedom than they would have otherwise. The smaller typeface neither is an idiosyncrasy of the case at hand nor is it restricted to that particular instalment. This aspect is observed in both comics that integrate the corpus. The motivation behind the rendering adopted may have to do with the language systemic differences. Source and target language abide by different rules concerning word order. In the English language, dependent words are placed head-first, whereas in Portuguese the opposite happens but the words are often linked by a preposition. The neutralisation of *navicomputer* might have been a result of the need to use a preposition to connect the two components that compose the fictive item. Considering the above, and given the spatial limitation in subtitling, the clipping *navi-* is not contemplated in the example in line 2.

Also represented in Chart 6.6, the cases of copy concerning books are for the most part related to the item *holo* (from ‘hologram’). In all cases, the clipping *holo* is copied in translation. On its own, the item is used with female gender articles. However, in the cases it forms compounds, it can also be used in the male gender, such as *entertainment holos – os holos de entretenimento* and *holocall – a holochamada*. In the first case, the item is used to stand for fictive equivalents in films (male gender noun), hence the application of the male gender indicated by the article ‘os’. The second case follows the same standards *holo* alone is female because it is used to stand for ‘pictures’ in the imaginary world. The use highlights advanced technology to replace reference world defaults is maintained in the target language by applying target language grammar to complement the effect.

Adopting another procedure to deal with the productive *holo*, the rendering of *holodisplay* recreates the item by translating it as *holointerface*. In the target language

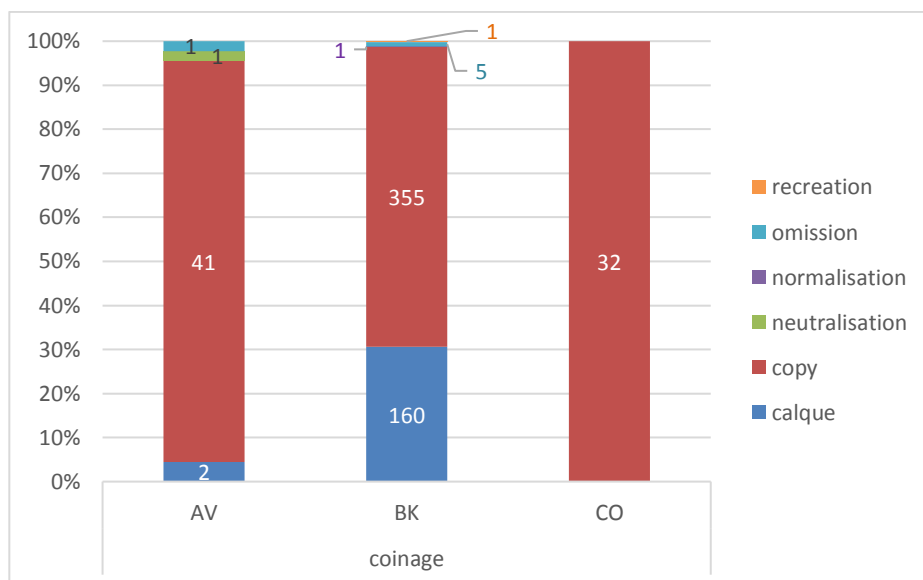
‘interface’ is commonly used to refer to control panels and screens. Other cases of recreation involve addition of material. That is the case of *astromech* – *astromecâmico* (which reverts the clipped component *mech* but fictiveness is retained because the resulting compound does not exist in the reference world) and *comm* – *intercom*. There are several occurrences of neutralisation of the item *comm*, as displayed in lines 4 to 6 in Table 6.4. Clipped from the word ‘communication’, its counterpart in that target language would result in the target language preposition ‘com’ if similar clipping operations were performed. This might explain the lack of consistency in dealing with this item across instalments. In the case of *comm* – *intercom*, the addition of the morpheme ‘inter’ conveys the idea of establishing mutual connections (as in the words ‘internacional’, ‘internet’, ‘interconectar’) which can contribute to evoke the idea of communication in the rendition. Although it may cause some confusion as to whether the difference in renditions is meaningful, they remain intelligible and worldbuilding effect is preserved.

6.2.1.3 Coinage

Created anew or drawing on (graphical representation of) sound clusters common in the source language, the items in this category are commonly used to label imaginary world infrastructure that signpost the distinctiveness of the imaginary setting through their unfamiliar makeup and the referents they signal. The coinages with higher frequency label characters involved in fundamental in-world ethical and philosophical belief system that crisscross nearly all instalments, such as *Jedi*, *Darth* and *Sith*. Another group of coinages refer to foods, creatures and sentient alien species. They display higher diversity (lower counts of fictive tokens per type) because they label infrastructure that is specific to particular settings; their stand for the vastness of the imaginary setting.

In any case, both groups are similarly dealt with in translation. The following chart exhibits the proportions of translation procedures adopted in each medium.

Chart 6. 7 Coinage: Media vs. Procedures



The participation of calque refers to the combinations of coinage and suffixation, in which case the procedure is adopted to deal with demonyms as examined previously. In all media, copy is the predominant procedure adopted. Save for a few exceptions, coinages are transferred onto the target texts with little or no adjustment. Conversely, there is often the necessity to accommodate copied coinages to the target co-texts.

Dath is a title but, in the corpus, it is never preceded by an article, which can happen in Brazilian Portuguese in informal contexts before names. *Jedi* and *Sith* are categories of warriors and therefore they are common nouns; no cases of inflexion with affixes have been identified. Such as happens to demonyms, gender and number concord is carried out by articles (e.g. *the Jedi – a Jedi; os Jedi*). The same applies to the cases in which these items occur in the position of adjectives in compounds such as *Jedi Temple – Templo Jedi* or *Jedi Order – Ordem Jedi*. The one exception is the addition of the preposition ‘de’ in *Jedi knight – cavaleiro de Jedi*, whereby the preposition is commonly used in target language adjective phrases with the effect of making a noun function as an adjective.

The group of foods, creatures and sentient species is more varied. Except for a few cases, the bulk of the fictive types in this group occurs on books. In these cases, coinages offer important contribution to worldbuilding because books rely nearly exclusively on language to that end. In English, the coined sentient species are capitalised thus following the grammatical requirements related to nationalities. This is a means to differ creatures from alien sentient species. As happens to cases of coinages + suffixation previously discussed, articles are commonly in charge of gender and number inflexion. Similarly to what was remarked in the

same case, the translation of books mark the distinction between noun and adjective by using different capitalisation, as in *the Bith* – *o Bith* (noun) and *Bith music* – *música bith* (adjective). An exception happens to the renderings of *Duros* in book and comics, demonstrated in the table and Table 6.5.

Table 6. 5 Coinage: *Duros* – Book vs Comics

line	item	source	target	Instalment
1	Duros	THIS COMING FROM A DUROS.	ISSO VINDO DE UM DUROS .	[CO-SE]
2	Duros	The corridors of the refueling station were filled with a mix of species-horned Devaronians rubbed shoulders with green-skinned Duros , while diminutive Aleena dodged massive Herglics.	Os corredores da estação de reabastecimento estavam cheios de diferentes espécies — devaronianos com seus chifres, durosianos de pele verde e minúsculos aleenas que desviavam dos enormes herglics.	[BK-WJ]

Figure 6. 6 *Duros* in Comics

Sentence 1 in Table 6.5 is uttered by the woman in the first panel, bottom-most speech bubble, in Figure 6.6. This is a reply to the remark from the *Duros* about her looks after the battle. In the following panel, the faces of both characters are framed from a bottom-up angle. In a multimodal analysis, given information is provided on the right-hand side of an image and new

information on the left. Despite their height difference, the angle in the panel places their faces side-by-side, thus revealing the particular details in his appearance (on the new axis). The visual depiction of his appearance is highlighted in the dialogue as they converse about the way he looks. The multimodal environment depicts the species in such a way that the label used in translation is clearly designated in context. In example 2 in Table 6.5, the Duros is described as ‘green-skinned’, but its rendition adds an affix, which functions to ratify that skin colour is as a trace of the alien species, not an idiosyncrasy. It also functions to avoid the converge between the fictive item and the adjective ‘duro’ (hard) in the target language.

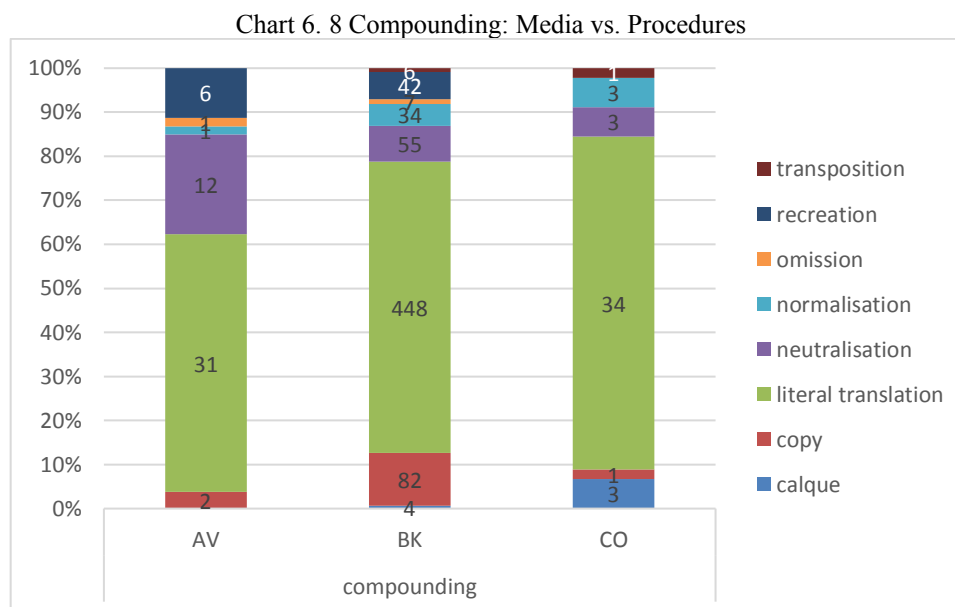
Coinages that label alien species and creatures are in general dealt with in similar fashions. One peculiarity is that all such coinages are male gender nouns in translation as indicated by the articles in, for example, *os pikhrons* and *o ghest*. The male gender is adopted even in the case target language nouns are commonly female with final –a (i.e. a girafa, a cobra), as happened to *um bantha*.

With few exceptions, coinages are copied in translation, but the target language requires the translation to make decisions that are not always provided in the source texts. In addition to the language systemic differences, the affordances and the multimodal context occasionally cooperate with the depiction of the imaginary world but it can occasionally lead to some inconsistencies; the low diversity of such items can make the perception of such inconsistencies nearly imperceptible.

6.2.1.4 Compounding

Compounds have mainly three characteristics: (i) they are easy to create and decode; (ii) they are moulded either departing from coinages, clippings or neosemes, or by the juxtaposition of two non-fictive items to form a fictive one; (iii) the most productive combination, the ‘pure’ compounds, tend to be more descriptive and readily decodable since they are formed by familiar individual components. Given their descriptive power, they do not overburden the reader and label the fictive ‘objects’ that often need evocative names to go by. In books, compounds are important assets as they are both productive and descriptive. They are additionally relevant for books because they represent the imaginary world in verbal labels, often carried out in films and comics by images. While in films they display high variety, in comics, few fictive items (i.e. *protocol droid*, *Jedi temple*, *lightsaber* and *star destroyer*) reoccur often given the narrative significance of these items, all of which are keywords in the

particular comic books they occur. The distribution of procedures adopted to translate compounds in each medium is illustrated in Chart 6.8.



The least frequent copy and calque involve one-word compounds that are formed by two words already existing the source language, such as *infonet*, *datapad* and *dewback* (except for swoop bike), or ones involving clippings such as *astromech* and *protocol droid*. Examples of the latter two (involving or not copying or calquing) are provided in Table 6.6.

Table 6. 6 Mixed Compounds: Astromech and Protocol Droid

line	item	source	target	instalment
1	protocol droid	The protocol droid looked like he had recently enjoyed an oil bath and a shine, and he was almost jubilant to	O droide protocolar parecia ter recentemente desfrutado de um banho de óleo e de um polimento, e estava quase eufórico em ver R2-D2.	[BK-HJ]
2	protocol droid	Jessika looked up into the expressionless face of a protocol droid with a gold finish.	Jessika olhou para cima, se deparando com o rosto inexpressivo de um droide de protocolo dourado.	[BK-WJ]
3	protocol droid	GENERAL MADINE USES A PROTOCOL DROID TO HELP WRITE HIS, BUT...	O GENERAL MADINE USA UM DROIDE PROTOCOLAR PARA AJUDAR A ESCREVER, MAS...	[CO-SE]
4	protocol droid	I'M A PROTOCOL DROID , NOT A PLANETARY PROBE! CURSE ARTOO FOR LEAVING ME HERE ALONE! HE IS SO	SOU DROIDE PROTOCOLAR , NÃO UMA SONDA PLANETÁRIA! MALDITO SEJA R2 POR ME DEIXAR AQUI	[CO-VD]

		INSENSITIVE, ALWAYS WANDERING OFF!	SOZINHO! ELE É UM INSENSÍVEL, SEMPRE VAGANDO POR AÍ! OLÁ?
5	protocol droid	OH-- AN R2 UNIT AND A PROTOCOL DROID. COLLABORATING SCUM, MISTRESS. REST ASSURED, WE'LL SHOW NO MERCY.	AH... UMA UNIDADE R2 E O DROIDE DE PROTOCOLO. ESCÓRIA COLABORATIVA, SENHORA. FIQUE TRANQUILA, NÃO TEREMOS CLEMÊNCIA. [BK-HJ] Mas é, essencialmente, meu astromec [BK-HJ] pessoal. Os detalhes da missão foram carregados em seu astromecânico. [BK-WJ]
6	astromech	But mostly he's my personal astromech.'	
7	astromech	The mission details have been loaded into your	
8	astromech	OH, BE QUIET, YOU ASTROMECH ANNOYANCE...	ORA, CALE-SE, SEU ASTRODROIDE [CO-VD] IRRITANTE...
9	astro droid	These astro droids are getting quite out of hand.	Aliás, essas engenhocas são totalmente imprevisíveis. [AV-NH]

The renditions of *protocol droid* vary according to text and media without clear rationale. The particular translation of *protocol* in the compound is the same in 1, 3 and 4 (i.e. *protocolar*) and in 2 and 5 (i.e. *de protocolo*). Conversely, they differ in the same medium: 1 and 2 in books; and 3 to 5 in comics. In comics, there has also been identified inconsistency within the same instalment, i.e. in the comic book *Vader Down* in lines 4 and 5. *Astromech* in lines 6 to 8 is also differently dealt with regardless of media and text. While the book in 6 maintains the clipped *mech*, in line 7 the full form of the target language cognate is used. In a different vein, the item in line 8 is recreated by making reference to its hypernym but erasing the specificity of this category of *droid*. One possible motivation for the rendition *protocolar*, though not unproblematically correlated, might be an attempt to mirror *androide protocolar*, from the film *A New Hope* (since film is the central medium in the transmedia polysystem) but ‘improving’ its fictiveness.

Concerning the translation of *protocol* in the table above, most cases involve literal translation. By and large, literal translation is the prominent procedure adopted to deal with compounding, as represented in Chart 6.8. The compounds that are consistently translated in different media are composed by cognates across the two languages, for example, *Galactic Standard* – *padrão galáctico*, *hyperspace* – *hiperespaço*, and *sublight engine* – *motor subluz*.

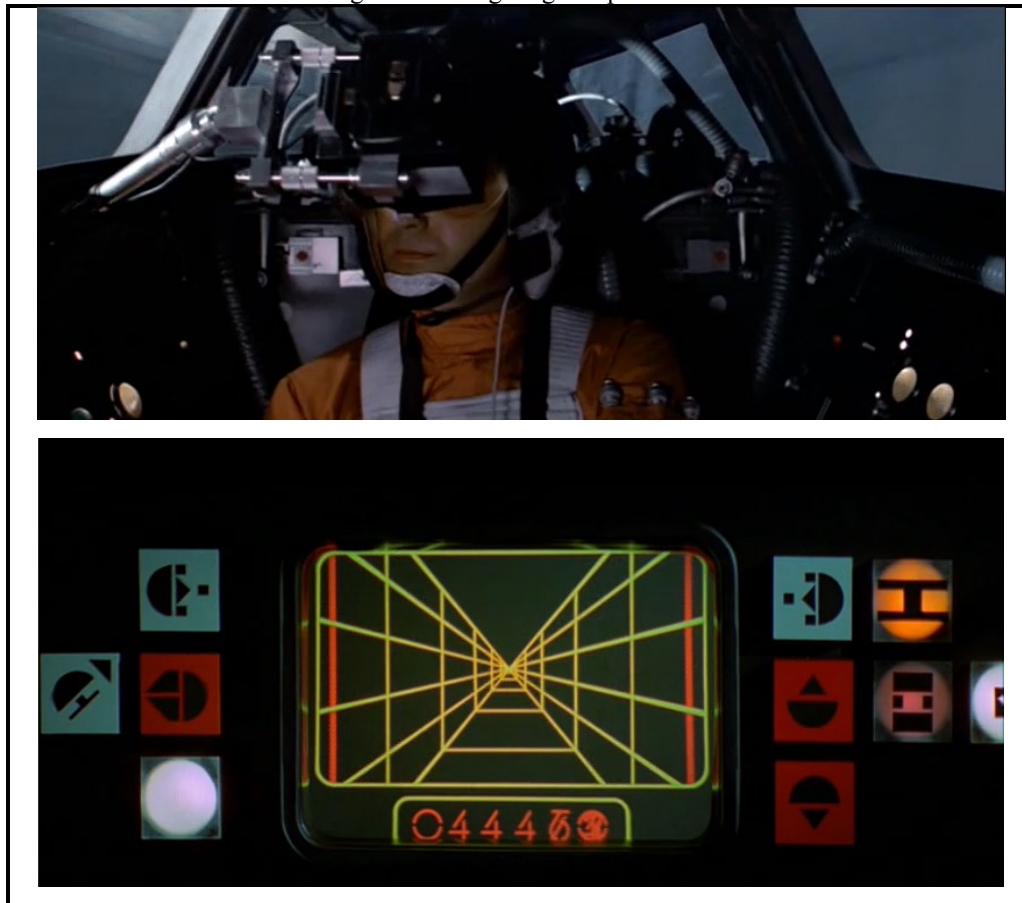
No coincidence they are translated literally. However, compounds involving cognates do not necessarily lead to literal translation. Table 6.7 brings some examples.

Table 6. 7 Compounding – Alternative Renditions

line	item	source	target	instalment
1	hyperdrive	This hyperdrive blows, there are gonna be pieces of us in three different systems.	Se explodir, o hiperpropulsor mandará pedaços nossos a sistemas.	[AV-FA]
2	hyperdrive	We will be exiting the system in another direction, where their simulated mass will not hinder our hyperdrive.	Vamos sair do sistema em outra direção, onde sua massa simulada não retardará nosso hyperdrive .	[BK-HJ]
3	targeting computer	Switch to targeting computer .	Estou ligando o computador de mira .	[AV-NH]
4	targeting computer	You switched off your targeting computer .	Luke, desligou seu computador ?	[AV-NH]
5	targeting computer	He'd done it then-and again in the Death Star trench, when he'd shut off his targeting computer and let the Force tell him when to fire the proton torpedoes that had destroyed the battle station.	Luke havia conseguido naquela ocasião — e de novo no corredor da Estrela da Morte, quando desligou a mira computadorizada e deixou a Força lhe dizer o momento exato em que deveria disparar os torpedos de prótons.	[BK-WJ]
6	targeting computer	I flipped on the deflector shields and locked on the targeting computer .	Ativei os escudos defletores e travei o sistema de mira do computador .	[BK-HJ]
7	starfighter	THE THREE SQUADRONS OF REBEL STARFIGHTERS I SEE BEFORE ME.	OS TRÊS ESQUADRÕES DE STARFIGHTERS REBELDES QUE ESTÃO À MINHA FRENTE	[CO-VD]
8	starfighter	'Lots of places a starfighter might have set down around here.	— Bom, tem muitos lugares onde um caça estelar poderia pousar por aqui.	[BK-WJ]
9	starfighter	'Bought me a converted starfighter - Clone Wars salvage, modified for long hauls.	— Comprei um caça convertido que sobrou das Guerras Clônicas, modificado para viagens longas.	[BK-WJ]
10	starfighter	'Well, Miss Pava, Master Luke reclaimed his starfighter -which had been repaired quite capably by Kivas, I must say.	— Bem, srta. Pava, o mestre Luke recuperou sua nave , a qual, devo dizer, tinha sido consertada de maneira bem competente por Kivas.	[BK-WJ]

Hyperdrive in lines 1 and 2 is translated as *hiperporpulsor* and (partially) calqued respectively. The literal translation in line 1, however, is a longer rendition than its source counterpart. In this particular case, the characters Han Solo and Rey are surprised for having come to the same solution to a pressing issue and pronounce the fictive item simultaneously. The salience that follows allows resorting to a longer rendering without compromising synchronicity. Differently, in the novel, the solution consists of orthographical adjustment (replacing *y* by *i*) as in the source language cognate but copying the second half of the compound. The condensed form and the order of adjective and noun in the compound in lines 3 to 6 is an issue across media. Figure 6.7 displays the context of the example in line 3.

Figure 6.7 Targeting computer.



The pilot on the first screenshot announces “Switch to targeting computer”, and a small screen hanging on a mechanical arm moves towards his face. The following take shows his field of vision, that is, what the screen shows. The subtitled rendition, *computador de mira* labels and defines what the character is seeing via the juxtaposition of text and image. This sequence anticipates the following action where the piece of equipment is actually used and what it does.

The sentence in line 4 occurs few takes after that. In this case, the *targeting computer* is normalised into *computador* because prior information allows for shortening the subtitled line, thus privileging the visual mode where the narrative events are being realised. The same item is dealt with differently in books (lines 5 and 6 in Table 6.7) The part of speech of the adjective and noun are inverted, in such a way that the distinctive trace of the familiar object is kept on the first position of the compound, thus highlighting its most relevant aspect, *mira* in this case. The item *starfighter* is translated with different solutions in lines 8 to 10, but it is copied in line 7. In this case, which occurs in comics, the redundancy between item, multimodal composition and narrative context makes the item decodable, especially considering it is partially familiar because of the non-translated title of the transmedia narrative, i.e. *Star wars* – *starfighter*). The remaining renderings of Starfighter in Table 6.7 all occur in the same instalment, the book, *Weapon of a Jedi*. *Caça estelar* in line 8 is the rendition adopted in most occurrences in the instalment, except the ones in lines 9 and 10, which are cases of neutralisation and normalisation respectively. The neutralisation *caça* might have been adopted in order not to detract attention from information relating to diegetic historical events (i.e. Clone Wars – Guerra dos Clones), which favour transmedia continuity across instalments. Although *nave* in line 10 is not a fictive rendition, it is a commonly adopted in the corpus and in this particular cases it is the last in a sequence of four occurrences in the same scene, thus making it implicit the nature of the ship in question. Co-text contributes to renditions other than literal translation.

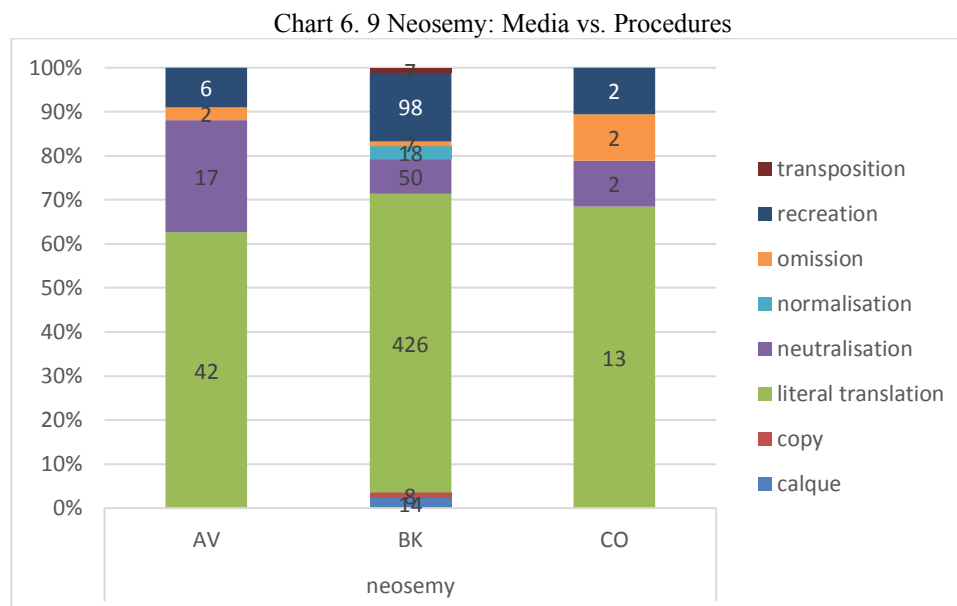
In films, the more pronounced adoption of neutralisation entail compounds that combine two nouns but the first one functions as an adjective, specifying the following noun. This is the case of the previously discussed *targeting computer* – *computador* in line four (table 6.7). Most other cases involve items occurring once in their instalments, such as *scout ship* – *batedor*; *data-tape* – *dados*; and *spice mine* – *mina*. Another example in the adjective *moof-milker* neutralised as *ignorante*. In all these cases, the rendition is a much-reduced formulation, probably a result of the technicality of text reduction.

6.2.2 Semantics

6.2.2.1 Neosemy

Unlike those categories in morphology, whose fictive nature can be more readily discerned given their often-salient composition, recognising neosemes happens on the bases of

their participation in compounds and collocation patters. There are, however, cases in which they are not accompanied by another fictive element. Their unremarkable makeup also influences the procedures adopted to translate them. Chart 6.9 illustrates the percentages of procedures adopted to translate neosemes in the corpus.



As represented in Chart 6.9, literal translation is again the predominant procedure. Commonly the neosemes are translated into their target language correspondents, for example, *motivator* – *motivador*; *credit* – *crédito*; and *deflector shield* – *escudo defletor*. Notwithstanding, translating source fictive items by target language reference correspondents literally not always leads to fictive items in the target language. Largely associated with the use of *blasters* (fire weapons), the verb *blast* is often translated as *explodir*. In the sentence “Just **blast** everything and fly a fast ship”, the instrument used to *blast* is as a feature of the act: using a blaster to hurt (and kill), incapacitate or explode someone or something. Translated as “**Exploda** tudo e use uma nave rápida”, the rendition irons out the specific means by which the action is carried out. This rendition affects worldbuilding by not marking the particularity of the action. This might have happened because in the target language, changing part of speech, in general, requires some degree of morphological adjustment, instead of replacing lexical items in the desired syntactical order as it is common in English. Pursuing such a course of action could be problematic since the English root word is neither cognate nor is it semantically transparent. Such an adjustment is precisely what happens to the verb to *slice* which is recreated as *slicear*¹⁷⁵, by mirroring the

¹⁷⁵ This case is discussed in more depth in section 4.5.1.5.

formation process applied to the non-fictive target language verb ‘hackear’ from the English ‘to hack’.

Despite the high frequency of literal translation, using different procedures to translate fictive types in this category is not uncommon. Table 6.8 shows some examples.

Table 6.8 Neosemy: Alternative Renditions

line	item	source	target	Instalment
1	jump (verb)	It just seems like we're jumping blind.'	— É que parece um salto às cegas.	[BK-HJ]
2	jump (verb)	The stars streaked past like raindrops on a window as Artoo jumped on schedule.	As estrelas passaram como pingos de chuva contra uma janela assim que R2 <u>realizou o salto</u> , dentro do prazo.	[BK-HJ]
3	Force	... I'M GOING TO TRUST IN THE FORCE.	... VOU CONFIAR NA FORÇA .	[CO-SE]
4	Force	I'm just going to sit down over here, and you can Force-feed me from over there, okay?	— Eu vou só ficar sentada aqui e você pode me forçar a comer daí, tá?	[BK-HJ]
5	remote	Good against remotes is one thing.	Ser bom contra " bolinhas " é uma coisa.	[AV-NH]
6	remote	Three remotes isn't anything like eight living adversaries.	Três <u>esferas de treinamento</u> não se comparam a oito adversários vivos.	[BK-WJ]
7	remote	I remembered training with the remote , wearing a helmet with the blast shield down (...)	Lembrei-me do treinamento com o robô remoto , usando um capacete com o escudo antirraios abaixado	[BK-HJ]

Examples in lines 1 and 2 involve the item *jump* (used as a verb). Both transpose the verb into a target language equivalent noun *salto*. In line 2, the addition of ‘realizou’ thus composing a verb phrase makes it read like technical language, as an action protocol. The depiction of the scene in the same sentence describes what the protocol entails. Differently, in the example in line 1, given to the low salience of the item and the lack of immediate co-textual information, interpreting this item depends on one’s learning of bits and pieces of the Fictive Vernacular. The item in lines 3 and 4 is dealt with to different effect. While the example in line 3 implies that the *Force* as an entity onto which we deposit our trust, in line 4 the cognate remains but it is not depicted as an entity because the neoseme, which is a noun, becomes a verb in translation. In this particular context, the neoseme is used as a pun that consists of forcefully feeding someone using the power of the Force. The existence of direct, one-to-one interlinguistic

cognates and equivalents is no guarantee that the Fictive Vernacular is reproduced or preserved in the target text. The sentence in line 5 refers to the scene in Figure 6.8.

Figure 6. 8 – Neosemy: Remote



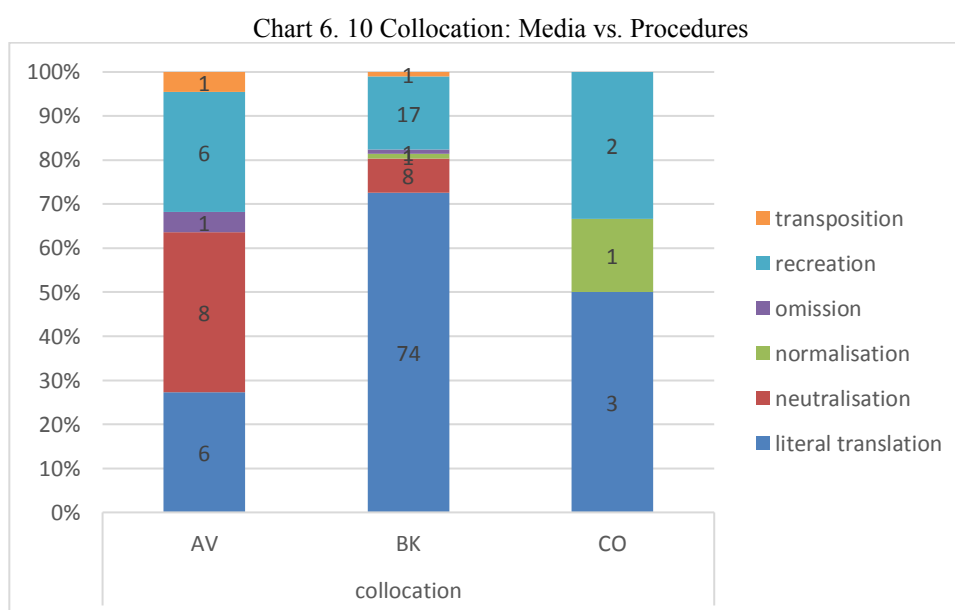
In the middle ground, the character Luke Skywalker uses his laser sword to intercept the reddish beam shot by the small, flying sphere near the top left corner. This is the remote referred to in lines 5 and 6. The depreciative *bolinhas* stands for the contempt and mockery the character Han Solo directs to Luke. Subtitling thus prefers to focus on depicting the personality of character than on labelling imaginary world infrastructure. In sharp contrast, the rendition in line 6 is from a book and it focusses on the shape of the *remote* to provide a visual representation that is not a given in books. It adds the qualificative “de treinamento” from the cases of ‘training remote’ in the same book to enhance the referential power of the rendering. However, the spherical shape of the *remote* is not a given in the co-text where the item recurs. The scene illustrated in Figure 6.8 happens in the previously released film *A New Hope*. The multimodal representation of *remotes* in the film might have been used as the basis for rendering it as the descriptive *esfera* as a means to call to mind a visual representation of the fictive piece of equipment. Additionally, this rendition promotes transmedia contiguity by drawing on the affordances available to represent the imaginary world in different media. Also, in a book, the rendering in line 7 adds information (i.e. *robô* in *robô remoto*) as a means to define what is a *remote*; this procedure makes the rendition more easily decodable. In these cases, the unremarkable makeup of the neosemes and the little co-textual clues demands some degree of knowledge of the transmedia narrative in order to make sense of them in the source texts. This issue is bridged in translation by recreation procedures in books (lines 6 and 7) and is neutralised

in film probably because the fictive item in the target language is not necessary to worldbuilding; its fictive nature is depicted visually.

Chart 6.9 also reveals a pronounced adoption of neutralisation in films and recreation in books (which for the vast majority concern the item *remote*, discussed right above). Most cases of neutralisation in films involve the item *blast* (*verb*) commonly rendered as *atirar*. In books, this fictive item is sometimes recreated as the verb phrase *acertar com um raio*, in which case *raio* (a common rendition of *bolt* and *blast* (*noun*), referring to the projectile used in this kind of gun) maintains the fictiveness of the item while *acertar* conveys the action. The longer rendition is unfeasible in films given the text reduction technicality, as it is often unnecessary because the action on screen is usually sufficient to storytelling.

6.2.2.2 Collocation

In the source texts, the compositions of collocation patterns entail either the juxtaposition of two non-fictive items to form a fictive one, or the co-placement of a non-fictive item plus a clipping, a neoseme or a one-word compound. Collocations patterns tend to be used to indicate the neosemy of an item in the pattern, (e.g. *disable shield*, *earn credits*); and to ratify the meaning of clippings (i.e. *take/watch holo*) and compounds (i.e. *(de)activate lightsaber*, *datapad beeped*). The figures represent the distribution in the translation procedures to deal with collocation according to medium.



Literal translation, as displayed in the chart, is most frequent in comics and books. The higher proportion of neutralisation in films involves the repetition of one fictive collocation pattern, i.e. *charge weapon*, in one of the films. Translated as *carregar arma*, the rendition converges to a traditional collocate of ‘weapon’ in the target language. In the source language ‘charge’ is a common collocate of electronic devices with batteries, and it is used in exactly this sense, implying that the weapon is electronic rather than mechanical. As ‘carregar’ in the target language is a collocate of both electronic devices and of guns (in which case it means ‘load’), the rendering does not stand for the fictive nature of the weapon in question. The more common cases of literal translation of collocates involve, for example, patterns with neosemes *disable shield* – *desativar escudos* and *earn credits* – *ganhar os créditos*; and with the compounds *deactivated his lightsaber*, - *desativou o sabre de luz* and *datapad beeped* – *datapad apitou*.

Although literal translation is predominantly adopted to translate collocation patterns, this procedure is proportionally the least adopted within the level of semantics. Considering all media, literal translation is adopted to collocations in 50% of the cases considering all media. Some cases of items translated by adopting other procedures are exemplified in Table 6.9.

Table 6.9 – Collocation: Beyond Literal Translation

line	item	source	target	instalment
1	be strong in/with the Force	IF HE TRULY IS STRONG IN THE FORCE THIS WILL NOT END HIM.	SE ELE REALMENTE FOR IMBUÍDO DA FORÇA ... ISSO NÃO VAI MATÁ-LO.	[CO-VD]
2	be strong in/wih the Force	She is strong with the Force .	A Força é poderosa nela.	[AV-FA]
3	set to/for stun	Couldn't remember if I had set it to stun , though.	Mas não conseguia lembrar se a havia ajustado para atordoar .	[BK-HJ]
4	set to/for stun	The stormtrooper adjusted his rifle's controls, no doubt setting it for stun .	O stormtrooper mexeu nos controles do rifle, ajustando-o para paralisar , sem dúvida.	[BK-WJ]
5	set to/for stun	Set for stun .	Use o paralisador .	[AV-NH]
6	shields up	Shields up! Shields up!	Acionar escudos!	[AV-FA]
7	shields up	' Shields up and arm everything we have,' I said to Nakari as I strapped in.	— Levantar escudos e preparar todas as armas que temos — falei para Nakari enquanto apertava o cinto.	[BK-HJ]

8	come out of hyperspace	What the— We've come out of hyperspace into a meteor shower, some kind of asteroid collision.	O que é isso? Caímos em uma chuva de meteoros. Deve ter sido um choque de asteroides.	[AV-NH]
9	come out of hyperspace	I HAD BETTER, DR. APHRA. COMING OUT OF HYPERSPACE NOW.	É BOM QUE EU ENCONTRE, DRA. APHRA. SAINDO DO HIPERESPAÇO AGORA.	[CO-VD]

The pattern in lines 1 and 2 comprises the words ‘strong’ and ‘force’ whose habitual equivalent in the target language share the same root, i.e. forte and força. Both cases use different strategies to avoid convergent solutions that could make the renditions stylistically problematic since the target language is sensitive to repetition, which could be “*forte na Força*”. In line 2, the rendering consists of syntactical transposition, in which case the object in the source sentence becomes the subject in translation. This modification makes it feasible to resort to a semantic neighbour, ‘poderoso – powerful’. The rendition in sentence 1 turns ‘he’ into a container or bearer of the Force. The solution additionally matches the more formal speech style of Darth Vader, who ‘utters’ the sentence.

The renderings of *set to stun* in lines 3 and 4 maintain the pattern by resorting to the verb ‘ajustar’, but differ in the following component: *atordoar* and *paralisar* respectively. In contrast, the case in line 5 turns the collocation pattern into a verb phrase. In the process, the verb *stun* is rendered into a noun that does the action of stunning, i.e. *paralisador*. As a result, the rendition implies a different kind of weapon, not a different function of it. Considering the spatial and temporal limitations restricting translation solutions in subtitling, longer renderings such as in examples 3 and 4 are not feasible onto screen. In addition to that, the target language often requires some degree of morphological adjustment to changing part of speech, which the source language is more flexible, especially in dealing with verbs.

Used as a command, the fictive item in lines 6 and 7 is translated with verbs that have, in this case, different implications to worldbuilding. The one in 6 is a common collocate of electric or electronic devices in the target language, thus implying the fictive property that shields in general have in the imaginary world. The repetition of the command allows the rendition to synchronise the subtitled line with the doubled utterance thus providing more room for the rendition the recreates the fictive item. Conversely, the rendition in 7 does not convey the fictiveness of the neoseme, attributing to it an action that can be carried out by common shields; the target collocate of *shield* does not make it a neoseme in the target language.

As in line 6, dialogue in line 8 happens in an action scene, in perilous context. The urgency with which the sentence is spoken gives short time-length to the subtitled rendition. Synchronicity constraints the rendering that needs to match the duration of the utterance. In this case, as the spaceship is shown to *come out the hyperspace*, the rendition can omit the fictive collocation pattern thus privileging storytelling. The rendition of the item and the multimodal context where it occurs in comics is provided in Figure 6.10.

Figure 6. 9 Rendition of *Coming out the Hyperspace*



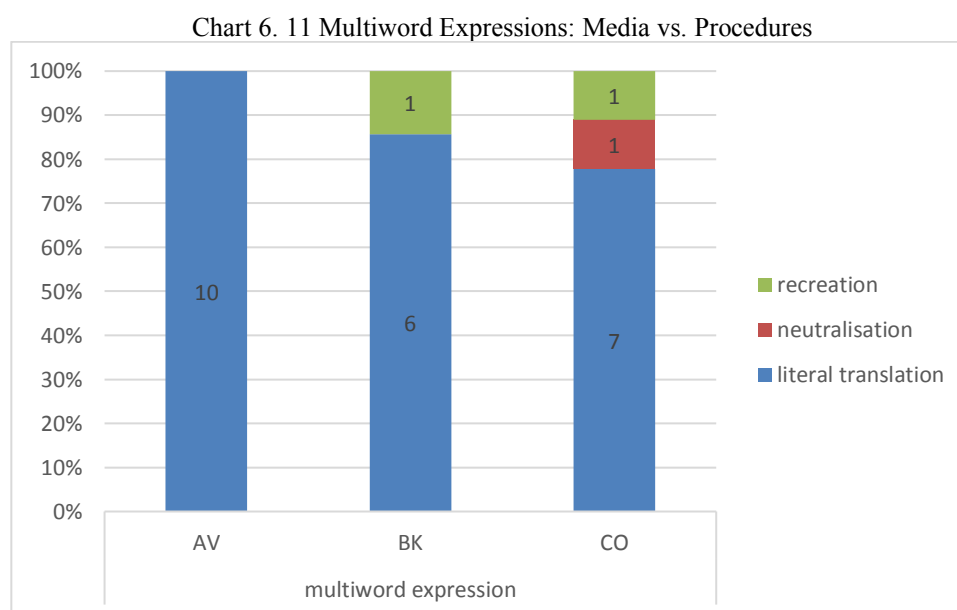
In the bottom, right-hand side speech balloon, the rendition of the item is *saindo do hiperespaço*, a literal translation. The white *starlines* in the background mirror filmic representation of such an event. The vector they form from the background on the right side, to the foreground on the left side implies that this is the trajectory of the ship, which moves towards the viewer. Given the static nature of images in comics, it is possible to ascertain that the vehicle is moving (because the star lines are a common visual representation of the *hyperspace* in the SWTN) but not whether it is speeding down. The character piloting the ship informs such fact. The literal translation, in this case, functions both to storytelling and worldbuilding by the complementarity across modes and by adopting a rendition that is fictive in the target language.

Recreation is the second most commonly adopted procedure to translate fictive collocation patterns. Examples in lines 1 and 2 (Chart 6.10) are cases of recreation. The same

applies to *shields up* in line 6. The fictive item in most cases rendered as *ativar*, even in the same instalment. In film, *jump to hyperspace – entrar no hiperspaço* is less metaphorical than the literal translation *saltar para o hiperspaço*, commonly adopted in books. These renditions are consistently dealt with within the instalment. In cases in film, the item is preceded by the verb *make*, and jump is nominalised. Thus, *make the jump* is rendered as shorter *entrar* because of the technicality of text reduction. In books, the verbs in the frequent source language fictive pattern *reach out the Force* are not consistently rendered even within each instalment. The adopted renditions are *conectar*, *sondar* and *imergir*. Each rendition seems to fit the particular requirements of the narrative context they occur.

6.2.2.3 Multiword Expression

The Fictive multiword expressions in the corpus are in most cases moulded in frames of reference language expressions. They can be roughly split into two groups: the ones used metaphorically (as idioms) and those that perform pragmatic functions (as routine formulae). They perform distinct narrative functions in discourse and (re)occur to different degrees. Both aspects can affect translation practices to deal with them. Chart 6.11 illustrates their statistical participation in the corpus.



Given the great disparity in the overall count of tokens between books and multimodal media, the apparently proportional figures displayed in the chart above actually suggest that

participation of multiword expressions in comics and films is more meaningful the construction of the imaginary world. Even though most cases involve literal translation in every medium, the peculiarities entailed in fictive multiword expressions require a closer examination (see Table 6.10).

Table 6. 10 – Multiword Expressions

line	item	source	target	Instalment
1	get one's credit's worth	... IF WE'RE BUYING TIME, LET'S GET OUR CREDITS' WORTH .	SE ESTAMOS AQUI PARA GANHAR TEMPO, VAMOS FAZER VALER .	[CO-SE]
2	a sight for malfunctioning optics	OH, MISTRESS LEIA! YOU ARE A SIGHT FOR MALFUNCTIONING OPTICS! WHERE HAS EVERYONE GONE!	OH, SENHORA LEIA! QUE ÓTIMA VISÃO PARA ESSAS LENTES DEFEITUOSAS! ONDE ESTÃO TODOS?	[CO-VD]
3	poodoo rolls downhill	'Because poodoo rolls downhill and Vader's not at the top.	— Porque o poodoo rola ladeira abaixo e Vader não está no topo.	[BK-HJ]
4	Chobb's knob!	Chobb's knob!	Pelo botão de Chobb!	[BK-HJ]
5	Force be praised	FORCE BE PRAISED.	QUE A FORÇA SEJA LOUVADA.	[CO-VD]
6	Thank the maker	ARTOO, IS THAT YOU?! OH THANK THE MAKER! LOOK WHAT THEY'VE DONE TO ME!	R2, É VOCÊ?! OH, GRAÇAS AO CRIADOR! VEJA O QUE FIZERAM COMIGO!	[CO-VD]
7	Thank the Maker	Thank the maker.	Agradeço ao nosso criador.	[AV-NH]
8	may the Force be with you	May the Force be with you.	Que a Força esteja com você.	[AV-FA]
9	may the Force be with you	Then man your ships, and may the Force be with you.	E que a Força esteja com vocês.	[AV-NH]

The multiword expressions in lines 1 to 3 consist of fictive versions of existing expressions in the reference language. They have similar use in meaning. The main difference concerns the replacement of key items for fictive equivalents: *credits* for ‘money’, in line one; *malfunctioning optics* for ‘sore eyes’, in line 2; and, *poodoo* for ‘shit’, in line 3. As source and target languages do not share corresponding expressions from which the target fictive expression would be constructed, the lack of direct correspondence makes the expressions read like one-off metaphors, not institutionalised as multiword expressions. As previously argued, for the sense of completeness to happen, the circumstances where the item occurs are as relevant as frequency.

Something different happens to the case in line 4. This is a full-on non-human expression used by the *Bith* to express surprise. The immediate context is a viable strategy to make sense of the item. Its rendition turns it into a more easily recognisable expression in the target language and retains its use to express surprise. Differently, the case in 5 mirrors the expression “Lord be praised”. But despite the spatial limitation in comics, the adopted rendition is longer. This is possibly an attempt to resemble the more popular 'que a Força esteja com você' instead of the shorter 'louvada seja a Força'. Figure 6.10 shows the context of the multiword expression in line 8.

Figure 6. 50 – May the Force Be with You



In the first screen, on the middle ground at the centre of the image, Rey walks towards the space ship in the background. A female figure – closer to the foreground – watches Rey's departure. Now in a closer shot, the character in the second screen utters the sentence in line 8. In the last

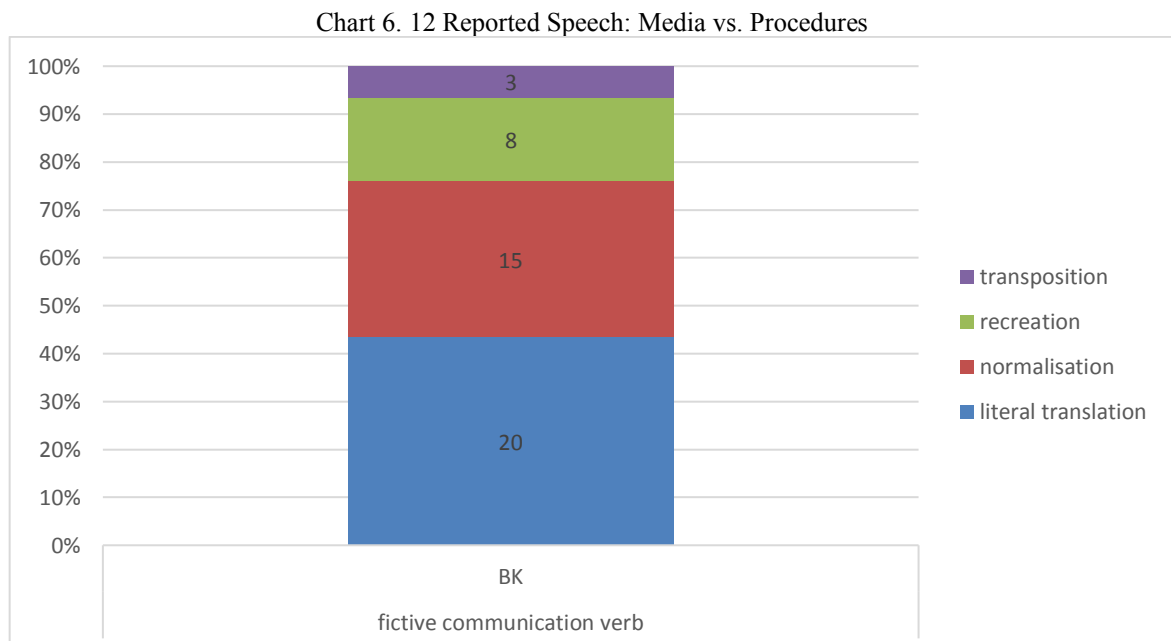
screen, Rey turns to her. The near close-up and camera angle in the two last screens indicate a connection being established between them via a multiword expression. Such is the importance of this expression that in line 9, the command, “man your ships” is deleted in favour of expression that occurs in subtitling, a context restrained by spatial and temporal dimensions.

Transparent expressions may sound fully fictive, created anew, in the Fictive Vernacular thus enhancing believability. The ones that function as fictive in the target language+ concern the ones with pragmatic effect. The more metaphorical ones may be perceived as ad hoc metaphors in the target texts. The way there are dealt with in translation depends on the degree of salience caused by the composing items.

6.2.3 Pragmatics

6.2.3.1 *Reported Speech*

Higher levels of linguistic analysis have proven to offer more localised contributions to the construction of the Fictive Vernacular. Reported speech, for one, is the most prolific category within pragmatics, but its participation is circumspect to books. This is probably because of the particular multimodal affordance of the medium. Books normally have a narrator who uses language to depict the imaginary world. In SW, it includes the particular ‘speech style’ of a category of robots who do not use verbal language. Chart 6.12 displays the procedures used to deal with fictive communication verbs.



The normalisation procedures often result in narrowing down the number of target language types of communication verb by adopting solutions commonly applied to other cases, normally when some impediment takes place. The somewhat high count of normalisation might have to do with the low frequency of types per tokens in Table 6.11.

Table 6. 11 – Fictive Communication Verbs in Translation

line	item	source	target	instalment
1	beep	Artoo beeped at Luke that he'd accessed the coordinates and locked them into the navicomputer, then followed that up	R2 emitiu um sinal para Luke avisando que havia acessado as coordenadas e as transmitira para o computador de navegação. Em seguida, o droide soltou uma série de assobios e ruídos.	[BK-WJ]
2	beep	Artoo beeped his concern.	R2 emitiu um som de preocupação.	[BK-WJ]
3	bleep	Artoo bleeped something and the tone did not fail to communicate his annoyance with such a demeaning label.	R2 bipou alguma coisa , e seu tom não deixou de comunicar aborrecimento com um rótulo tão humilhante.	[BK-HJ]
4	chirp	The door closed on any further complaints and Artoo chirped a question at me.	A porta se fechou sobre quaisquer outras reclamações e R2 chilreou uma pergunta para mim.	[BK-HJ]
5	chirp	Artoo chirped his agreement and I took a deep breath and exhaled slowly, arriving at a clear, quiet place in	R2 bipou, de acordo , e respirei fundo, soltando o ar lentamente, chegando a um lugar claro e tranquilo em minha mente.	[BK-HJ]
6	tweet	Once Artoo tweeted that they were successfully docked, Luke popped his cockpit's canopy and clambered up a flexible ladder in	Assim que R2 assobiou para dizer que a acoplagem fora bem-sucedida, Luke abriu a cabine e subiu por uma escada flexível dentro do tubo, acenando para R2, que ficou no compartimento.	[BK-WJ]
7	whistle	Artoo whistled an acknowledgment, and Luke threw the control yoke hard right, grimacing at how sluggishly the Y-wing responded.	R2 assobiou , concordando, e Luke virou o controle da nave totalmente para a direita, decepcionando-se diante da lentidão de resposta da Y-Wing.	[BK-WJ]
8	whistle	Luke missed whatever Artoo whistled in response-that feeling was back in his head again, like a voice whose words he couldn't	Luke não prestou atenção no que R2 emitiu em resposta — aquela sensação estava de volta à sua cabeça, como uma voz cujas palavras ele não conseguia entender completamente.	[BK-WJ]

In Table 6.11, there are 5 types of fictive communication verbs (*beep*, *bleep*, *chirp*, *tweet*, *whistle*). Their translation counterparts add up to 4 types (*bipar*, *chilarar*, *emitir* and *assobiar*). Although the difference of 1 type might initially suggest close to one-to-one correspondence between source and target verbs, that is not the case. In fact, not only a direct correspondence can be identified but also no pattern in the use of such verbs emerges. For example, the verbs *beep* (line 1) and *whistle* (line 8) are both rendered as the verb *emitir*. While the ‘beep’ and ‘whistle’ reveal nuances to the quality of the sound that these verbs evoke (electronic and melodic sounds respectively), the verb *emitir* is more commonly associated with issuing messages in general. In such cases, the double function of the fictive communication verb is not contemplated. In general, reporting verbs have the function to assess the message/situation; the assessment is implied by the selected verb. Fictive communication verbs additionally signal to the particular material means that the category of *astromech droids* uses to transmit messages. This kind of rendition iron both aspects out of the depicted scene.

6.2.3.2 *Speech Act*

Once again, the present category has only been identified in books. However, this fact is not conditioned by the affordances as in the case of reported speech. The speech act identified in the corpus consists of a greeting protocol that is socioculturally marked among members of the *Givin* species. The protocol is called ‘greeting maths’ and consists of saluting a *Givin* by presenting him with a mathematical equation. To replay, one needs to calculate it without any kind of technological support, or assistance of any nature. The interactants greet each other in turns. Table 6.12 exhibits the first turn of the interaction.

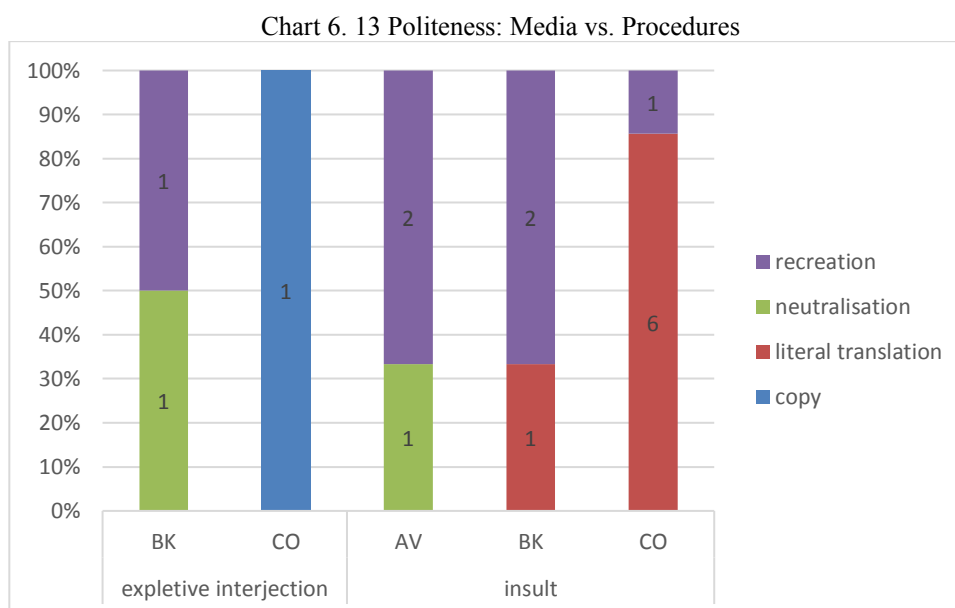
Table 6. 12 – Greeting Maths

Source Text	Target Text
<p>"Greetings from the Alliance. It's a pleasure to meet you. I am Luke Skywalker." It was time to regurgitate the equation I'd memorized this morning. "While we escape the remainder of your guards, would you mind giving me the eigenvalues and eigenvectors for the three by three matrix one, negative three, three, then three, negative five, three, and six, negative six, four?" "I am charmed, Luke Skywalker.</p>	<p>— Saudações da Aliança. É um prazer conhecê-la. Eu sou Luke Skywalker. — Era hora de regurgitar a equação que eu tinha memorizado aquela manhã. — Enquanto escapamos do restante de seus guardas, você se importaria de me dar os valores e vetores próprios da matriz de três por três um, três negativo, três, depois três, cinco negativo, três, e então seis, seis negativo, quatro? — Estou encantada, Luke Skywalker.</p>

As far as my analysis is concerned, the fictiveness of the greeting protocol is limited to the steps and pragmatic rules that define it. No implication to lower levels of linguistic analysis has been identified. In this sense, the description of translation procedures is not revealing of the composition of the Fictive Vernacular.

6.2.3.3 Politeness

As observed in the study corpus, politeness related language is realised as insults and expletive interjections. Politeness is one of the categories with the lowest rates of literal translation in the corpus. Chart 6.13 illustrates the distributions of the procedures to translate insults and expletive interjections in the corpus.



There are cases of insults that involve compounding and coinages (i.e. *buckethead* and *moff-milker* respectively). The high frequency of literal translation to deal with insults in comics is a result of the recurrence of the item *buckethead*, which finds an echo in the common target language use of ‘cabeça’ to insulting, making the literal *cabeça de balde* a feasible rendition. The bulk insults are one of these occurrences and have an on-the-fly flavour as they are composed following the pattern you + depreciative terms, often highlighting some detrimental physical aspect. Literal translation maintains the fictive nature of these items because the target

language pattern to insulting is composed similarly. There are cases, however when they are recreated in the target text. Lines 1 to 4, in Table 6.13, exemplify some of these cases.

Table 6. 13 – Insults and Expletive Interjections

line	item	source	target	instalment
1	oversize screwdriver	'Like you know anything about agriculture, you oversize screwdriver. '	— Como se entendesse alguma coisa sobre agricultura, sua chave de fenda inútil!	[BK-WJ]
2	overweight glob of grease	Don't call me a mindless philosopher, you overweight glob of grease.	Não me chame de filósofo maluco, pote de graxa barrigudo.	[AV-NH]
3	big furry oaf	Get in there, you big furry oaf.	Entre aí, seu peludo reclamão.	[AV-NH]
4	FUR-BRAINED AMATEUR-DISMEMBERER	WHAT HAVE YOU DONE, YOU FUR-BRAINED AMATEUR-DISMEMBERER?! THAT WAS MY BEST DISSECTING HAND!	O QUE VOCÊ FEZ, SEU DESMEMBRADOR AMADOR COM CÉREBRO DE PELÚCIA?! ESSE ERA O MEU MELHOR MEMBRO PARA DISSECAÇÃO!	[CO-VD]
5	poodoo	AH, POODOO. NO! NEVER HEARD OF YOU AT ALL!	AH, POODOO. NUNCA! NUNCA OUVI NADA SOBRE VOCÊ!	[CO-VD]
6	poodoo	' Poodoo if I don't, ' the Rodian replied, 'I have ships on my list coming in here with legitimate business...'	— Um poodoo que eu não preciso — respondeu o Rodiano. — Tenho naves na minha lista que estão para chegar aqui com negócios legítimos...	[BK-HJ]

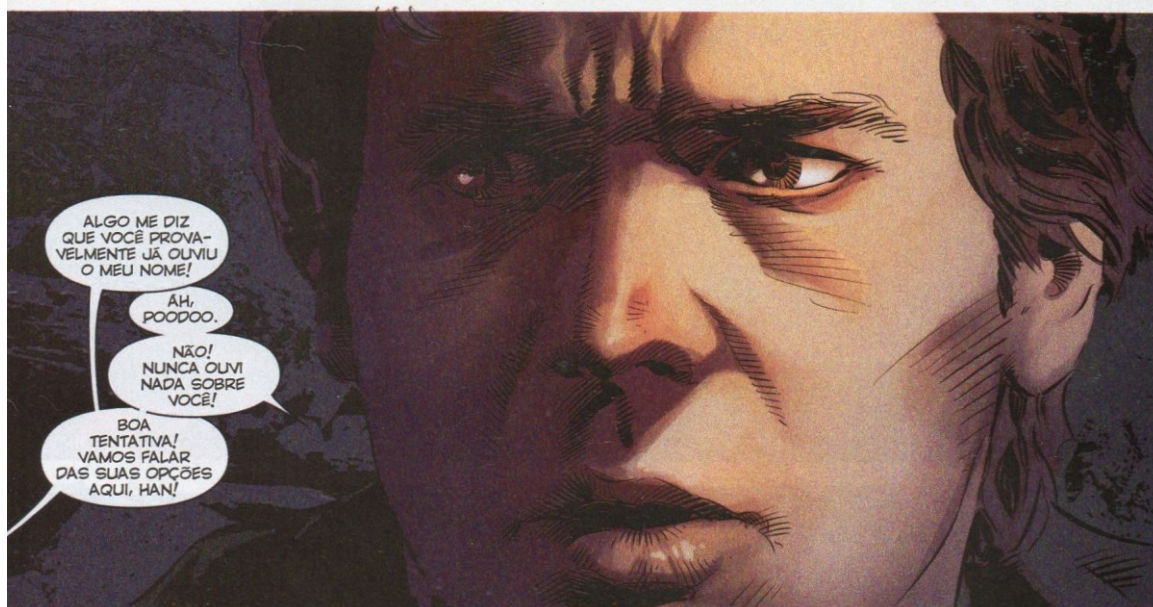
In line 1, the rendition of *oversize* recreates the fictive insult into *inútil* by using an adjective of different implications. Whereas the source item refers to bodily configuration, the target one is more abstract involving the assessment of one's habitual behaviour. Since no narrative or multimodal context can explain this rendition, it seems reasonable to attribute the translational decision to the targeted audience of the particular instalment. The book *Weapon of a Jedi* aims at Young Adult readers. Avoiding or mitigating potentially offensive language can be a means to suit the didactic purposes attributed to children's literature (GILLIAN LATHEY, 2016). In a different vein, *overweight* in line 2 also refers to bodily configuration, which is maintained in the rendition *barrigudo*. Although the rendition retains the reference to excessive corporal weight, *barrigudo* emphasises a particular feature: a pronounced belly. The rendition contradicts the text-image relations because the robot R2-D2 has no belly at all. In

this case, the rendition maintains the Fictive Vernacular despite the incongruity with the visual mode.

Similarly involving bodily configuration, the items in lines 3 and 4 refer to a remarkably furry character, a member of the Wookiee sentient alien species. In line 3, as the insulting *oaf* is rendered as *reclamã*o, thus referring to his bad mood, the association between beast-like appearance and lack of intelligence is not maintained. The literal translation of *furry* as *peludo* makes the rendition a statement of fact more than an insult. In a different vein, *fur* is rendered as *de pelúcia* in line 4. In this position within the adjective phrase, a literal translation would imply that the brain in question is made of fur, not that it has or is covered in fur. Since *pelúcia* is a synthetic material and is commonly used in toys, the rendition functions both as mockery and compares his intelligence to that of an object, thus implying lack of intelligence.

In the corpus, politeness is also linguistically marked as expletive interjections. *Poodoo* is recreated in both cases in lines 5 and 6. In the source language, the resemblance with a non-fictive correspondent ‘poo’ makes the item more easily decoded; its meaning and (im)polite use are validated in context. Figure 6.11 illustrates the particular speech balloon where the sentence in line 5 occurs.

Figure 6. 6 – AH, POODOO.



The character in closeup has just learned that a somewhat dreaded adversary is before him. The closeup shortens the social distance between viewers and character. With a frown, he looks sideways as if to avoid direct confrontation. *Ah, poodoo* is followed by two sentences

with exclamation marks. This implies that he first spoke to himself, hiding his concern from the enemy in order not to show weakness. In this particular case, the multimodal composition is in charge of suggesting the meaning of the interjection, which is not implied as expletive because ‘poo’ does not evoke a Brazilian Portuguese word to that effect. In a different vein, the rendition in line 6, adds linguistic content that makes the fictive item decodable in the target language by replacing ‘merda’ (a target language semantic equivalent of ‘poo’) in the expression ‘uma merda que + subject + noun’, an expression used to make an emphatic refusal or denial.

6.3 DIGGING-*SPICE* TENDENCY *MINES*

First and foremost, this section connects the analysis from the previous ones in order to unveil the main tendencies in translational behaviour, and ultimately to identify what might have brought them about. The analysis of the Fictive Vernacular in the source texts reveals that the higher the level of linguistic analysis the lower are the counts of fictive tokens in the corpus. It means that fictive items in morphology are in general more numerous than those in semantics, which in turn are more abundant than the ones in pragmatics. However, this variation is not steady in the different categories of analysis and media. The interaction between multimodal affordances and narrative applications of fictive items from different categories can make the contribution of some items more indispensable. The affordances mainly affect the tendencies indirectly, by making some items and categories of items more frequent in particular media. The most elementary of these influences is the overall number of fictive tokens in books, which rely almost entirely on the mode of language. Particular items might also recur often because they are keywords in the SWTN or in a particular instalment.

The affordances may have contributed, for example, for the higher counts of demonyms formed by coinage + suffixation (e.g. *Kupohan* and *Rodian*) in books than in other media, which represent sentient alien species visually. The affordances mainly affect the tendencies *indirectly* because it is the makeup of a fictive item that seems to have the greatest influence on the procedure adopted. Demonyms are more commonly dealt with by calquing in all media. As they are more frequent in books, this media displays higher rates of calque in the categories of suffixation and coinage than the other media. In other cases, copy is the most commonly adopted procedure to deal with suffixation and mainly coinage. Despite the preponderance of copy (and calque) in suffixation, this is the category with the greatest variation in the procedures adopted in the level of morphology. Other procedures are greatly

adopted in books, especially literal translation and neutralisation. In both cases, the procedures involve English language words to which the affix *-er* is added to form fictive ones (i.e. *slugthrower* and *blaster*). It represents a significant case of inconsistency in the study corpus as films and comics copy these terms. Another significant case of inconsistency involves the clipping *droid* – *androide* in the film *A New Hope*; a case of neutralisation by restoring the fictive item to the full form in the target language. Another major case of neutralisation in clipping is *comm(s)* – *comunidador* in books; a similar course of action would lead to a preposition (instead of a noun) in the target language thus probably causing miscomprehension.

With variation, the categories involving more salient fictive items i.e. suffixation, clipping and coinage, are dealt with by calque and copy. This is the first tendency identified. As a result, the target language Fictive Vernacular is partially composed of items that occasionally may not be decodable via target language resources, jeopardising immersion. In suffixation, books avoid English-looking words in the target text, mainly by literal translation and by neutralisation (e.g. *blaster* – *pistola*). In clippings, books copy items that share the same root with the target language (i.e. *caf*, *holo*). The copies are then fictive items in the target language. In compounding, books neutralise items formed along with clipping (e.g. *comlink* – *comunicador*), neosemy (e.g. *laser* related), and suffixation (e.g. *blaster* related).

A counterpart of the first tendency involves less salient items (those that are not instantly identified as fictive ones). By their apparently familiar makeup, these items are for the most part dealt with by literal translation in all media (although it does not necessarily generate target language fictive items). In this second tendency are included compounding and the categories in semantics¹⁷⁶ and pragmatics. The compounds, neosemes and collocations that are consistently dealt with as literal translation in various media are made up of cognates in the language pair. The pronounced proportion of neutralisation in films is a result of the technicality of text reduction in these categories, including the interaction of the technicality with the language systemic differences in neosemy. The noticeable use of recreation procedure in neoseme (in books) and collocation (in all media) involve the languages' systemic differences inherent in recurring fictive items. The multiword expressions that adopt literal translation involve for the vast majority expressions that function as routine formulae, which are the most frequent variety of multiword expressions in all media. In the level of pragmatics, the

¹⁷⁶ One apparent exception to that tendency in semantics is the high rate of neutralisation to deal with collocation in films. These cases involve the word by word rendition of *charge weapon* – *carregar arma* that, though literal, has the effect of neutralisation because it coincides with a reference collocation pattern in the target language.

affordances (interacting with genre conventions in books) contribute to politeness to be the only category with items in all media. In any case, literal translation is the most commonly adopted procedure to deal with reported speech but normalisation is atypically high because the range of reporting verbs in the target texts are less varied than that of the source text. Politeness is a category whose instances display proportionally high diversity in their formation processes. This fact, in addition to their low overall counts, may have led to a great diversity in the proportions of procedures adopted. Literal translation is still the most prominent procedure, but this is a result of the recurrence of a particular fictive item. Recreation is also disproportionately high; it is more notably applied to insults in films and books.

In short, owing to the myriad of factors informing transmedia translation no consensus as to the preference of procedures to translate the Fictive Vernacular has been identified (coinages and multiword expressions are the closest categories). The makeup of the items in a category seems to be the most essential aspect to influence the commonly adopted procedure in each category. The degree of salience of an item has the greatest impact on the procedures adopted. The distinct makeup and the salience of the fictive item led to the two main tendencies identified: (i) the items with the highest degree of salience, that is, items whose composition make them more easily spotted as fictive, undergo procedures that are more permeable, imprinting the makeup of the source fictive item into the target text; (ii) items with a lower degree of salience draw on the resources of the target language to translate fictive items (even though the results are not always target language fictive items). Deviance from the first tendency concerns eschewing from introducing English-based fictive items in the target text probably because they would not provide feasible accessibility relations to make sense of the fictive items in the target language. This is particularly the case of books in which the predominant monomodal environment relies nearly exclusively on language both to storytelling and worldbuilding. In the case of the first tendency, deviance seems to be an attempt to make the fictive item decodable in the target language. Deviance from the second tendency concerns mainly neutralisation in films. This seems to be caused by the translation technicalities in subtitling (sometimes interacting with language systemic differences), rendered to focus on the ongoing narrative event. In both cases, deviances are means to prioritise storytelling, to the detriment of worldbuilding.

7 COMING OUT OF HYPERSPACE: THE RISE OF INVESTIGATIONS ON TRANSMEDIA TRANSLATION IN BRAZIL

What is now one of the most famous transmedia narratives worldwide began in 1977 as a single film. Back then, the film was not announced to be even part of a trilogy. Films are central media in the SWTN. With the announcement of the upcoming new trilogy of films and the release of Episode VII: The Force Awakens in 2015, Walt Disney Company has started a new age in the transmedia narrative. The conclusion of the present thesis coincides with the finale of Disney's first cycle of films. Overall, the evidence of translation practices to translate the Fictive Vernacular in various media is a domestic symptom of what has become evident in the way the corporation manages the intellectual property as a whole.

Playing the character involved in one piece of narrative event that is central to wrapping up the new trilogy's plot, the actress Daisy Ridley has revealed a lack of planning concerning her character's backstory. Plans¹⁷⁷ for her character's lineage even changed during the last film's production (RAZAK, 2020). Similar lack of coordination was confirmed by Rian Johnson, writer and director of the second film in the new trilogy (i.e. The Last Jedi), who confirmed to be given "an inordinate amount of control over the story's direction" (SARMIENTO, 2020). In practice, Johnson's freedom meant a shift in the course of the story's plot signalled in the first film, which some even consider a "conscious storytelling decision that undid the narrative setups made in Star Wars: The Force Awakens" (SHARF, 2020). These are only two examples in a series of pieces of evidence listed by film critics, journalists and fans alike.

The Brazilian translators and film directors are treated similarly: no instructions are provided. Like the lack of planning in SW the development of this thesis suffered from the lack of previous investigation in the intersection of transmedia and translation, and especially a theory and description of the language-based narrative device to building imaginary worlds that is fitting of the instances found in SW, as the Fictive Vernacular. Carrying out an investigation under such circumstances proved to be challenging at every step with difficulties that were hard

¹⁷⁷ As Daisy Riddle explains, "At the beginning, there was toying with an Obi-Wan connection. [...] There were different versions. Then it really went to that she was no one. And then it came to *Episode IX*, and J.J. pitched me the film and was like, 'Oh yeah, Palpatine's granddaddy.' I was like, 'Awesome.' And then two weeks later he was like, 'Oh, we're not sure.' So it kept changing" (RAZAK, 2020).

to anticipate, and whose search for fitting solutions demanded the exploration in various related disciplines.

SW lacked direction; I lacked previous studies that served as directives. I hope this study provides overall directions for future research involving transmedia and translation, as well as narrative resources that fit the concept Fictive Vernacular.

7.1 SUMMARY OF THE STUDY

In 2012, Walt Disney Company has acquired Lucasfilm Ltd. and the SW franchise along with it. The Brazilian landscape was soon flooded with Stars Wars materials in a never-seen scale. In parallel, I have identified a void of investigations of transmedia narratives in translation studies in Brazil and worldwide. Chapter 1 introduces the context of investigation and the motivations propelling the study and lay the fundamentals of transmedia storytelling. In parallel, I link transmedia potential to create imaginary worlds to the potential languages have to embody the traces of the sociocultural environment in linguistic formulation. This chapter also establishes the general research objective to describe translation practices adopted to translate the Fictive Vernacular.

In chapter 2, the basis of transmedia storytelling is developed in more depth, grounded mainly on Jenkins (2006). Transmedia narratives entail narrative addition across media platforms. Owing to their distinct multimodal nature each medium offers special contribution to the narrative. Among Jenkins' (2009b, 2009a) seven transmedia principles, continuity vs. multiplicity, worldbuilding and immersion are more relevant to the study. The theoretical background in translation studies draws on Even-Zohar's (1990, 2005) polysystem theory to analyse the systemic workings of the SWTN. Toury's (2012) descriptive approach provides the theoretical fundamentals to investigate the translation of the Fictive Vernacular based on evidence, in opposition to an a priori prescriptivist view close to value judgement. Owing to the transmedia nature of the study, the multimodal theory (KRESS, 2010) to communication offer adequate contribution to shed light on the distinct meaning-making processes inherent in each media. Such distinct nature *vis-à-vis* the multimodal affordances implies that the translation environment is constrained by translation technicalities (i.e. text reduction, spatial and temporal limitations), which are taken into account in the description of translation practices.

Chapter 3 defines Fictive Vernacular, a term proposed in this thesis to refer to a language-based narrative device that has the main function of worldbuilding. I initially define

the term against the drawback of previous attempts to define similar narrative devices. After discussing/exploring the main narrative function a Fictive Vernacular performs, I describe the categories of Fictive Vernacular occurring in the source texts that compose the study corpus.

Chapter 4 describes the adopted corpus-based methodology, which consists of analysing texts held in electronic format with the assistance of specially designed software. In the study, it has two main applications: the observation of translational phenomena via parallel corpus and the analysis of the Fictive Vernacular in the source text. The chapter defines the main principles underlying corpus-based translation studies and describes the steps taken to create and analyse parallel corpora. It also includes the procedures developed to analyse the Fictive Vernacular. Owing to the transmedia nature of the corpus and the lack of procedures and software to investigate pairs of source and target texts in three media, it was necessary to adopt series of software and a unified analytical procedure.

The following two chapters are dedicated to investigating the SWTN in two fashions. Chapter 5 consists of a macro analysis of the transmedia narrative, considered a translation polysystem. The investigation of systemic workings of the transmedia narrative reveals that SW has only become a fully-fledged transmedia narrative in Brazil in Disney's era; it has also informed the selection of the texts that compose the corpus. Films are the most central media in the translation polysystem. Chapter 6 is dedicated to the analysis of the Fictive Vernacular initially in source texts, a necessary step to comprehend the nature and narrative application of the fictive items. Subsequently, the adopted practices to translate the Fictive Vernacular could be described with the ultimate purpose of unveiling tendencies in the adopted practices in translation, discussing the aspects that have contributed to tendencies. The following section discusses the findings in more detail.

7.2 REVISITING THE GENERAL OBJECTIVE, RESEARCH QUESTIONS AND THESIS

The overarching objective of the present thesis was to describe the translation practices to deal with the Fictive Vernacular in Brazilian official publications of the SWTN with a particular interest in shedding light on how translation practices affect the construction of the SW imaginary world in the translated texts investigated. I now revisit the research questions used as guidelines for this investigation.

1. What are the texts that compose the Star Wars transmedia narrative in Brazil and how are they connected?

SW has become a fully-fledged transmedia narrative in Brazil in Disney era, both in terms of the number of publications and diversity in different media. In parallel, Disney reduces the multilayer canon strata to a two-layer one and overtly labels the instalments that are part of the canon. Films compose the centre of the polysystem, they develop the diegetic timeline whereas instalments in other media tell interstitial stories (filling the narrative timeline and/or further developing characters and events). In Brazil, the theatrical release of films historically brings up publications in other media. Canon comics are published by the same publishing house and translated by the same translators (one of them is also the editor). Canon novels are published by two publishing houses but, in general, nobody has translated more than one book. Subtitler(s) is/are not informed.

2. What are the patterns and instances of Fictive Vernacular in the source texts?

In the corpus, patterns of fictive items involve one or more of the following categories: suffixation, clipping, coinage, compounding, neosemy, collocation, multiword expression, politeness, reported speech and speech act (the last two occur only in books). Although proportions vary across instalments and media, the higher the level of linguistic analysis the scarcer are the fictive items. Books are the media with the highest counts of running fictive items and with the highest frequency of fictive items; the figures displayed by comics are the exact opposite.

In all media, the categories with the highest counts of running fictive items are compounding and neosemy. For their distinct makeup, frequency and narrative functions, they display contrasting rates concerning diversity in the corpus. Compounds display high diversity given their descriptive power, a reason why they are particularly relevant in books; a task performed visually in films. Diversity in compounds is a reflex of the diversity of in-world infrastructure. Neosemes display low diversity; given their high frequency and low degree of estrangement, they have a branding effect and are feasible points of re-entry into the imaginary world. When a given category is proportionally more pronounced in comics it normally happens because a few items are key items and have many occurrences in their particular instalments; multiword expression and politeness are exceptions.

3. What are the patterns in the practices of translating the Fictive Vernacular in the selected instalments?

Overall, the makeup of the category of Fictive Vernacular and recurrence of particular types influence the preference for procedures in each category. Using or not target language resources is a result of the (dis)similarities in the language pair. The practices to translate the FV can, to a fair share, be clustered in two main groups. The first group comprises 75% of the translation practices. It is further subdivided into (i) calque and copy which are employed to translate salient items in morphology and (ii) literal translation adopted to deal with items with a lower degree of salience. The second main group comprises the least adopted procedures in each category of analysis; these procedures are neutralisation, normalisation, omission, recreation and transposition.

Concerning the procedures adopted, preserving the Fictive Vernacular is less a priority in films than in books and comics as evidenced by the higher rates of neutralisation and omission in films. In sharp contrast, when dealing with single-occurrence items, films (along with books) display a higher adoption of recreation than comics, thus revealing a more active attempt to maintain the worldbuilding effect in these cases. This suggests a subaltern attitude from comics translation which preserves the worldbuilding effect when feasible but does not venture into more challenging cases. Normalisation is highest in comics (probably because they are in charge of a single editor, who also translates them). Transposition is the least adopted procedure and it occurs in books for the vast majority of cases. The practices to translate comics are somewhat more similar to books than films in most categories, except those concerning suffixation, clipping and coinages, in which cases figures are closer to films'.

4. What might have motivated those patterns in translation?

In general, fictive items are maintained in the target text as long as the language systemic differences pave the way for unchallenging translation decision. This includes cases in which the very makeup of the fictive item is not mirrored in rendition or when the resulting formulation cannot be considered fictive (mostly when rendition converges to a formulation already existing in the target language). Save for some isolated cases, technicalities do not affect the translation of the FV possibly because language systemic differences are often a more fundamental constraint. Their greatest impact involves deviance of tendency 2 (i.e. to draw on the resources of the target language to render fictive items) and neutralisation in subtitling. The multimodal environment is central to tendency 1 (i.e. to imprint the makeup of source fictive

items into the target texts) because items in suffixation, clipping and coinage in books perform narrative functions that films and comics do visually. Concerning the translation of the FV, transmedia principles of continuity and worldbuilding are more predominant in books and comics since they (i) deal with fictive items more consistently than films, (ii) neutralise fictive items less often, and (iii) adopt normalisation more frequently.

As for the main hypothesis underlying the present research, **some degree of inconsistency in the target language Fictive Vernacular is to be expected** owing to the multiple layers of intricacy involving transmedia translation. This hypothesis is confirmed. The following section discusses this thesis in more detail under the light of the main tendencies identified, along with its implications to worldbuilding.

7.3 DISCUSSION OF FINDINGS

The myriad of variables taken into consideration to pin down the motivational factors behind the preferred practices adopted to translate the Fictive Vernacular in the SWTN are defining traces of a translated transmedia narrative. Toury (2012) views translations as “facts of the culture that host them” whereby “their function and systemic status (...) are constituted within the target culture and reflect its own systemic constellation” (p. 18). Although I comply with this view rather than dispute it, directly applying it would entail adding another layer of intricacies that could render even more complex analytical effort. Despite the sociocultural and historical factors that might have affected translational behaviour, the tendencies identified can only be said to have been brought about as a result of the language systemic differences, multimodal affordances, translation technicalities and transmedia principles.

The underlying assumption to analysis is that SW is a well-known transmedia narrative, to which translation practices contribute to creating a sense of contiguity across instalments in the target context. The opposing prioritisation of source fictive items in the first tendency and target language resources on the second tendency reveals that, in general, the makeup of the fictive items and the multimodal affordances in the linguistic co-texts and narrative contexts take precedence over promoting continuity across instalments. This entails that consistent translation practices are not a result of intentional efforts but a consequence of what is outright unchallenging and fitting of particular contexts. The consequence in these cases involves two transmedia principles: irrupting continuity and not promoting worldbuilding.

Consistency, which is paramount to transmedia continuity, is obtained for the most part because of the similarities in the language pair. It is achieved more commonly by mirroring source language creation process. Consistency is more of an issue in categories with higher fictive type-token ratios because items in these categories recur more often, (suffixation, clipping and coinage, in morphology; neosemy in semantics). In suffixation, clipping and coinage, inconsistency in gender inflexion may not affect the perception of the imaginary world but of the lack synergy itself since inconsistency happens not only across media but across instalments of the same medium and even within a particular instalment. In neosemy, consistency is particularly relevant since it has the highest fictive type-token ratio and the highest token ratio.

The language systemic differences may also minimise the perception of inconsistency by the audience since the Brazilian Portuguese is much more prone to avoid repetition than English. Inconsistency in word-level items may also be interpreted as synonyms. In contrast, it can be deleterious to narrative function that some items exhort and might dilute the effect of items that rely on repetition, such as neoseme. In any case, inconsistencies are more likely to be noticed by the most die-hard fans, especially across instalments. As a result, inconsistency within a particular instalment may have a greater impact for immersion than inconsistency across instalments.

The impact of inconsistency in less central media (within and across) depends on how deep one has dug into the transmedia narrative. For the less involved members of the audience, which are in general more likely to limit their experience to film (which is the main medium), inconsistency in translated fictive items may not be detrimental to their experience. Fictive items in such cases are more prone to be overlooked since (i) viewing pace is fixed in the medium; (ii) in reading subtitling, one's attention is shared with other filmic information in the visual and acoustic sensory channels; (iii) the multitude of imaginary world infrastructure on screen detracts attention; (iv) storytelling might take preponderance over worldbuilding in sporadic transmedia audience members.

As previously discussed, inconsistency may be a result of the little coordination and instruction the translators receive. But individual translators may also attempt to preserve to a greater length the worldbuilding function performed by the Fictive Vernacular, even if on their own volition. In such a scenario, more inconsistencies could happen since each translation would probably come to rather idiosyncratic solutions (which would only be a major issue in translating high-frequency items). In the case of the lack of explicit instructions, such as a

glossary, explicit examples of previously adopted translation decisions could take the place of transmedia bibles. In these cases, translators could look up for previously-translated central texts within the constellation of instalments as a basis for translation decisions (and/or implied rules to deal with fictive items with similar makeup). At any rate, such course of action could still be problematic since there is no guarantee that replicating or emulating translation decisions previously taken in more prestigious instalments would preserve the worldbuilding effect. There is evidence in the corpus that is contrary to that. For example, subtitling in *A New Hope* – a film placed at the centre of the canon in the transmedia narrative – systematically neutralises the item *droid* into *androïde*, a solution that is contrary to the transmedia principle of worldbuilding.

In the introductory chapter, I argued that narratives and languages build worlds. Language-based worldbuilding bestows a sense of completeness to the imaginary world, an illusory effect that there is more to it than it meets the eye. Inconsistency in translating the Fictive Vernacular can irrupt a sense of unity by introducing duality (or multiplicity) to it, and ultimately contradicting the very ontology of the imaginary world.

7.4 LIMITATIONS AND SUGGESTIONS FOR FURTHER RESEARCH

Although a transmedia narrative is by definition ample in scope, a well-established boundary is an attribute of scientific investigations that are nonetheless prospectively fixed. On the one hand, they provide safe ground from which an investigation can be carried out. On the other, they rule over new insights that happen as the research advances. I now address the limitations of the present study and attempt to suggest and prospect future related studies that can see the light of day.

- Cases in which the adopted translation practices led to fictive items in the target texts were not considered quantitatively.
- The analysis of the SWTN as a translation polysystem included data up to 2016. A more updated catalogue could provide insight as to whether and how mismanagement from the IP holder affects the polysystem, ratifying (or contradicting) evidence of translation practices at linguistic level.
- As systems overlap, patterns in the practices adopted to deal with the Fictive Vernacular can be influenced by the underlying domestic commonly adopted translation practices in each particular media, such as the case of the young adult's book *The Weapon of a Jedi*, which simultaneously belongs in the SW system and in

(translated) children's literature in Brazil. The influence from the overlapping system it belongs was overlooked.

- I have not consulted the translators in charge of the materials investigated. This could have provided a better basis for analysis, including the extent to which they were aware of the Fictive Vernacular and their (self)assigned course of action as to how to deal with fictive items.
- Familiarity with statistical software might have sharpened the nuances in qualitative data.

The following suggestions for further research involve (developing) the notion of Fictive Vernacular.

- Investigate whether and the extent to which inconsistency may be mistaken for synonymy (and/or language variation).
- Examine the extent to which audience members actually realise the presence of the Fictive Vernacular; which categories are more easily spotted; compare the performance of fans and non-fans;
- Check the applicability of the idea/concept of Fictive Vernacular to other imaginary worlds, transmedia or otherwise;
- Apply the proposed set of translation procedures to translate the Fictive Vernacular to other instalments in the SWTN and, more importantly, to Fictive Vernaculars from different imaginary worlds (if any) to refine and/or expand them;
- Investigate the existence of 'negative' Fictive Vernacular – usages of the language in the imaginary world that breaks immersion by using reference language defaults that are implausible or contradictory in the imaginary world. For example, is there mention to infrastructure that do/can only exist on Earth?
- Develop the notion of FV by applying it to other imaginary worlds, so as to have a broader perception of how it can happen in different levels of linguistic analysis and categories;
- Examine the target texts themselves in order to verify whether and the extent to which the translations actually create fictive items, in the detriment of translating items that are eventually fictive in the target language. Further development would entail investigating whether and how the interference (especially foreignising procedures) of

plain English language can work as fictive items in the target language (incidental Fictive Vernacular);

The following suggestions for further research involve transmedia translation.

- Extend the analysis to games;
- Compare translational behaviour across subtitling and dubbing;
- Compare the patterns in translation practices to deal with the FV across films and series since they are audiovisual genres but occupy different positions in the SW polysystem;
- Investigate the translation practices adopted in instalments labelled Legends;
- Map Star Wars fans' preferences for media and instalments as well as "reading" practices;
- Map the most common kinds of Fan-made content generated in the Brazilian context, and how fans engage with them;
- Verify whether and how the Fictive Vernacular is employed in fan-made content, in Brazilian Portuguese and in the English language.

7.5 RELEVANCE OF THE STUDY AND ITS IMPLICATIONS

Having completed the established steps of scientific investigation in this branch of translation studies and tackled the self-assigned purposes of the study, I would like to address briefly the relevance of this thesis and the implications of the knowledge herein produced.

To the best of my knowledge, the intersection between transmedia narrative and translation studies is still a vastly unexplored territory. Within Translation Studies as a disciplinary field, the present thesis is the first to carry out an ample and thorough investigation of a Transmedia Narrative, including both a macro examination of the systemic workings of the narrative as a whole and a micro analysis of instalments from all relevant media at linguistic level. The analyses at both levels encapsulate the entirety of the translation-relevant issues of a transmedia narrative. If it stands the test of time, the investigation herein carried out can contribute to translation studies by providing minimally necessary information on transmedia

narratives and by serving as a blueprint for future investigations and to translation practice. Additionally, the research findings provide translators in charge of instalments of a transmedia narrative with evidence of the impact of certain practices in the overall outcome.

Considering the multiplicity of facets in a transmedia narrative, including the economical one, Disney's lack of planning, which from the point of view of the storytelling proved unsuccessful (BACON, 2020), might have influenced box office grossing decrease (which dropped with every new film in the sequel trilogy (AGAR, 2020)). The research findings provide extra evidence of the lack of creative control that ultimately may have led to reduced profit. Narrative issues at the root of SW's problems may overshadow the lack of synergy in translated texts. If that was not the case, the more engaged fanbase in Brazil and in other countries could reject inconsistent translation practices (or can be sensitive to an Anglophonised Fictive Vernacular in their target languages) and influence the artistic-cultural prestige of SW in their respective countries. If a transmedia narrative needs to have some degree of synergy across instalments, and if expanding audience worldwide is a means to increase profit, translation quality can be a means to please the audience by presenting them with an immersive worldbuilding experience, to which end the translation of Fictive Vernacular comes as the most vulnerable aspect across linguistic borders. From the perspective of business, these issues can be taken into account in order to engage the fan base and secure investments.

Another significant contribution of the present investigation concerns the definition and description of Fictive Vernacular, including the devised taxonomy, narrative function and method for investigation. The concept wherein developed fills a gap in theories in the intersection of linguistics and narratology. This narrative device can be applied to studies involving narratology and language-based worldbuilding regardless of the investigation of translated texts. Once the notion of Fictive Vernacular is established on firmer grounds, it can also be applied to creative writing itself completing the cycle of scientific identification, definition, description and reproduction/application.

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APPENDIX 1.1 – List of Instalments: Audiovisual

Genre	Title in Brazil	Release Year in Brazil	Distributor	Studio	Director	Screenwriter	Original Title	Original release year	Dubbing Studio	Dubber	Subtitled	Canon
Film	Guerra nas Estrelas	1978	20th Century Fox	Lucasfilm	George Lucas	George Lucas	Star Wars: Episode IV - A New Hope	1977	Herbert Richards	not informed	not informed	canon
Film	O Império Contra-ataca	1980	20th Century Fox	Lucasfilm	Irvin Kershner	George Lucas; Leigh Brackett; Lawrence Kasdan	The Empire Strikes Back	1980	Herbert Richards	not informed	not informed	canon
Film	O Retorno de Jedi	1983	20th Century Fox	Lucasfilm	Richard Marquand	George Lucas; Lawrence Kasdan	Return of the Jedi	1983	Herbert Richards	not informed	not informed	canon
Film	Ewoks: A Batalha de Endor	1990	20th Century Fox	Lucasfilm	Jim Wheat, Ken Wheat	George Lucas (story); Ken Wheat & Jim Wheat (screenplay)	Ewoks: The Battle for Endor	1985	Álamo	not informed	not informed	
Film	Caravana da Coragem: Uma Aventura Ewok	1992	20th Century Fox	Lucasfilm; Kory Films	John Kory	George Lucas (story); Bob Carrau (teleplay)	Caravan of Courage: an Ewok Adventure	1984	Herbert Richards	not informed	not informed	

Genre	Title in Brazil	Release Year in Brazil	Distributor	Studio	Director	Screenwriter	Original Title	Original release year	Dubbing Studio	Dubber	Subtitled	Canon
Film	Star Wars - Episódio IV: Uma Nova Esperança	1997	20th Century Fox	Lucasfilm	George Lucas	George Lucas	Star Wars: Episode IV - A New Hope	1997	Delart	Alan Lima	not informed	canon
Film	Star Wars - Episódio VI: O Retorno de Jedi	1997	20th Century Fox	Lucasfilm	Richard Marquand	George Lucas; Lawrence Kasdan	Star Wars: Episode VI - Return of the Jedi	1997	Delart	Alan Lima	not informed	canon
Film	Star Wars - Episódio V: O Império Contra-Ataca	1997	20th Century Fox	Lucasfilm	Irvin Kershner	George Lucas; Leigh Brackett; Lawrence Kasdan	Star Wars: Episode V - The Empire Strikes Back	1997	Delart	Alan Lima	not informed	canon
Film	Star Wars - Episódio I: A Ameaça Fantasma	1999	20th Century Fox	Lucasfilm	George Lucas	George Lucas	Star Wars: Episode I -The Phantom Menace	1999	Delart	not informed	not informed	canon
Film	Star Wars - Episódio II: Ataque dos Clones	2002	20th Century Fox	Lucasfilm	George Lucas	George Lucas; Jonathan Hales	Star Wars: Episode II - Attack of the Clones	2002	Delart	Guilherme Briggs	not informed	canon
Animated Series	Star Wars - Aventuras Animadas: Droids	2004	20th Century Fox	Nelvana Production	Ken Stephenson	Ben Burt; Peter Sauder	Star Wars - Animated Adventures: Droids	1996	Not Informed	not informed	not informed	

Genre	Title in Brazil	Release Year in Brazil	Distributor	Studio	Director	Screenwriter	Original Title	Original release year	Dubbing Studio	Dubber	Subtitled	Canon
Animated Series	Star Wars - Aventuras animadas: Ewoks	2004	20th Century Fox	Nelvana Production	Raymond Jafelice	Paul Dini; Bob Carrau	Star Wars - Animated Adventures: Ewoks	1996	Master Sound	not informed	not informed	
Animated Series	Star Wars: Guerras Clônicas - Volume Dois	2005	20th Century Fox	Cartoon Network Studios; Lucasfilm	Genny Tartakovsky	Brain Andrews (storyboard)	Star Wars Clone Wars 2	2005	Delart	Guilherme Briggs	not informed	
Animated Series	Star Wars: Guerras Clônicas - Volume Um	2005	20th Century Fox	Cartoon Network Studios; Lucasfilm	Genny Tartakovsky	Brain Andrews; Mark Andrews (storyboard)	Star Wars Clone Wars	2003	Delart	Guilherme Briggs	not informed	
Film	Star Wars - Episódio III: A Vingança dos Sith	2005	20th Century Fox	Lucasfilm	George Lucas	George Lucas	Star Wars: Episode III - Revenge of the Sith	2005	Delart	Guilherme Briggs	not informed	canon
Animated Film	Star Wars: A Guerra dos Clones	2008	Warner Bros Pictures	Lucasfilm	Dave Filoni	Henry Gilroy; Scott Murphy; Steven Melching	The Clone Wars	2008	Delart	Guilherme Briggs	not informed	canon
Animated Series	Star Wars: A Guerra dos Clones -	2009	Cartoon Network	Lucasfilm Animation	Steward Lee	Bill Canterbury	Star Wars: The Clone Wars - "Defenders of Peace"	2009	Delart	Guilherme Briggs	not informed	canon

Genre	Title in Brazil	Release Year in Brazil	Distributor	Studio	Director	Screenwriter	Original Title	Original release year	Dubbing Studio	Dubber	Subtitled	Canon
	Defensores da Paz											
Animated Series	Star Wars: A Guerra dos Clones - O Mistério das Mil Luas	2009	Cartoon Network	Lucasfilm Animation	Jesse Yeh	Brian Larsen	Star Wars: The Clone Wars - "Mystery of a Thousand Moons"	2009	Delart	Guilherme Briggs	not informed	canon
Animated Series	Star Wars: A Guerra dos Clones - Ascensão do Vírus Azul	2009	Cartoon Network	Lucasfilm Animation	Giancarlo Volpe	Craig Titley	Star Wars: The Clone Wars - "Blue Shadow Virus"	2009	Delart	Guilherme Briggs	not informed	canon
Animated Series	Star Wars: A Guerra dos Clones - O Inimigo Escondido	2009	Cartoon Network	Lucasfilm Animation	Steward Lee	Drew Z. Greenberg	Star Wars: The Clone Wars - "The Hidden Enemy"	2009	Delart	Guilherme Briggs	not informed	canon
Animated Series	Star Wars: A Guerra dos Clones - Crise de Reféns	2009	Cartoon Network	Lucasfilm Animation	Giancarlo Volpe	Eoghan Mahony	Star Wars: The Clone Wars - "Hostage Crisis"	2009	Delart	Guilherme Briggs	not informed	canon
Animated Series	Star Wars: A Guerra dos Clones - A Queda dos Droides	2009	Cartoon Network	Lucasfilm Animation	Rob Coleman	George Krstic	Star Wars: The Clone Wars - "Downfall of a Droid"	2008	Delart	Guilherme Briggs	not informed	canon

Genre	Title in Brazil	Release Year in Brazil	Distributor	Studio	Director	Screenwriter	Original Title	Original release year	Dubbing Studio	Dubber	Subtitled	Canon
Animated Series	Star Wars: A Guerra dos Clones - Tempestade Sobre Ryloth	2009	Cartoon Network	Lucasfilm Animation	Brian Kalin O'Connell	George Krstic; Scott Murphy; Henry Gilroy	Star Wars: The Clone Wars - "Storm Over Ryloth"	2009	Delart	Guilherme Briggs	not informed	canon
Animated Series	Star Wars: A Guerra dos Clones - A Toca de Grievous	2009	Cartoon Network	Lucasfilm Animation	Atsushi Takeuchi	Henry Gilroy	Star Wars: The Clone Wars - "Lair of Grievous"	2008	Delart	Guilherme Briggs	not informed	canon
Animated Series	Star Wars: A Guerra dos Clones - A Libertação de Ryloth	2009	Cartoon Network	Lucasfilm Animation	Rob Coleman	Henry Gilroy	Star Wars: The Clone Wars - "Liberty on Ryloth"	2009	Delart	Guilherme Briggs	not informed	canon
Animated Series	Star Wars: A Guerra dos Clones - Dookan Capturado	2009	Cartoon Network	Lucasfilm Animation	Jesse Yeh	Julie Siege	Star Wars: The Clone Wars - "Dooku Captured"	2009	Delart	Guilherme Briggs	not informed	canon
Animated Series	Star Wars: A Guerra dos Clones - General Gungan	2009	Cartoon Network	Lucasfilm Animation	Justin Ridge	Julie Siege	Star Wars: The Clone Wars - "The Gungan General"	2009	Delart	Guilherme Briggs	not informed	canon
Animated Series	Star Wars: A Guerra dos Clones - O Impacto Jedi	2009	Cartoon Network	Lucasfilm Animation	Rob Coleman	Katie Lucas	Star Wars: The Clone Wars - "Jedi Crash"	2009	Delart	Guilherme Briggs	not informed	canon

Genre	Title in Brazil	Release Year in Brazil	Distributor	Studio	Director	Screenwriter	Original Title	Original release year	Dubbing Studio	Dubber	Subtitled	Canon
Animated Series	Star Wars: A Guerra dos Clones - O Duelo de Droides	2009	Cartoon Network	Lucasfilm Animation	Rob Coleman	Kevin Campbell; Henry Gilroy	Star Wars: The Clone Wars - "Duel of the Droids"	2008	Delart	Guilherme Briggs	not informed	canon
Animated Series	Star Wars: A Guerra dos Clones - Jedi Bombad	2009	Cartoon Network	Lucasfilm Animation	Jesse Yeh	Kevin Rubio; Steven Melching; Henry Gilroy	Star Wars: The Clone Wars - "Bombad Jedi"	2008	Delart	Guilherme Briggs	not informed	canon
Animated Series	Star Wars: A Guerra dos Clones - O Disfarce das Trevas	2009	Cartoon Network	Lucasfilm Animation	Dave Filoni	Paul Dini	Star Wars: The Clone Wars - "Cloak of Darkness"	2008	Delart	Guilherme Briggs	not informed	canon
Animated Series	Star Wars: A Guerra dos Clones - Os Inocentes de Ryloth	2009	Cartoon Network	Lucasfilm Animation	Justin Ridge	Randy Stradley; Henry Gilroy	Star Wars: The Clone Wars - "Innocents of Ryloth"	2009	Delart	Guilherme Briggs	not informed	canon
Animated Series	Star Wars: A Guerra dos Clones - Escuridão da Malevolência	2009	Cartoon Network	Lucasfilm Animation	Brian Kalin O'Connell	Steven Melching	Star Wars: The Clone Wars - "Shadow of Malevolence"	2008	Delart	Guilherme Briggs	not informed	canon
Animated Series	Star Wars: A Guerra dos Clones - A Destruição da Malevolência	2009	Cartoon Network	Lucasfilm Animation	Brian Kalin O'Connell	Steven Melching	Star Wars: The Clone Wars - "Destroy Malevolence"	2008	Delart	Guilherme Briggs	not informed	canon

Genre	Title in Brazil	Release Year in Brazil	Distributor	Studio	Director	Screenwriter	Original Title	Original release year	Dubbing Studio	Dubber	Subtitled	Canon
Animated Series	Star Wars: A Guerra dos Clones - Transgressão	2009	Cartoon Network	Lucasfilm Animation	Brian Kalin O'Connell	Steven Melching	Star Wars: The Clone Wars - "Trespass"	2009	Delart	Guilherme Briggs	not informed	canon
Animated Series	Star Wars: A Guerra dos Clones - Emboscada	2009	Cartoon Network	Lucasfilm Animation	Dave Bullock	Steven Melching	Star Wars: The Clone Wars - "Ambush"	2008	Delart	Guilherme Briggs	not informed	canon
Animated Series	Star Wars: A Guerra dos Clones - Ascensão da Malevolência	2009	Cartoon Network	Lucasfilm Animation	Dave Filoni	Steven Melching	Star Wars: The Clone Wars - "Rising Malevolence"	2008	Delart	Guilherme Briggs	not informed	canon
Animated Series	Star Wars: A Guerra dos Clones - Recrutas	2009	Cartoon Network	Lucasfilm Animation	Justin Ridge	Steven Melching	Star Wars: The Clone Wars - "Rookies"	2008	Delart	Guilherme Briggs	not informed	canon
TV Series Parody	Uma Família da Pesada: Blue Harvest	2010	20th Century Fox	Fuzzy Door	Dominic Polcino	Alec Sulkin	Family Guy: Blue harvest	2007	does not apply	not available	not informed	
Animated Series	Star Wars: A Guerra dos Clones - Invasores do Cérebro	2010	Cartoon Network	Lucasfilm Animation	Steward Lee	Andrew Kreisberg	Star Wars: The Clone Wars - "Brain Invaders"	2009	Delart	Guilherme Briggs	not informed	canon

Genre	Title in Brazil	Release Year in Brazil	Distributor	Studio	Director	Screenwriter	Original Title	Original release year	Dubbing Studio	Dubber	Subtitled	Canon
Animated Series	Star Wars: A Guerra dos Clones - Intriga de Grievous	2010	Cartoon Network	Lucasfilm Animation	Giancarlo Volpe	Ben Edlund	Star Wars: The Clone Wars - "Grievous Intrigue"	2010	Delart	Guilherme Briggs	not informed	canon
Animated Series	Star Wars: A Guerra dos Clones - Desembarque no Ponto Chuva	2010	Cartoon Network	Lucasfilm Animation	Brian Kalin O'Connell	Brian Larsen	Star Wars: The Clone Wars - "Landing at Point Rain"	2009	Delart	Guilherme Briggs	not informed	canon
Animated Series	Star Wars: A Guerra dos Clones - Fábrica de Armas	2010	Cartoon Network	Lucasfilm Animation	Giancarlo Volpe	Brian Larsen	Star Wars: The Clone Wars - "Weapons Factory"	2009	Delart	Guilherme Briggs	not informed	canon
Animated Series	Star Wars: A Guerra dos Clones - Gato e Rato	2010	Cartoon Network	Lucasfilm Animation	Kyle Dunlevy	Brian Larsen	Star Wars: The Clone Wars - "Cat and Mouse"	2010	Delart	Guilherme Briggs	not informed	canon
Animated Series	Star Wars: A Guerra dos Clones - O Desertor	2010	Cartoon Network	Lucasfilm Animation	Robert Dalva	Carl Ellsworth	Star Wars: The Clone Wars - "The Deserter"	2010	Delart	Guilherme Briggs	not informed	canon
Animated Series	Star Wars: A Guerra dos Clones - Caçadores de Recompensa	2010	Cartoon Network	Lucasfilm Animation	Steward Lee	Carl Ellsworth	Star Wars: The Clone Wars - "Bounty Hunters"	2010	Delart	Guilherme Briggs	not informed	canon

Genre	Title in Brazil	Release Year in Brazil	Distributor	Studio	Director	Screenwriter	Original Title	Original release year	Dubbing Studio	Dubber	Subtitled	Canon
Animated Series	Star Wars: A Guerra dos Clones - A Fera Zillo	2010	Cartoon Network	Lucasfilm Animation	Giancarlo Volpe	Craig Titley	Star Wars: The Clone Wars - "The Zillo Beast"	2010	Delart	Guilherme Briggs	not informed	canon
Animated Series	Star Wars: A Guerra dos Clones - Perseguição Letal	2010	Cartoon Network	Lucasfilm Animation	Dave Filoni	Dave Filoni; Drew Z. Greenberg	Star Wars: The Clone Wars - "Lethal Trackdown"	2010	Delart	Guilherme Briggs	not informed	canon
Animated Series	Star Wars: A Guerra dos Clones - Armadilha Mortal	2010	Cartoon Network	Lucasfilm Animation	Steward Lee	Doug Petrie	Star Wars: The Clone Wars - "Death Trap"	2010	Delart	Guilherme Briggs	not informed	canon
Animated Series	Star Wars: A Guerra dos Clones - Duquesa de Mandalore	2010	Cartoon Network	Lucasfilm Animation	Brian Kalin O'Connell	Drew Z. Greenberg	Star Wars: The Clone Wars - "Duchess of Mandalore"	2010	Delart	Guilherme Briggs	not informed	canon
Animated Series	Star Wars: A Guerra dos Clones - Assassinatos no Senado	2010	Cartoon Network	Lucasfilm Animation	Brian Kalin O'Connell	Drew Z. Greenberg	Star Wars: The Clone Wars - "Senate Murders"	2010	Delart	Guilherme Briggs	not informed	canon
Animated Series	Star Wars: A Guerra dos Clones - Sabre de Luz Perdido	2010	Cartoon Network	Lucasfilm Animation	Giancarlo Volpe	Drew Z. Greenberg	Star Wars: The Clone Wars - "Lightsaber Lost"	2010	Delart	Guilherme Briggs	not informed	canon

Genre	Title in Brazil	Release Year in Brazil	Distributor	Studio	Director	Screenwriter	Original Title	Original release year	Dubbing Studio	Dubber	Subtitled	Canon
Animated Series	Star Wars: A Guerra dos Clones - R2 Volta Pra Casa	2010	Cartoon Network	Lucasfilm Animation	Giancarlo Volpe	Eoghan Mahony	Star Wars: The Clone Wars - "R2 Come Home"	2010	Delart	Guilherme Briggs	not informed	canon
Animated Series	Star Wars: A Guerra dos Clones - Legado do Terror	2010	Cartoon Network	Lucasfilm Animation	Steward Lee	Eoghan Mahony	Star Wars: The Clone Wars - "Legacy of Terror"	2009	Delart	Guilherme Briggs	not informed	canon
Animated Series	Star Wars: A Guerra dos Clones - Carga da Destruição	2010	Cartoon Network	Lucasfilm Animation	Rob Coleman	George Krstic	Star Wars: The Clone Wars - "Cargo of Doom"	2009	Delart	Guilherme Briggs	not informed	canon
Animated Series	Star Wars: A Guerra dos Clones - Filhos da Força	2010	Cartoon Network	Lucasfilm Animation	Brian Kalin O'Connell	Henry Gilroy; Wendy Meracle	Star Wars: The Clone Wars - "Children of the Force"	2009	Delart	Guilherme Briggs	not informed	canon
Animated Series	Star Wars: A Guerra dos Clones - A Trama de Mandalore	2010	Cartoon Network	Lucasfilm Animation	Kyle Dunlevy	Melinda Hsu	Star Wars: The Clone Wars - "The Mandalore Plot"	2010	Delart	Guilherme Briggs	not informed	canon
Animated Series	Star Wars: A Guerra dos Clones - Espião do Senado	2010	Cartoon Network	Lucasfilm Animation	Steward Lee	Melinda Hsu	Star Wars: The Clone Wars - "Senate Spy"	2009	Delart	Guilherme Briggs	not informed	canon
Animated Series	Star Wars: A Guerra dos Clones -	2010	Cartoon Network	Lucasfilm Animation	Brian Kalin O'Connell	Paul Dini	Star Wars: The Clone Wars - "Voyage of Temptation"	2010	Delart	Guilherme Briggs	not informed	canon

Genre	Title in Brazil	Release Year in Brazil	Distributor	Studio	Director	Screenwriter	Original Title	Original release year	Dubbing Studio	Dubber	Subtitled	Canon
	Viagem da Tentação											
Animated Series	Star Wars: A Guerra dos Clones - Holocron Roubado	2010	Cartoon Network	Lucasfilm Animation	Justin Ridge	Paul Dini	Star Wars: The Clone Wars - "Holocron Heist"	2009	Delart	Guilherme Briggs	not informed	canon
Animated Series	Star Wars: A Guerra dos Clones - A Fera Zillo Contra-Ataca	2010	Cartoon Network	Lucasfilm Animation	Steward Lee	Steven Melching	Star Wars: The Clone Wars - "The Zillo Beast Strikes Back"	2010	Delart	Guilherme Briggs	not informed	canon
Animated Film Parody	LEGO Star Wars: A Ameaça Padawan	2011	20th Century Fox	Animal Logic LEGO Group; Lucasfilm	David Scott	Michael Price	LEGO Star Wars: The Padawan Menace	2011	Delart	not informed	not informed	
TV Series Parody	Uma Família da Pesada: É uma Armadilha	2011	20th Century Fox	Fuzzy Door	Peter Shin	Cherry Chevapravatdumrong; David A. Goodman	Family Guy: It's a trap	2011	does not apply	not available	not informed	
Animated Series	Star Wars: A Guerra dos Clones -	2011	Cartoon Network	Lucasfilm Animation	Dave Filoni	Bonnie Mark	Star Wars: The Clone Wars - "Padawan Lost"	2011	Delart	Guilherme Briggs	not informed	canon

Genre	Title in Brazil	Release Year in Brazil	Distributor	Studio	Director	Screenwriter	Original Title	Original release year	Dubbing Studio	Dubber	Subtitled	Canon
	Padawan Perdida											
Animated Series	Star Wars: A Guerra dos Clones - Caça Wookiee	2011	Cartoon Network	Lucasfilm Animation	Dave Filoni	Bonnie Mark	Star Wars: The Clone Wars - "Wookiee Hunt"	2011	Delart	Guilherme Briggs	not informed	canon
Animated Series	Star Wars: A Guerra dos Clones - Cadetes Clone	2011	Cartoon Network	Lucasfilm Animation	Dave Filoni	Cameron Litvack	Star Wars: The Clone Wars - "Clone Cadets"	2010	Delart	Guilherme Briggs	not informed	canon
Animated Series	Star Wars: A Guerra dos Clones - Corrupção	2011	Cartoon Network	Lucasfilm Animation	Giancarlo Volpe	Cameron Litvack	Star Wars: The Clone Wars - "Corruption"	2010	Delart	Guilherme Briggs	not informed	canon
Animated Series	Star Wars: A Guerra dos Clones - Soldados ARC	2011	Cartoon Network	Lucasfilm Animation	Kyle Dunlevy	Cameron Litvack	Star Wars: The Clone Wars - "ARC Troopers"	2010	Delart	Guilherme Briggs	not informed	canon
Animated Series	Star Wars: A Guerra dos Clones - Altar de Mortis	2011	Cartoon Network	Lucasfilm Animation	Brian Katin O'Connell	Christian Taylor	Star Wars: The Clone Wars - "Altar of Mortis"	2011	Delart	Guilherme Briggs	not informed	canon
Animated Series	Star Wars: A Guerra dos Clones - Os Soberanos	2011	Cartoon Network	Lucasfilm Animation	Steward Lee	Christian Taylor	Star Wars: The Clone Wars - "Overlords"	2011	Delart	Guilherme Briggs	not informed	canon

Genre	Title in Brazil	Release Year in Brazil	Distributor	Studio	Director	Screenwriter	Original Title	Original release year	Dubbing Studio	Dubber	Subtitled	Canon
Animated Series	Star Wars: A Guerra dos Clones - Fantasma de Mortis	2011	Cartoon Network	Lucasfilm Animation	Steward Lee	Christian Taylor	Star Wars: The Clone Wars - "Ghosts of Mortis"	2011	Delart	Guilherme Briggs	not informed	canon
Animated Series	Star Wars: A Guerra dos Clones - Busca da Paz	2011	Cartoon Network	Lucasfilm Animation	Duwayne Dunham	Daniel Arkin	Star Wars: The Clone Wars - "Pursuit of Peace"	2010	Delart	Guilherme Briggs	not informed	canon
Animated Series	Star Wars: A Guerra dos Clones - Heróis em Ambos os Lados	2011	Cartoon Network	Lucasfilm Animation	Kyle Dunlevy	Daniel Arkin	Star Wars: The Clone Wars - "Heroes on Both Sides"	2010	Delart	Guilherme Briggs	not informed	canon
Animated Series	Star Wars: A Guerra dos Clones - Nightsisters	2011	Cartoon Network	Lucasfilm Animation	Giancarlo Volpe	Katie Lucas	Star Wars: The Clone Wars - "Nightsisters"	2011	Delart	Guilherme Briggs	not informed	canon
Animated Series	Star Wars: A Guerra dos Clones - Bruxas da Névoa	2011	Cartoon Network	Lucasfilm Animation	Giancarlo Volpe	Katie Lucas	Star Wars: The Clone Wars - "Witches of the Mist"	2011	Delart	Guilherme Briggs	not informed	canon
Animated Series	Star Wars: A Guerra dos Clones - Assassina	2011	Cartoon Network	Lucasfilm Animation	Kyle Dunlevy	Katie Lucas	Star Wars: The Clone Wars - "Assassin"	2010	Delart	Guilherme Briggs	not informed	canon

Genre	Title in Brazil	Release Year in Brazil	Distributor	Studio	Director	Screenwriter	Original Title	Original release year	Dubbing Studio	Dubber	Subtitled	Canon
Animated Series	Star Wars: A Guerra dos Clones - Monstro	2011	Cartoon Network	Lucasfilm Animation	Kyle Dunlevy	Katie Lucas	Star Wars: The Clone Wars - "Monster"	2011	Delart	Guilherme Briggs	not informed	canon
Animated Series	Star Wars: A Guerra dos Clones - A Academia	2011	Cartoon Network	Lucasfilm Animation	Giancarlo Volpe	Katie Lucas; Steven Melching	Star Wars: The Clone Wars - "The Academy"	2010	Delart	Guilherme Briggs	not informed	canon
Animated Series	Star Wars: A Guerra dos Clones - Esfera de Influência	2011	Cartoon Network	Lucasfilm Animation	Kyle Dunlevy	Katie Lucas; Steven Melching	Star Wars: The Clone Wars - "Sphere of Influence"	2010	Delart	Guilherme Briggs	not informed	canon
Animated Series	Star Wars: A Guerra dos Clones - Contra-ataque	2011	Cartoon Network	Lucasfilm Animation	Brian Kalin O'Connell	Matt Michnovetz	Star Wars: The Clone Wars - "Counter Attack"	2011	Delart	Guilherme Briggs	not informed	canon
Animated Series	Star Wars: A Guerra dos Clones - A Cidadela	2011	Cartoon Network	Lucasfilm Animation	Kyle Dunlevy	Matt Michnovetz	Star Wars: The Clone Wars - "The Citadel"	2011	Delart	Guilherme Briggs	not informed	canon
Animated Series	Star Wars: A Guerra dos Clones - Resgate na Cidadela	2011	Cartoon Network	Lucasfilm Animation	Steward Lee	Matt Michnovetz	Star Wars: The Clone Wars - "Citadel Rescue"	2011	Delart	Guilherme Briggs	not informed	canon
Animated Series	Star Wars: A Guerra dos Clones -	2011	Cartoon Network	Lucasfilm Animation	Brian Kalin O'Connell	Steve Mitchell; Craig Van Sickle	Star Wars: The Clone Wars - "Evil Plans"	2010	Delart	Guilherme Briggs	not informed	canon

Genre	Title in Brazil	Release Year in Brazil	Distributor	Studio	Director	Screenwriter	Original Title	Original release year	Dubbing Studio	Dubber	Subtitled	Canon
	Planos Malignos											
Animated Series	Star Wars: A Guerra dos Clones - Caça a Ziro	2011	Cartoon Network	Lucasfilm Animation	Steward Lee	Steve Mitchell; Craig Van Sickle	Star Wars: The Clone Wars - "Hunt for Ziro"	2010	Delart	Guilherme Briggs	not informed	canon
Animated Series	Star Wars: A Guerra dos Clones - Rotas de Suprimento	2011	Cartoon Network	Lucasfilm Animation	Brian Kalin O'Connell	Steven Melching; Eoghan Mahony	Star Wars: The Clone Wars - "Supply Lines"	2010	Delart	Guilherme Briggs	not informed	canon
Animated Series	Star Wars: A Guerra dos Clones - Missão Misericórdia	2012	Cartoon Network	Lucasfilm Animation	Danny Keller	Bonnie Mark	Star Wars: The Clone Wars - "Mercy Mission"	2011	Delart	Guilherme Briggs	not informed	canon
Animated Series	Star Wars: A Guerra dos Clones - Amigos e Inimigos	2012	Cartoon Network	Lucasfilm Animation	Bosco Ng	Brent Friedman	Star Wars: The Clone Wars - "Friends and Enemies"	2012	Delart	Guilherme Briggs	not informed	canon
Animated Series	Star Wars: A Guerra dos Clones - A Caixa	2012	Cartoon Network	Lucasfilm Animation	Brian Kalin O'Connell	Brent Friedman	Star Wars: The Clone Wars - "The Box"	2012	Delart	Guilherme Briggs	not informed	canon

Genre	Title in Brazil	Release Year in Brazil	Distributor	Studio	Director	Screenwriter	Original Title	Original release year	Dubbing Studio	Dubber	Subtitled	Canon
Animated Series	Star Wars: A Guerra dos Clones - Crise em Naboo	2012	Cartoon Network	Lucasfilm Animation	Danny Keller	Brent Friedman	Star Wars: The Clone Wars - "Crisis on Naboo"	2012	Delart	Guilherme Briggs	not informed	canon
Animated Series	Star Wars: A Guerra dos Clones - Fraude	2012	Cartoon Network	Lucasfilm Animation	Kyle Dunlevy	Brent Friedman	Star Wars: The Clone Wars - "Deception"	2012	Delart	Guilherme Briggs	not informed	canon
Animated Series	Star Wars: A Guerra dos Clones - Um Amigo em Apuros	2012	Cartoon Network	Lucasfilm Animation	Dave Filoni	Christian Taylor	Star Wars: The Clone Wars - "A Friend in Need"	2012	Delart	Guilherme Briggs	not informed	canon
Animated Series	Star Wars: A Guerra dos Clones - O Guerreiro das Sombras	2012	Cartoon Network	Lucasfilm Animation	Brian Kalin O'Connell	Daniel Arkin	Star Wars: The Clone Wars - "Shadow Warrior"	2011	Delart	Guilherme Briggs	not informed	canon
Animated Series	Star Wars: A Guerra dos Clones - Escravos da República	2012	Cartoon Network	Lucasfilm Animation	Brian Kalin O'Connell	Henry Gilroy	Star Wars: The Clone Wars - "Slaves of the Republic"	2011	Delart	Guilherme Briggs	not informed	canon
Animated Series	Star Wars: A Guerra dos Clones - Fuga de Kadavo	2012	Cartoon Network	Lucasfilm Animation	Danny Keller	Henry Gilroy	Star Wars: The Clone Wars - "Escape from Kadavo"	2012	Delart	Guilherme Briggs	not informed	canon
Animated Series	Star Wars: A Guerra dos	2012	Cartoon Network	Lucasfilm Animation	Kyle Dunlevy	Henry Gilroy	Star Wars: The Clone Wars - "Kidnapped"	2011	Delart	Guilherme Briggs	not informed	canon

Genre	Title in Brazil	Release Year in Brazil	Distributor	Studio	Director	Screenwriter	Original Title	Original release year	Dubbing Studio	Dubber	Subtitled	Canon
	Clones - Raptados											
Animated Series	Star Wars: A Guerra dos Clones - Ataque Gungan	2012	Cartoon Network	Lucasfilm Animation	Brian Kalin O'Connell	Jose Molina	Star Wars: The Clone Wars - "Gungan Attack"	2011	Delart	Guilherme Briggs	not informed	canon
Animated Series	Star Wars: A Guerra dos Clones - Prisioneiros	2012	Cartoon Network	Lucasfilm Animation	Danny Keller	Jose Molina	Star Wars: The Clone Wars - "Prisoners"	2011	Delart	Guilherme Briggs	not informed	canon
Animated Series	Star Wars: A Guerra dos Clones - Guerra Aquática	2012	Cartoon Network	Lucasfilm Animation	Duwayne Dunham	Jose Molina	Star Wars: The Clone Wars - "Water War"	2011	Delart	Guilherme Briggs	not informed	canon
Animated Series	Star Wars: A Guerra dos Clones - Irmãos	2012	Cartoon Network	Lucasfilm Animation	Bosco Ng	Katie Lucas	Star Wars: The Clone Wars - "Brothers"	2012	Delart	Guilherme Briggs	not informed	canon
Animated Series	Star Wars: A Guerra dos Clones - Vingança	2012	Cartoon Network	Lucasfilm Animation	Brian Kalin O'Connell	Katie Lucas	Star Wars: The Clone Wars - "Revenge"	2012	Delart	Guilherme Briggs	not informed	canon
Animated Series	Star Wars: A Guerra dos Clones - Recompensa	2012	Cartoon Network	Lucasfilm Animation	Kyle Dunlevy	Katie Lucas	Star Wars: The Clone Wars - "Bounty"	2012	Delart	Guilherme Briggs	not informed	canon

Genre	Title in Brazil	Release Year in Brazil	Distributor	Studio	Director	Screenwriter	Original Title	Original release year	Dubbing Studio	Dubber	Subtitled	Canon
Animated Series	Star Wars: A Guerra dos Clones - Massacre	2012	Cartoon Network	Lucasfilm Animation	Steward Lee	Katie Lucas	Star Wars: The Clone Wars - "Massacre"	2012	Delart	Guilherme Briggs	not informed	canon
Animated Series	Star Wars: A Guerra dos Clones - Plano da Discórdia	2012	Cartoon Network	Lucasfilm Animation	Kyle Dunlevy	Matt Michnovetz	Star Wars: The Clone Wars - "Plan of Dissent"	2011	Delart	Guilherme Briggs	not informed	canon
Animated Series	Star Wars: A Guerra dos Clones - Carnificina de Krell	2012	Cartoon Network	Lucasfilm Animation	Kyle Dunlevy	Matt Michnovetz	Star Wars: The Clone Wars - "Carnage of Krell"	2011	Delart	Guilherme Briggs	not informed	canon
Animated Series	Star Wars: A Guerra dos Clones - Escuridão em Umbara	2012	Cartoon Network	Lucasfilm Animation	Steward Lee	Matt Michnovetz	Star Wars: The Clone Wars - "Darkness on Umbara"	2011	Delart	Guilherme Briggs	not informed	canon
Animated Series	Star Wars: A Guerra dos Clones - O General	2012	Cartoon Network	Lucasfilm Animation	Walter Murch	Matt Michnovetz	Star Wars: The Clone Wars - "The General"	2011	Delart	Guilherme Briggs	not informed	canon
Animated Series	Star Wars: A Guerra dos Clones - Droides Nômades	2012	Cartoon Network	Lucasfilm Animation	Steward Lee	Steve Mitchell; Craig Van Sickle	Star Wars: The Clone Wars - "Nomad Droids"	2011	Delart	Guilherme Briggs	not informed	canon

Genre	Title in Brazil	Release Year in Brazil	Distributor	Studio	Director	Screenwriter	Original Title	Original release year	Dubbing Studio	Dubber	Subtitled	Canon
Animated Film Parody	LEGO Star Wars: O Império Detona Geral	2012	20th Century Fox	Threshold Animation Studios LEGO Group; Lucasfilm	Guy Vasilovich	Michael Price	LEGO Star Wars: The Empire Strikes Out	2012	Delart	Guilherme Briggs (direção de dublagem)	not informed	
TV Series Parody	Uma Família da Pesada: Uma Farsa Muito, Muito, Muito Pró Lá de Sombria	2013	20th Century Fox	Fuzzy Door	Dominic Polcino	Kirker Butler	Family Guy: something, something, something, dark side	2009	does not apply	not available	not informed	
Animated Series	Star Wars: A Guerra dos Clones - Ponto sem Retorno	2013	Cartoon Network	Lucasfilm Animation	Bosco Ng	Brent Friedman	Star Wars: The Clone Wars - "Point of No Return"	2013	Delart	Guilherme Briggs	not informed	canon
Animated Series	Star Wars: A Guerra dos Clones - Armas Secretas	2013	Cartoon Network	Lucasfilm Animation	Danny Keller	Brent Friedman	Star Wars: The Clone Wars - "Secret Weapons"	2012	Delart	Guilherme Briggs	not informed	canon
Animated Series	Star Wars: A Guerra dos Clones - Um Dia Ensolarado no Vazio	2013	Cartoon Network	Lucasfilm Animation	Kyle Dunlevy	Brent Friedman	Star Wars: The Clone Wars - "A Sunny Day in the Void"	2012	Delart	Guilherme Briggs	not informed	canon

Genre	Title in Brazil	Release Year in Brazil	Distributor	Studio	Director	Screenwriter	Original Title	Original release year	Dubbing Studio	Dubber	Subtitled	Canon
Animated Series	Star Wars: A Guerra dos Clones - Perdido em Ação	2013	Cartoon Network	Lucasfilm Animation	Steward Lee	Brent Friedman	Star Wars: The Clone Wars - "Missing in Action"	2013	Delart	Guilherme Briggs	not informed	canon
Animated Series	Star Wars: A Guerra dos Clones - Sabotagem	2013	Cartoon Network	Lucasfilm Animation	Brian Kalin O'Connell	Charles Murray	Star Wars: The Clone Wars - "Sabotage"	2013	Delart	Guilherme Briggs	not informed	canon
Animated Series	Star Wars: A Guerra dos Clones - A Jedi que Sabia Demais	2013	Cartoon Network	Lucasfilm Animation	Danny Keller	Charles Murray	Star Wars: The Clone Wars - "The Jedi Who Knew Too Much"	2013	Delart	Guilherme Briggs	not informed	canon
Animated Series	Star Wars: A Guerra dos Clones - A Jedi Errada	2013	Cartoon Network	Lucasfilm Animation	Dave Filoni	Charles Murray	Star Wars: The Clone Wars - "The Wrong Jedi"	2013	Delart	Guilherme Briggs	not informed	canon
Animated Series	Star Wars: A Guerra dos Clones - Capturar uma Jedi	2013	Cartoon Network	Lucasfilm Animation	Kyle Dunlevy	Charles Murray	Star Wars: The Clone Wars - "To Catch a Jedi"	2013	Delart	Guilherme Briggs	not informed	canon
Animated Series	Star Wars: A Guerra dos Clones - Pontos Críticos	2013	Cartoon Network	Lucasfilm Animation	Bosco Ng	Chris Collins	Star Wars: The Clone Wars - "Tipping Points"	2012	Delart	Guilherme Briggs	not informed	canon

Genre	Title in Brazil	Release Year in Brazil	Distributor	Studio	Director	Screenwriter	Original Title	Original release year	Dubbing Studio	Dubber	Subtitled	Canon
Animated Series	Star Wars: A Guerra dos Clones - Sombras da Razão	2013	Cartoon Network	Lucasfilm Animation	Bosco Ng	Chris Collins	Star Wars: The Clone Wars - "Shades of Reason"	2013	Delart	Guilherme Briggs	not informed	canon
Animated Series	Star Wars: A Guerra dos Clones - O Sem-lei	2013	Cartoon Network	Lucasfilm Animation	Brian Kalin O'Connell	Chris Collins	Star Wars: The Clone Wars - "The Lawless"	2013	Delart	Guilherme Briggs	not informed	canon
Animated Series	Star Wars: A Guerra dos Clones - Uma Guerra em Duas Frentes	2013	Cartoon Network	Lucasfilm Animation	Dave Filoni	Chris Collins	Star Wars: The Clone Wars - "A War on Two Fronts"	2012	Delart	Guilherme Briggs	not informed	canon
Animated Series	Star Wars: A Guerra dos Clones - A Guerra Branda	2013	Cartoon Network	Lucasfilm Animation	Kyle Dunlevy	Chris Collins	Star Wars: The Clone Wars - "The Soft War"	2012	Delart	Guilherme Briggs	not informed	canon
Animated Series	Star Wars: A Guerra dos Clones - Eminência	2013	Cartoon Network	Lucasfilm Animation	Kyle Dunlevy	Chris Collins	Star Wars: The Clone Wars - "Eminence"	2013	Delart	Guilherme Briggs	not informed	canon
Animated Series	Star Wars: A Guerra dos Clones - Reencontro	2013	Cartoon Network	Lucasfilm Animation	Steward Lee	Chris Collins	Star Wars: The Clone Wars - "Revival"	2012	Delart	Guilherme Briggs	not informed	canon

Genre	Title in Brazil	Release Year in Brazil	Distributor	Studio	Director	Screenwriter	Original Title	Original release year	Dubbing Studio	Dubber	Subtitled	Canon
Animated Series	Star Wars: A Guerra dos Clones - Fugitivos da Frente	2013	Cartoon Network	Lucasfilm Animation	Steward Lee	Chris Collins	Star Wars: The Clone Wars - "Front Runners"	2012	Delart	Guilherme Briggs	not informed	canon
Animated Series	Star Wars: A Guerra dos Clones - Um Teste de Força	2013	Cartoon Network	Lucasfilm Animation	Bosco Ng	Christian Taylor	Star Wars: The Clone Wars - "A Test of Strength"	2012	Delart	Guilherme Briggs	not informed	canon
Animated Series	Star Wars: A Guerra dos Clones - Rumo ao Resgate	2013	Cartoon Network	Lucasfilm Animation	Brian Kalin O'Connell	Christian Taylor	Star Wars: The Clone Wars - "Bound for Rescue"	2012	Delart	Guilherme Briggs	not informed	canon
Animated Series	Star Wars: A Guerra dos Clones - Um Vínculo Necessário	2013	Cartoon Network	Lucasfilm Animation	Danny Keller	Christian Taylor	Star Wars: The Clone Wars - "A Necessary Bond"	2012	Delart	Guilherme Briggs	not informed	canon
Animated Series	Star Wars: A Guerra dos Clones - O Encontro	2013	Cartoon Network	Lucasfilm Animation	Kyle Dunlevy	Christian Taylor	Star Wars: The Clone Wars - "The Gathering"	2012	Delart	Guilherme Briggs	not informed	canon
Animated Series	LEGO Star Wars - As Crônicas de Yoda: O Clone Fantasma	2013	Cartoon Network	Wil Film	Michael Hegner	Michael Price	Lego Star Wars - The Yoda Chronicles: The Phantom Clone	2013	Not Informed	not informed	not informed	

Genre	Title in Brazil	Release Year in Brazil	Distributor	Studio	Director	Screenwriter	Original Title	Original release year	Dubbing Studio	Dubber	Subtitled	Canon
Animated Series	LEGO Star Wars - As Crônicas de Yoda: A Ameaça da Guerra Sith	2013	Cartoon Network	Wil Film	Michael Hegner	Michael Price	Lego Star Wars - The Yoda Chronicles: Menace of the Sith	2013	not informed	not informed	not informed	
Animated Series	LEGO Star Wars - As Crônicas de Yoda: Ataque de Jedi	2013	Cartoon Network	Wil Film	Michael Hegner	Michael Price	Lego Star Wars - The Yoda Chronicles: Attack of the Jedi	2013	not informed	not informed	not informed	
TV Series Parody	Phineas e Ferb: Star Wars	2014	Disney Channel	Disney Television Animation	Robert Hughes; Sue Perrotto	Kyle Menke; John Mathot; Mike Bell	Phineas and Ferb Star Wars	2014	Delart (studio) Disney Character Voices Inc (Produção de dublagem)	Mário Menezes	not informed	
Short Episodes	Star Wars Rebels - A Máquina Fantasma	2014	Disney XD	Lucasfilm Animation	Dave Filoni	Greg Weisman	Star Wars Rebels - "The Machine in the Ghost"	2014	TV Group Digital Brasil	Roberto Garutti	not informed	canon
Short Episodes	Star Wars Rebels - O Sorriso Dela	2014	Disney XD	Lucasfilm Animation	Justin Ridge	Greg Weisman	Star Wars Rebels - "Art Attack"	2014	TV Group Digital Brasil	Roberto Garutti	not informed	canon

Genre	Title in Brazil	Release Year in Brazil	Distributor	Studio	Director	Screenwriter	Original Title	Original release year	Dubbing Studio	Dubber	Subtitled	Canon
Animated Series	Star Wars Rebels - Missão Secreta	2014	Disney XD	Lucasfilm Animation	Steven G. Lee	Greg Weisman	Star Wars Rebels - "Breaking Ranks"	2014	TV Group Digital Brasil	André Bighinzoli	not informed	canon
Animated Series	Star Wars Rebels - Dróides em Perigo	2014	Disney XD	Lucasfilm Animation	Steward Lee	Greg Weisman	Star Wars Rebels - "Droids in Distress"	2014	André Bighinzoli	André Bighinzoli	not informed	canon
Animated Series	Star Wars Rebels - União de Forças	2014	Disney XD	Lucasfilm Animation	Steward Lee	Greg Weisman	Star Wars Rebels - "Gathering Forces"	2014	TV Group Digital Brasil	André Bighinzoli	not informed	canon
Animated Series	Star Wars Rebels - Dia do Império	2014	Disney XD	Lucasfilm Animation	Steven G. Lee	Henry Gilroy	Star Wars Rebels - "Empire Day"	2014	TV Group Digital Brasil	André Bighinzoli	not informed	canon
Animated Series	Star Wars Rebels - A Volta dos Velhos Mestres	2014	Disney XD	Lucasfilm Animation	Steward Lee	Henry Gilroy	Star Wars Rebels - "Rise of the Old Masters"	2014	TV Group Digital Brasil	André Bighinzoli	not informed	canon
Short Episodes	Star Wars Rebels - Complicação	2014	Disney XD	Lucasfilm Animation	Justin Ridge	Henry Gilroy; Simon Kinberg	Star Wars Rebels - "Entanglement"	2014	TV Group Digital Brasil	Roberto Garutti	not informed	canon
Animated Series	Star Wars Rebels - O Vôo de Caça	2014	Disney XD	Lucasfilm Animation	Steven G. Lee	Kevin Hopps	Star Wars Rebels - "Fighter Flight"	2014	TV Group Digital Brasil	André Bighinzoli	not informed	canon

Genre	Title in Brazil	Release Year in Brazil	Distributor	Studio	Director	Screenwriter	Original Title	Original release year	Dubbing Studio	Dubber	Subtitled	Canon
Animated Series	Star Wars Rebels - Direto da Escuridão	2014	Disney XD	Lucasfilm Animation	Steward Lee	Kevin Hopps	Star Wars Rebels - "Out of Darkness"	2014	TV Group Digital Brasil	André Bighinzoli	not informed	canon
Short Episodes	Star Wars Rebels - Não é Quem Você Pensa	2014	Disney XD	Lucasfilm Animation	Dave Filoni	Simon Kinberg	Star Wars Rebels - "Property of Ezra Bridger"	2014	TV Group Digital Brasil	Roberto Garutti	not informed	canon
Animated Film	Star Wars Rebels - A Fagulha de uma Rebelião	2014	Disney XD	Lucasfilm Animation	Steward Lee; Steven G. Lee	Simon Kinberg	Star Wars Rebels - "Spark of Rebellion: Part 1"	2014	TV Group Digital Brasil	André Bighinzoli	not informed	canon
Animated Series	LEGO Star Wars - As Novas Crônicas de Yoda: Fuga do Templo Jedi	2014	Disney XD	Wil Film	Michael Hegner	Michael Price	Lego Star Wars - The New Yoda Chronicles: Escape from the Jedi Temple	2014	Not Informed	not informed	not informed	
Animated Series	LEGO Star Wars - As Novas Crônicas de Yoda: Busca por Holocrons	2014	Disney XD	Wil Film	Michael Hegner	Michael Price	Lego Star Wars - The New Yoda Chronicles: Race for the Holocrons	2014	Not Informed	not informed	not informed	
Animated Series	LEGO Star Wars - As Novas Crônicas de	2014	Disney XD	Wil Film	Michael Hegner	Michael Price	Lego Star Wars - The New Yoda Chronicles: Raid on Coruscant	2014	Not Informed	not informed	not informed	

Genre	Title in Brazil	Release Year in Brazil	Distributor	Studio	Director	Screenwriter	Original Title	Original release year	Dubbing Studio	Dubber	Subtitled	Canon
	Yoda: Invasão de Coruscant											
Animated Series	LEGO Star Wars - As Novas Crônicas de Yoda: Combate dos Skywalkers	2014	Disney XD	Wil Film	Michael Hegner	Michael Price	Lego Star Wars - The New Yoda Chronicles: Clash of the Skywalkers	2014	Not Informed	not informed	not informed	
Animated Series	LEGO Star Wars - As Novas Crônicas de Yoda: Combate dos Skywalkers (versão alternativa)	2014	Disney XD	Wil Film	Michael Hegner	Michael Price	Lego Star Wars - The New Yoda Chronicles: Clash of the Skywalkers (alternate ending)	2014	Not Informed	not informed	not informed	
Film	Star Wars - Episódio IV: Uma Nova Esperança	2015	20th Century Fox	Lucasfilm	George Lucas	George Lucas	Star Wars: Episode IV - A New Hope	1997		Guilherme Briggs	André Bighinzoli	canon
Film	Star Wars - Episódio III: A Vingança dos Sith	2015	20th Century Fox	Lucasfilm	George Lucas	George Lucas	Star Wars: Episode III - Revenge of the Sith	2005		Guilherme Briggs	not informed	canon

Genre	Title in Brazil	Release Year in Brazil	Distributor	Studio	Director	Screenwriter	Original Title	Original release year	Dubbing Studio	Dubber	Subtitled	Canon
Film	Star Wars - Episódio I: A Ameaça Fantasma	2015	20th Century Fox	Lucasfilm	George Lucas	George Lucas	Star Wars: Episode I - The Phantom Menace	1999	Delart	Guilherme Briggs	André Bighinzoli	canon
Film	Star Wars - Episódio VI: O Retorno de Jedi	2015	20th Century Fox	Lucasfilm	Richard Marquand	George Lucas; Lawrence Kasdan	Star Wars: Episode VI - Return of the Jedi	1997		Guilherme Briggs	not informed	canon
Film	Star Wars - Episódio II: Ataque dos Clones	2015	20th Century Fox	Lucasfilm	George Lucas	George Lucas; Jonathan Hales	Star Wars: Episode II - Attack of the Clones	2002	Delart	Guilherme Briggs	André Bighinzoli	canon
Film	Star Wars - Episódio V: O Império Contra-Ataca	2015	20th Century Fox	Lucasfilm	Irvin Kershner	George Lucas; Leigh Brackett; Lawrence Kasdan	Star Wars: Episode V - The Empire Strikes Back	1997		Guilherme Briggs	not informed	canon
Animated Series	Star Wars Rebels - A Irmandade do Chifre Quebrado	2015	Disney XD	Lucasfilm Animation	Saul Ruiz	Bill Wolkoff	Star Wars Rebels - "Brothers of the Broken Horn"	2015	TV Group Digital Brasil	André Bighinzoli	not informed	canon
Animated Series	Star Wars Rebels - O Caminho de Jedi	2015	Disney XD	Lucasfilm Animation	Dave Filoni	Charles Murray	Star Wars Rebels - "Path of the Jedi"	2015	TV Group Digital Brasil	André Bighinzoli	not informed	canon

Genre	Title in Brazil	Release Year in Brazil	Distributor	Studio	Director	Screenwriter	Original Title	Original release year	Dubbing Studio	Dubber	Subtitled	Canon
Animated Series	Star Wars Rebels - A Libertação	2015	Disney XD	Lucasfilm Animation	Justin Ridge	Charles Murray; Henry Gilroy	Star Wars Rebels - "Rebel Resolve"	2015	TV Group Digital Brasil	André Bighinzoli	not informed	canon
Animated Series	Star Wars Rebels - Hora de Agir	2015	Disney XD	Lucasfilm Animation	Steward Lee	Greg Weisman; Simon Kinberg	Star Wars Rebels - "Call to Action"	2015	TV Group Digital Brasil	André Bighinzoli	not informed	canon
Animated Film	Star Wars Rebels - O Cerco de Lothal	2015	Disney XD	Lucasfilm Animation	Bosco Ng; Brad Rau	Henry Gilroy	Star Wars Rebels - "The Siege of Lothal Part 1"	2015	TV Group Digital Brasil	André Bighinzoli	not informed	canon
Animated Series	Star Wars Rebels - Esperança à Vista	2015	Disney XD	Lucasfilm Animation	Steven G. Lee	Henry Gilroy	Star Wars Rebels - "Vision of Hope"	2015	TV Group Digital Brasil	André Bighinzoli	not informed	canon
Animated Series	Star Wars Rebels - Irmãos de Sangue	2015	Disney XD	Lucasfilm Animation	Bosco Ng	Kevin Hopps	Star Wars Rebels - "Blood Sisters"	2015	TV Group Digital Brasil	André Bighinzoli	not informed	canon
Animated Series	Star Wars Rebels - Sempre Existem Dois	2015	Disney XD	Lucasfilm Animation	Brad Rau	Kevin Hopps	Star Wars Rebels - "Always Two There Are"	2015	TV Group Digital Brasil	André Bighinzoli	not informed	canon
Animated Series	Star Wars Rebels - Carga Perigosa	2015	Disney XD	Lucasfilm Animation	Steward Lee	Kevin Hopps	Star Wars Rebels - "Idiot's Array"	2015	TV Group Digital Brasil	André Bighinzoli	not informed	canon
Animated Series	Star Wars Rebels - Os Comandantes Desaparecidos	2015	Disney XD	Lucasfilm Animation	Dave Filoni; Sergio Paez	Matt Michnovetz	Star Wars Rebels - "The Lost Commanders"	2015	TV Group Digital Brasil	André Bighinzoli	not informed	canon

Genre	Title in Brazil	Release Year in Brazil	Distributor	Studio	Director	Screenwriter	Original Title	Original release year	Dubbing Studio	Dubber	Subtitled	Canon
Animated Series	Star Wars Rebels - Fogo Cruzado	2015	Disney XD	Lucasfilm Animation	Dave Filoni	Simon Kinberg	Star Wars Rebels - "Fire Across the Galaxy"	2015	TV Group Digital Brasil	André Bighinzoli	not informed	canon
Animated Series	Star Wars Rebels - Relíquias da Velha República	2015	Disney XD	Lucasfilm Animation	Bosco Ng	Steven Melching	Star Wars Rebels - "Relics of the Old Republic"	2015	TV Group Digital Brasil	André Bighinzoli	not informed	canon
Animated Series	Star Wars Rebels - O Mestre das Asas	2015	Disney XD	Lucasfilm Animation	Dave Filoni; Sergio Paez	Steven Melching	Star Wars Rebels - "Wings of the Master"	2015	TV Group Digital Brasil	André Bighinzoli	not informed	canon
Film	Star Wars - Episódio VII: O Despestar da Força	2015	Walt Disney Studio Motion Pictures	Lucasfilm; Bad Robot	J.J. Abrams	Lawrence Kasdan, J.J. Abrams and Michael Arndt	Star Wars: Episode VII - The Force Awakens	2015	Delart	Guilherme Briggs	not informed	canon
Film	Rogue One: Uma História Star Wars	2016	Walt Disney Studio Motion Pictures	Lucasfilm	Gareth Edwards	Chris Weitz, Tony Gilroy (screenplay)	Rogue One: A Star Wars Story	2016	TV Group Digital	Sérgio Cantú	not informed	canon
Animated Series	Star Wars Rebels - O Chamado	2016	Disney XD	Lucasfilm Animation	Mel Zwyer	Bill Wolkoff	Star Wars Rebels - "The Call"	2016	TV Group Digital Brasil	André Bighinzoli	not informed	canon

Genre	Title in Brazil	Release Year in Brazil	Distributor	Studio	Director	Screenwriter	Original Title	Original release year	Dubbing Studio	Dubber	Subtitled	Canon
Animated Series	Star Wars Rebels - O Futuro da Força	2016	Disney XD	Lucasfilm Animation	Saul Ruiz	Bill Wolkoff	Star Wars Rebels - "The Future of the Force"	2015	TV Group Digital Brasil	André Bighinzoli	not informed	canon
Animated Series	Star Wars Rebels - Temporada 3 - Episódio 6	2016	Disney XD	Lucasfilm Animation	Bosco Ng	Brent Friedman	Star Wars Rebels - "The Last Battle"	2016	TV Group Digital Brasil	André Bighinzoli	André Bighinzoli	canon
Animated Series	Star Wars: A Guerra dos Clones - Um velho amigo	2016	Netflix	Lucasfilm Animation	Brian Kalin O'Connell	Christian Taylor	Star Wars: The Clone Wars - "An Old Friend"	2014	Delart	Guilherme Briggs	not informed	canon
Animated Series	Star Wars: A Guerra dos Clones - O último	2016	Netflix	Lucasfilm Animation	Brian Kalin O'Connell	Christian Taylor	Star Wars: The Clone Wars - "The Lost One"	2014	Delart	Guilherme Briggs	not informed	canon
Animated Series	Star Wars: A Guerra dos Clones - A ascensão de Clovis	2016	Netflix	Lucasfilm Animation	Danny Keller	Christian Taylor	Star Wars: The Clone Wars - "The Rise of Clovis"	2014	Delart	Guilherme Briggs	not informed	canon
Animated Series	Star Wars: A Guerra dos Clones - Vozes	2016	Netflix	Lucasfilm Animation	Danny Keller	Christian Taylor	Star Wars: The Clone Wars - "Voices"	2014	Delart	Guilherme Briggs	not informed	canon
Animated Series	Star Wars: A Guerra dos Clones - Destino	2016	Netflix	Lucasfilm Animation	Kyle Dunlevy	Christian Taylor	Star Wars: The Clone Wars - "Destiny"	2014	Delart	Guilherme Briggs	not informed	canon

Genre	Title in Brazil	Release Year in Brazil	Distributor	Studio	Director	Screenwriter	Original Title	Original release year	Dubbing Studio	Dubber	Subtitled	Canon
Animated Series	Star Wars: A Guerra dos Clones - Crise no Coração	2016	Netflix	Lucasfilm Animation	Steward Lee	Christian Taylor	Star Wars: The Clone Wars - "Crisis at the Heart"	2014	Delart	Guilherme Briggs	not informed	canon
Animated Series	Star Wars: A Guerra dos Clones - Sacrificio	2016	Netflix	Lucasfilm Animation	Steward Lee	Christian Taylor	Star Wars: The Clone Wars - "Sacrifice"	2014	Delart	Guilherme Briggs	not informed	canon
Animated Series	Star Wars Rebels - O Crepúsculo dos Aprendizes Pt.1	2016	Disney XD	Lucasfilm Animation	Dave Filoni	Dave Filoni; Simon Kinberg; Steven Melching	Star Wars Rebels - "Twilight of the Apprentice Part1"	2016	TV Group Digital Brasil	André Bighinzoli	not informed	canon
Animated Series	Star Wars Rebels - O Crepúsculo dos Aprendizes Pt.2	2016	Disney XD	Lucasfilm Animation	Dave Filoni	Dave Filoni; Simon Kinberg; Steven Melching	Star Wars Rebels - "Twilight of the Apprentice Part2"	2016	TV Group Digital Brasil	André Bighinzoli	not informed	canon
Animated Series	Star Wars Rebels - Temporada 3 - Episodio 4	2016	Disney XD	Lucasfilm Animation	Saul Ruiz	Gary Whitta	Star Wars Rebels - "The Antilles Extraction"	2016	TV Group Digital Brasil	André Bighinzoli	not informed	canon
Animated Series	Star Wars Rebels - O Legado	2016	Disney XD	Lucasfilm Animation	Mel Zwyer	Henry Gilroy	Star Wars Rebels - "Legacy"	2015	TV Group Digital Brasil	André Bighinzoli	not informed	canon

Genre	Title in Brazil	Release Year in Brazil	Distributor	Studio	Director	Screenwriter	Original Title	Original release year	Dubbing Studio	Dubber	Subtitled	Canon
Animated Series	Star Wars Rebels - Mortalha de Escuridão	2016	Disney XD	Lucasfilm Animation	Saul Ruiz	Henry Gilroy	Star Wars Rebels - "Shroud of Darkness"	2016	TV Group Digital Brasil	André Bighinzoli	not informed	canon
Animated Series	Star Wars Rebels - Temporada 3 - Episodio 3	2016	Disney XD	Lucasfilm Animation	Steward Lee	Henry Gilroy	Star Wars Rebels - "The Holocrons of Fate"	2016	TV Group Digital Brasil	André Bighinzoli	André Bighinzoli	canon
Animated Series	Star Wars Rebels - O Protetor de Concord Dawn	2016	Disney XD	Lucasfilm Animation	Brad Rau	Henry Gilroy; Kevin Hopps	Star Wars Rebels - "The Protector of Concord Dawn"	2016	TV Group Digital Brasil	André Bighinzoli	not informed	canon
Animated Series	Star Wars: A Guerra dos Clones - Desaparecido, parte II	2016	Netflix	Lucasfilm Animation	Bosco Ng	Jonathan W. Rinzler	Star Wars: The Clone Wars - "The Disappeared, Part II"	2014	Delart	Guilherme Briggs	not informed	canon
Animated Series	Star Wars: A Guerra dos Clones - Desaparecido, parte I	2016	Netflix	Lucasfilm Animation	Steward Lee	Jonathan W. Rinzler	Star Wars: The Clone Wars - "The Disappeared, Part I"	2014	Delart	Guilherme Briggs	not informed	canon
Animated Series	Star Wars: A Guerra dos Clones - Desconhecido	2016	Netflix	Lucasfilm Animation	Bosco Ng	Katie Lucas	Star Wars: The Clone Wars - "The Unknown"	2014	Delart	Guilherme Briggs	not informed	canon

Genre	Title in Brazil	Release Year in Brazil	Distributor	Studio	Director	Screenwriter	Original Title	Original release year	Dubbing Studio	Dubber	Subtitled	Canon
Animated Series	Star Wars: A Guerra dos Clones - Conspiração	2016	Netflix	Lucasfilm Animation	Brian Kalin O'Connell	Katie Lucas	Star Wars: The Clone Wars - "Conspiracy"	2014	Delart	Guilherme Briggs	not informed	canon
Animated Series	Star Wars: A Guerra dos Clones - Fugitivo	2016	Netflix	Lucasfilm Animation	Danny Keller	Katie Lucas	Star Wars: The Clone Wars - "Fugitive"	2014	Delart	Guilherme Briggs	not informed	canon
Animated Series	Star Wars: A Guerra dos Clones - Ordens	2016	Netflix	Lucasfilm Animation	Kyle Dunlevy	Katie Lucas	Star Wars: The Clone Wars - "Orders"	2014	Delart	Guilherme Briggs	not informed	canon
Animated Series	Star Wars Rebels - Os Honoráveis	2016	Disney XD	Lucasfilm Animation	Brad Rau	Kevin Hopps	Star Wars Rebels - "The Honorable Ones"	2016	TV Group Digital Brasil	André Bighinzoli	not informed	canon
Animated Series	Star Wars Rebels - Ataque Furtivo	2016	Disney XD	Lucasfilm Animation	Brad Rau	Matt Michnovetz	Star Wars Rebels - "Stealth Strike"	2015	TV Group Digital Brasil	André Bighinzoli	not informed	canon
Animated Series	Star Wars Rebels - O Droide Esquecido	2016	Disney XD	Lucasfilm Animation	Mel Zwyer	Matt Michnovetz	Star Wars Rebels - "The Forgotten Droid"	2016	TV Group Digital Brasil	André Bighinzoli	not informed	canon
Animated Series	Star Wars Rebels - Lendas dos Lasat	2016	Disney XD	Lucasfilm Animation	Saul Ruiz	Matt Michnovetz	Star Wars Rebels - "Legends of the Lasat"	2016	TV Group Digital Brasil	André Bighinzoli	not informed	canon

Genre	Title in Brazil	Release Year in Brazil	Distributor	Studio	Director	Screenwriter	Original Title	Original release year	Dubbing Studio	Dubber	Subtitled	Canon
Animated Series	Star Wars Rebels - Temporada 3 - Episodio 5	2016	Disney XD	Lucasfilm Animation	Mel Zwyer	Nicole Dubuc	Star Wars Rebels - "Hera's Heroes"	2016	TV Group Digital Brasil	André Bighinzoli	not informed	canon
Animated Series	Star Wars Rebels - Uma Princesa em Lothal	2016	Disney XD	Lucasfilm Animation	Bosco Ng	Steven Melching	Star Wars Rebels - "A Princess on Lothal"	2016	TV Group Digital Brasil	André Bighinzoli	not informed	canon
Animated Series	Star Wars Rebels - De Volta ao Lar	2016	Disney XD	Lucasfilm Animation	Bosco Ng	Steven Melching	Star Wars Rebels - "Homecoming"	2016	TV Group Digital Brasil	André Bighinzoli	not informed	canon
Animated Series	Star Wars Rebels - O Mistério da Base Chopper	2016	Disney XD	Lucasfilm Animation	Bosco Ng	Steven Melching	Star Wars Rebels - "The Mystery of Chopper Base"	2016	TV Group Digital Brasil	André Bighinzoli	not informed	canon
Animeted Film	Star Wars Rebels - Temporada 3 - Episodio 1	2016	Disney XD	Lucasfilm Animation	Bosco Ng; Mel Zwyer	Steven Melching; Matt Michnovetz	Star Wars Rebels - "Steps Into Shadow: Part2"	2016	TV Group Digital Brasil	André Bighinzoli	André Bighinzoli	canon
Animated Series	LEGO Star Wars: As Aventuras dos Freemaker ep.12	2016	Disney XD	Wil Film	Jens Møller	Bill Motz; Bob Roth	Duel of Destiny	2016	TV Group Digital Brasil	André Bighinzoli	no subtitles	
Animated Series	LEGO Star Wars: As Aventuras dos Freemaker ep.6	2016	Disney XD	Wil Film	Martin Skov	Bill Motz; Bob Roth	Crossing Paths	2016	TV Group Digital Brasil	André Bighinzoli	no subtitles	

Genre	Title in Brazil	Release Year in Brazil	Distributor	Studio	Director	Screenwriter	Original Title	Original release year	Dubbing Studio	Dubber	Subtitled	Canon
Animated Series	LEGO Star Wars: As Aventuras dos Freemaker ep.13	2016	Disney XD	Wil Film	Martin Skov; Michael Hegner	Bill Motz; Bob Roth	Return of the Kyber Saber	2016	TV Group Digital Brasil	André Bighinzoli	no subtitles	
Animated Series	LEGO Star Wars: As Aventuras dos Freemaker ep.1	2016	Disney XD	Wil Film	Michael Hegner	Bill Motz; Bob Roth	A Hero Discovered	2016	TV Group Digital Brasil	André Bighinzoli	no subtitles	
Animated Series	LEGO Star Wars: As Aventuras dos Freemaker ep.8	2016	Disney XD	Wil Film	Michael Hegner	Bill Motz; Bob Roth	The Test	2016	TV Group Digital Brasil	André Bighinzoli	no subtitles	
Animated Series	LEGO Star Wars: As Aventuras dos Freemaker ep.7	2016	Disney XD	Wil Film	Frederik Budolph	David Shayne	Race on Tatooine	2016	TV Group Digital Brasil	André Bighinzoli	no subtitles	
Animated Series	LEGO Star Wars: As Aventuras dos Freemaker ep.5	2016	Disney XD	Wil Film	Jens Møller	David Shayne	Peril on Kashyyyk	2016	TV Group Digital Brasil	André Bighinzoli	no subtitles	
Animated Series	LEGO Star Wars: As Aventuras dos	2016	Disney XD	Wil Film	Martin Skov	James W. Bates	The Mines of Graballa	2016	TV Group Digital Brasil	André Bighinzoli	no subtitles	

Genre	Title in Brazil	Release Year in Brazil	Distributor	Studio	Director	Screenwriter	Original Title	Original release year	Dubbing Studio	Dubber	Subtitled	Canon
	Freemaker ep.2											
Animated Series	LEGO Star Wars: As Aventuras dos Freemaker ep.10	2016	Disney XD	Wil Film	Per Düring Risager	James W. Bates	The Maker of Zoh	2016	TV Group Digital Brasil	André Bighinzoli	no subtitles	
Animated Series	LEGO Star Wars: As Aventuras dos Freemaker ep.11	2016	Disney XD	Wil Film	Frederik Budolph	John Behnke	Showdown on Hoth	2016	TV Group Digital Brasil	André Bighinzoli	no subtitles	
Animated Series	LEGO Star Wars: As Aventuras dos Freemaker ep.4	2016	Disney XD	Wil Film	Michael Hegner	John Behnke	The Lost Treasure of Cloud City	2016	TV Group Digital Brasil	André Bighinzoli	no subtitles	
Animated Series	LEGO Star Wars: As Aventuras dos Freemaker ep.9	2016	Disney XD	Wil Film	Jens Møller	Russ Carney; Ron Corcillo	The Kyber Saber Crystal Chase	2016	TV Group Digital Brasil	André Bighinzoli	no subtitles	
Animated Series	LEGO Star Wars: As Aventuras dos Freemaker ep.3	2016	Disney XD	Wil Film	Per Düring Risager	Russ Carney; Ron Corcillo	Zander's Joyride	2016	TV Group Digital Brasil	André Bighinzoli	no subtitles	

APPENDIX 1.2 – List of Instalments: Books

Genre	Release Year in Brazil	Title in Brazil	Translator	Publishing House	Original release year	Original Title	Author	Canon
Picturebook	1978	Guerra Nas Estrelas (Livro com Ilustrações a Cores)	Cláudio A. B. Marra (tradução e adaptação)	Abril	1978	The Star Wars Storybook	Geraldine Richelson ("História Adaptada")	
Novel	1983	O Retorno de Jedi	Marcos Santarrita	Francisco Alves	1983	Return of the Jedi	James Kahn	
Picturebook	1983	O Retorno de Jedi - História Baseada no Filme	Marcos Santarrita	Francisco Alves	1983	Return of the Jedi: The Storybook Based on the Movie	Joan D. Vinge ("Adaptação para livro")	
Novel	1993	Guerra Nas Estrelas: Herdeiros do Império	Celso Nogueira	Best Seller	1991	Star Wars: Heir to the Empire	Timothy Zahn	
Novel	1995	Guerra Nas Estrelas - o Despertar da Força Negra	Luiz Fernando Martins Esteves	Best Seller	1992	Star Wars: Dark Force Rising	Timothy Zahn	
Novel	1995	Guerra Nas Estrelas a Última Ordem	not informed	Best Seller	1993	Star Wars: The Last Command	Timothy Zahn	
Reference Book	1996	Guerra nas Estrelas - A Aliança Rebelde: Naves da Frota	João Paulo L B Martins	Manole	1996	Star Wars, The Rebel Alliance: Ships Of The Fleet	Bill Smith	
Novel	1996	Guerra Nas Estrelas: A Estrela de Cristal	Sylvio Deutch	Best Seller	1994	The Cristal Star - Star Wars	Vonda N. McIntyre	

Genre	Release Year in Brazil	Title in Brazil	Translator	Publishing House	Original release year	Original Title	Author	Canon
Reference Book	1997	Guerra nas Estrelas - O Império Galáctico: Naves da Frota	João Paulo L B Martins	Manole	1996	Star Wars, the Galactic Empire: Ships of the Fleet	Bill Smith	
Reference Book	1997	Guerra Nas Estrelas - a Estrela da Morte	João Paulo L B Martins	Manole	1997	Star Wars - The Death Star	John Whitman	
Novel	1999	STAR WARS - EPISÓDIO I : A AMEACA FANTASMA	not informed	MEIA SETE	1999	Star Wars - Episode I: The Phantom Menace	Terry Brooks	
Novel	2000	STAR WARS - SOMBRAS DO IMPERIO	Antonio Bussolan	MEIA SETE	1999	Star Wars - Shadows of the Empire	Steve Perry	
Reference Book	2013	Livro dos Sith: segredos do lado negro	Raquel Novaes	BERTRAND BRASIL	2012	Book of Sith: Secrets from the Dark Side	Daniel Wallace	
Reference Book	2013	O Caminho Jedi: um manual para os estudantes da força	Raquel Novaes	BERTRAND BRASIL	2010	The Jedi Path: A Manual for Students of the Force	Daniel Wallace	
Reference Book	2014	O código do caçador de recompensas	Ângelo Lessa	BERTRAND BRASIL	2013	The Bounty Hunter Code	Daniel Wallace, Ryder Windham, Jason Fry	
Novel	2014	Star wars, a trilogia: IV – Uma nova esperança; V – O império contra-ataca; VI – O retorno de jedi	Antonio Tibau	Darkside Books	1976	Star Wars	George Lucas	
Novel	2014	Star Wars: Kenobi	Fábio Fernandes	Aleph	2013	Star Wars: Kenobi	John Jackson Miller	
Novel	2014	Star Wars: Herdeiro do Império	Fábio Fernandes	Aleph	1991	Star Wars: Heir to the Empire	Timothy Zahn	

Genre	Release Year in Brazil	Title in Brazil	Translator	Publishing House	Original release year	Original Title	Author	Canon
Novella	2014	Crise de Fé	Fábio Fernandes	Aleph	2011	Crisis of Faith	Timothy Zahn	
Junior Novel	2015	Então você quer ser um Jedi? Star Wars: o império contra-ataca como você nunca viu	André Conti	Seguinte	2015	So You Want to Be a Jedi	Adam Gadwiz	
Junior Novel	2015	A princesa, o cafajeste e o garoto da fazenda: Star Wars: uma nova esperança como você nunca viu	Álvaro Hattner	Seguinte	2015	The Princess, The Scoundrel and The Farmboy	Alexandre Bracken	
Junior Novel	2015	Alvo em movimento: Star Wars: uma aventura da princesa Leia	Érico Assis	Seguinte	2015	Moving Target - A Princess Leia Adventure	Cecil Cartellucci; Jason Fry	canon
Novel	2015	Star Wars: Marcas da Guerra	André Gorrirro; Guilherme Kroll	Aleph	2015	Star Wars: Aftermath	Chuck Wendig	canon
Novel	2015	Star Wars: Estrelas Perdidas	Fábio Fernandes	Seguinte	2015	Star Wars: Lost Star	Claudia Grey	canon
Reference Book	2015	Manual do império: guia do comandante	Ângelo Lessa	BERTRAND BRASIL	2015	Imperial Handbook: A Commander's Guide	Daniel Wallace	
Junior Novel	2015	A missão do contrabandista: Star Wars: uma aventura de Han Solo e Chewbacca	André Czarnobai	Seguinte	2015	Smuggler's Run - A Han Solo & Chewbacca Adventure	Greg Rucka	canon
Novel	2015	Star Wars: Tarkin	Alexandre Mandarino	Aleph	2014	Star Wars: Tarkin	James Luceno	canon
Junior Novel	2015	A arma de um jedi: Star Wars: uma aventura de Luke Skywalker	Álvaro Hattner	Seguinte	2015	The Weapon of a Jedi: A Luke Skywalker Adventure	Jason Fry	canon

Genre	Release Year in Brazil	Title in Brazil	Translator	Publishing House	Original release year	Original Title	Author	Canon
Novel	2015	Star Wars: Troopers da Morte	Caio Pereira	Aleph	2009	Star Wars: Death Troopers	Joe Schreiber	
Novel	2015	Star Wars: Um Novo Amanhecer	Caco Ishak	Aleph	2014	Star Wars: A New Dawn	John Jackson Miller	canon
Novel	2015	Star Wars: Sombras do império	Alexandre Mandarino	Aleph	1999	Star Wars - Shadows of the Empire	Steve Perry	
Novel	2015	Star Wars: Ascensão da Força Sombria	Fábio Fernandes	Aleph	1992	Star Wars: Dark Force Rising	Timothy Zahn	
Novel	2015	Star Wars: O Último Comando	Fábio Fernandes	Aleph	1993	Star Wars: The Last Command	Timothy Zahn	
Junior Novel	2015	Cuidado com o lado sombrio da força: Star Wars: o retorno de Jedi como você nunca viu	Maurício Muniz	Seguinte	2015	Beaware the Power of the Dark Side	Tom Angleberger	
Picturebook	2015	As Aventuras de Luke Skywalker, Cavaleiro Jedi	Jefferson Peres	Pixel	2014	Star Wars: The Adventures of Luke Skywalker, Jedi Knight	Tony Diterlizzi	
Novel	2015	Star Wars: Provocação	Alexandre Mandarino	Aleph	2013	Star Wars: Crucible	Troy Denning	
Picturebook	2016	Star Wars Rebels: A Armadilha do Inquisidor	Jefferson Peres	Pixel	2014	Star Wars Rebels: The Inquisitor's Trap	Meredith Rusu (adapted by)	
Novel	2016	Armadilha no paraíso (Trilogia Han Solo #1)	Edmo Suassuna	Aleph	1997	Star Wars: The Paradise Snare	A. C. Crispin	
Novel	2016	Battlefront: Companhia do Crepúsculo	Leonardo Castilhone	Aleph	2015	Battlefront - Twilight Company	Alexander Freed	canon
Novel	2016	Star Wars: antes do despertar	Zé Oliboni	Seguinte	2015	Before the Awakening	Greg Rucka	canon

Genre	Release Year in Brazil	Title in Brazil	Translator	Publishing House	Original release year	Original Title	Author	Canon
Novel	2016	Star Wars: Darth Plagueis	Caco Ishak	Aleph	2012	Star Wars: Darth Plagueis	James Luceno	
Novel	2016	Star Wars: Herdeiro do Jedi	Alexandre Mandarino	Aleph	2015	Star Wars: Heir to the Jedi	Kevin Hearne	canon
Novel	2016	Esquadrão Rogue	Alexandre Mandarino	Aleph	1996	Rogue Squadron	Michael A. Stackpole	
Picturebook	2016	Star Wars: O despertar da força: duas aventuras do novo filme da saga	Jefferson Peres	Pixel	2015	Star Wars: The Force Awakens: Han & Chewie Return!; Star Wars: Finn & Rey Escape	Michael Siglain	
Novel	2016	Lordes dos Sith	Henrique Guerra	Aleph	2015	Star Wars: Lords of the Sith	Paul S. Kemp	canon
Novel	2016	Star Wars: a vida e a lenda de Obi-Wan Kenobi	Felipe CF Vieira	Universo dos Livros	2008	The Life and Legend of Obi-Wan Kenobi	Ryder Windham	
Novel	2016	Star Wars: a ascensão e a queda de Darth Vader	Monique D'Orazio	Universo dos Livros	2007	The Rise and Fall of Darth Vader	Ryder Windham	
Novel		Guerra Nas Estrelas: o Império Contra-ataca	A. B. Pinheiro de Lemos	Record	1980	The Empire Strikes Back	Donald F. Glut	
Novel		Guerra nas Estrelas	Ronaldo Sérgio de Biasi	Record	1976	Star Wars	George Lucas	

APPENDIX 1.3 – List of Instalments: Comics

Genre	Release Year in Brazil	Title in Brazil	Issue	Publishing House in Brazil	Publisher	(Main) Author	(Main) Original Title	Original release year	Translators	Canon
Comic Book	1978	Bloquinho Extra Apresenta: Guerra nas estrelas	1	Bloch	Marvel	Roy Thomas	Star Wars (1977) #1	1977	not informed	
Comic Book	1985	O Incrível Hulk	25	Abril	Marvel	Archie Goodwin	Star Wars (1977) #39	1980	João Paulo L B Martins	
Comic Book	1985	O Incrível Hulk	26	Abril	Marvel	Archie Goodwin	Star Wars (1977) #41	1980	João Paulo L B Martins	
Comic Book	1985	O Incrível Hulk	27	Abril	Marvel	Archie Goodwin	Star Wars (1977) #43	1980	João Paulo L B Martins	
Comic Book	1985	O Incrível Hulk	29	Abril	Marvel	Mike W. Barr	Star Wars (1977) #49	1981	João Paulo L B Martins	
Comic Book	1986	O Incrível Hulk	31	Abril	Marvel	Archie Goodwin	Star Wars (1977) #50	1981	João Paulo L B Martins	
Comic Book	1986	O Incrível Hulk	33	Abril	Marvel	David Michelinie	Star Wars (1977) #51	1981	João Paulo L B Martins	
Comic Book	1986	O Incrível Hulk	35	Abril	Marvel	David Michelinie	Star Wars (1977) #55	1981	João Paulo L B Martins	
Comic Book	1986	O Incrível Hulk	36	Abril	Marvel	David Michelinie	Star Wars (1977) #56	1982	João Paulo L B Martins	
Comic Book	1986	O Incrível Hulk	38	Abril	Marvel	David Michelinie	Star Wars (1977) #58	1982	João Paulo L B Martins	
Comic Book	1986	O Incrível Hulk	39	Abril	Marvel	David Michelinie	Star Wars (1977) #59	1982	João Paulo L B Martins	
Comic Book	1987	O Incrível Hulk	43	Abril	Marvel	David Michelinie	Star Wars (1977) #60	1982	João Paulo L B Martins	

Genre	Release Year in Brazil	Title in Brazil	Issue	Publishing House in Brazil	Publisher	(Main) Author	(Main) Original Title	Original release year	Translators	Canon
Comic Book	1987	O Incrível Hulk	47	Abril	Marvel	David Michelinie	Star Wars (1977) #61	1982	João Paulo L B Martins	
Comic Book	1987	O Incrível Hulk	48	Abril	Marvel	David Michelinie	Star Wars (1977) #62	1983	João Paulo L B Martins	
Comic Book	1997	Guerra nas Estrelas - Star Wars: Império do Mal	1	Abril	Dark Horse	Tom Veitch	Star Wars Dark Empire #1	1991	not informed	
Comic Book	1997	Guerra nas Estrelas - Star Wars: Império do Mal	2	Abril	Dark Horse	Tom Veitch	Star Wars Dark Empire #3	1991	not informed	
Comic Book	1997	Guerra nas Estrelas - Star Wars: Império do Mal	3	Abril	Dark Horse	Tom Veitch	Star Wars Dark Empire #5	1991	not informed	
Comic Book Parody	1997	Coelhada nas Estrelas (Gibizão da Turma da Mônica #8)		Globo	Maurício de Souza Editora	Maurício de Souza et al.	Originally published in Brazillian Portuguese			
Pop-up Comic	1997	Guerra nas Estrelas- A batalha dos caçadores de recompensa	1	Manole	Lucasfilm	Ryder Windham	Star Wars -Battle of the Bounty Hunters	1996	João Paulo L B Martins	
Manga	2002	Star Wars: Guerra nas Estrelas - Uma Nova Esperança	1	JBC	Lucasfilm	Hisao Tamaki (art); George Lucas (original story)	Star Wars: A New Hope - Manga Volume One	1998	Ederli Fortunato	

Genre	Release Year in Brazil	Title in Brazil	Issue	Publishing House in Brazil	Publisher	(Main) Author	(Main) Original Title	Original release year	Translators	Canon
Manga	2002	Star Wars: Guerra nas Estrelas - Uma Nova Esperança	2	JBC	Lucasfilm	Hisao Tamaki (art); George Lucas (original story)	Star Wars: A New Hope - Manga Volume Two	1998	Ederli Fortunato	
Manga	2002	Star Wars: Guerra nas Estrelas - Uma Nova Esperança	3	JBC	Lucasfilm	Hisao Tamaki (art); George Lucas (original story)	Star Wars: A New Hope - Manga Volume Three	1998	Ederli Fortunato	
Manga	2002	Star Wars: Guerra nas Estrelas - Uma Nova Esperança	4	JBC	Lucasfilm	Hisao Tamaki (art); George Lucas (original story)	Star Wars: A New Hope - Manga Volume Four	1998	Ederli Fortunato	
Manga	2002	Star Wars: A Ameaça Fantasma	1	JBC	Lucasfilm	Kia Asamiya (art); George Lucas (original story)	Star Wars: Episode 1 The Phantom Menace - Manga Volume One	1999	Ederli Fortunato	
Manga	2002	Star Wars: A Ameaça Fantasma	2	JBC	Lucasfilm	Kia Asamiya (art); George Lucas (original story)	Star Wars: Episode 1 The Phantom Menace - Manga Volume Two	2000	Ederli Fortunato	
Manga	2002	Star Wars: O Retorno de Jedi	1	JBC	Lucasfilm	Schin-ichi Hiromoto (Art); George Lucas (original story)	Star Wars: Return of the Jedi - Manga Volume One	1999	Ederli Fortunato	

Genre	Release Year in Brazil	Title in Brazil	Issue	Publishing House in Brazil	Publisher	(Main) Author	(Main) Original Title	Original release year	Translators	Canon
Manga	2002	Star Wars: O Retorno de Jedi	2	JBC	Lucasfilm	Schin-ichi Hiromoto (Art); George Lucas (original story)	Star Wars: Return of the Jedi - Manga Volume Two	1999	Ederli Fortunato	
Manga	2002	Star Wars: O Retorno de Jedi	3	JBC	Lucasfilm	Schin-ichi Hiromoto (Art); George Lucas (original story)	Star Wars: Return of the Jedi - Manga Volume Three	1999	Ederli Fortunato	
Manga	2002	Star Wars: O Retorno de Jedi	4	JBC	Lucasfilm	Schin-ichi Hiromoto (Art); George Lucas (original story)	Star Wars: Return of the Jedi - Manga Volume Four	1999	Ederli Fortunato	
Manga	2002	Star Wars: O Império Contra-Ataca	1	JBC	Lucasfilm	Toshiki Kudo (Art); George Lucas (original story)	Star Wars: The Empire Strikes Back - Manga Volume One	1999	Ederli Fortunato	
Manga	2002	Star Wars: O Império Contra-Ataca	2	JBC	Lucasfilm	Toshiki Kudo (Art); George Lucas (original story)	Star Wars: The Empire Strikes Back - Manga Volume Two	1999	Ederli Fortunato	

Genre	Release Year in Brazil	Title in Brazil	Issue	Publishing House in Brazil	Publisher	(Main) Author	(Main) Original Title	Original release year	Translators	Canon
Manga	2002	Star Wars: O Império Contra-Ataca	3	JBC	Lucasfilm	Toshiki Kudo (Art); George Lucas (original story)	Star Wars: The Empire Strikes Back - Manga Volume Three	1999	Ederli Fortunato	
Manga	2002	Star Wars: O Império Contra-Ataca	4	JBC	Lucasfilm	Toshiki Kudo (Art); George Lucas (original story)	Star Wars: The Empire Strikes Back - Manga Volume Four	1999	Ederli Fortunato	
Comic Book	2002	STAR WARS : A CAÇADA DE DARTH VADER	1	Pandora Books	Dark Horse	Darko Macan	Star Wars - Vader's Quest #1	1999	Leandro Luigi Del Manto	
Comic Book	2002	STAR WARS : A CAÇADA DE DARTH VADER	2	Pandora Books	Dark Horse	Darko Macan	Star Wars - Vader's Quest #3	1999	Leandro Luigi Del Manto	
Comic Book	2002	STAR WARS: RESSURREICAO	1	Pandora Books	Dark Horse	Ron Marz	Star Wars Tales (1999) #9	2001	Maurício Muniz	
Comic Book	2002	STAR WARS : DARTH MAUL	1	Pandora Books	Dark Horse	Ron Marz	Star Wars: Darth Maul (2000) #1		Maurício Muniz	
Comic Book	2002	STAR WARS- JANGO FETT MERCENÁRIO	1	Pandora Books	Dark Horse	Ron Marz			Maurício Muniz	
Comic Book	2003	Universo Star Wars	1	Pandora Books	Dark Horse	Christian Read	Star Wars Tales (1999) #10	2001	Marcelo Moraes	
Comic Book	2003	Star Wars - A Caçada de Darth Vader — Edição Encadernada	1	Pandora Books	Dark Horse	Darko Macan	Star Wars - Vader's Quest #1	1999	Leandro Luigi Del Manto	

Genre	Release Year in Brazil	Title in Brazil	Issue	Publishing House in Brazil	Publisher	(Main) Author	(Main) Original Title	Original release year	Translators	Canon
Comic Book Parody	2003	Sergio Aragonés Esmaga Star Wars	1	Pandora Books	Dark Horse	Sergio Aragonés; Mark Evanier (script)	Sergio Aragonés Stomps Star Wars	2000	Mara Sobreiro	
Comic Book	2003	Universo Star Wars	2	Pandora Books	Dark Horse		Compilation		Marcelo Moraes	
Comic Book	2003	Universo Star Wars	3	Pandora Books	Dark Horse		Compilation		Marcelo Moraes	
Comic Book	2003	Universo Star Wars	4	Pandora Books	Dark Horse		Compilation		Marcelo Moraes	
Comic Book	2003	Universo Star Wars	5	Pandora Books	Dark Horse		Compilation		Marcelo Moraes	
Graphic Novel	2003	Star Wars: Darth Maul — Edição Encadernada	1	Pandora Books	Lucasfilm	Ron Marz			Paulo França; Leonardo Camargo - 'Kitsune'	
Graphic Novel	2004	Universo Star Wars - Edição encadernada	1	Pandora Books	Dark Horse				Marcelo Moraes	
Comic Book	2005	Star Wars (Ediouro)	1	Ediouro	Lucasfilm	Haden Blackman	Star Wars: Obsession (2004) #1	2004	Júlio de Andrade	
Comic Book	2005	Star Wars (Ediouro)	2	Ediouro	Lucasfilm	Haden Blackman	Star Wars: Obsession (2004) #3	2004	Júlio de Andrade	
Comic Book	2005	Star Wars (Ediouro)	3	Ediouro	Lucasfilm	Haden Blackman	Star Wars: Obsession (2004) #4	2005	Júlio de Andrade	
Comic Book	2005	Star Wars (Ediouro)	4	Ediouro	Lucasfilm	Haden Blackman	Star Wars: Obsession (2004) #5	2005	Júlio de Andrade	

Genre	Release Year in Brazil	Title in Brazil	Issue	Publishing House in Brazil	Publisher	(Main) Author	(Main) Original Title	Original release year	Translators	Canon
Comic Book	2005	Star Wars (Ediouro)	9	Ediouro	Lucasfilm	Kevin J. Anderson	Star Wars: Tales of The Jedi - Redemption (1998) #2	1998	Júlio de Andrade; Clene Salles	
Comic Book	2005	Star Wars (Ediouro)	5	Ediouro	Lucasfilm	Michael A. Stackpole	Star Wars: Union (1999) #2	1999	Júlio de Andrade	
Comic Book	2005	Star Wars (Ediouro)	6	Ediouro	Lucasfilm	Michael A. Stackpole	Star Wars: Union (1999) #4	2000	Júlio de Andrade; Clene Salles	
Comic Book	2005	Star Wars (Ediouro)	7	Ediouro	Lucasfilm	Michael A. Stackpole	Star Wars: X-Wing Rogue Squadron (1995) #22	1997	Júlio de Andrade; Clene Salles	
Comic Book	2005	Star Wars (Ediouro)	8	Ediouro	Lucasfilm	Michael A. Stackpole	Star Wars: X-Wing Rogue Squadron (1995) #24	1997	Júlio de Andrade; Clene Salles	
Comic Book	2006	Star Wars (Ediouro)	10	Ediouro	Lucasfilm	Tom Veitch	Star Wars: Tales of The Jedi (1993) #1	1993	Júlio de Andrade; Clene Salles	
Comic Book	2006	Star Wars (Ediouro)	11	Ediouro	Lucasfilm	Tom Veitch	Star Wars: Tales of The Jedi (1993) #2	1993	Júlio de Andrade; Clene Salles	
Comic Book	2006	Star Wars (Ediouro)	12	Ediouro	Lucasfilm	Tom Veitch	Star Wars: Tales of The Jedi (1993) #4	1994	Júlio de Andrade; Clene Salles	
Comic Book Parody	2007	Coelhada nas Estrelas (Clássicos do Cinema - Turma da Mônica #4)		Panini	Maurício de Souza Editora	Maurício de Souza et al.	Originally published in Brazillian Portuguese			
Comic Book Parody	2008	Coelhada nas Estrelas: O Feio Contra-ataca (Clássicos do Cinema		Panini	Maurício de Souza Editora	Maurício de Souza et al.	Originally published in Brazillian Portuguese			

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		- Turma da Mônica #8)								
Comic Book	2009	Star Wars (On Line)	2	On Line	Lucasfilm	John Jackson Miller	Star Wars: Knights of The Old Republic (2006) #2	2006	not informed	
Comic Book	2009	Star Wars (On Line)	3	On Line	Lucasfilm	John Jackson Miller	Star Wars: Knights of The Old Republic (2006) #3	2006	not informed	
Comic Book	2009	Star Wars (On Line)	4	On Line	Lucasfilm	John Jackson Miller	Star Wars: Knights of The Old Republic (2006) #4	2006	not informed	
Comic Book	2009	Star Wars (On Line)	5	On Line	Lucasfilm	John Jackson Miller	Star Wars: Knights of The Old Republic (2006) #5	2006	not informed	
Comic Book	2009	Star Wars (On Line)	6	On Line	Lucasfilm	John Jackson Miller	Star Wars: Knights of The Old Republic (2006) #6	2006		
Comic Book	2009	Star Wars (On Line)	7	On Line	Lucasfilm	John Jackson Miller	Star Wars: Knights of The Old Republic (2006) #7	2006	not informed	
Comic Book	2009	Star Wars (On Line)	8	On Line	Lucasfilm	John Jackson Miller	Star Wars: Knights of The Old Republic (2006) #8	2006	not informed	

Genre	Release Year in Brazil	Title in Brazil	Issue	Publishing House in Brazil	Publisher	(Main) Author	(Main) Original Title	Original release year	Translators	Canon
Comic Book	2009	Star Wars (On Line)	9	On Line	Lucasfilm	John Jackson Miller	Star Wars: Knights of The Old Republic (2006) #9	2006	not informed	
Comic Book	2009	Star Wars (On Line)	10	On Line	Lucasfilm	John Jackson Miller	Star Wars: Knights of The Old Republic (2006) #10	2006	not informed	
Comic Book	2009	Star Wars (On Line)	11	On Line	Lucasfilm	John Jackson Miller	Star Wars: Knights of The Old Republic (2006) #11	2006	not informed	
Comic Book	2009	Star Wars (On Line)	1	On Line	Lucasfilm	Mick Harrison	Star Wars: Dark Times (2006) #1	2006	not informed	
Comic Book	2010	Star Wars (On Line)	12	On Line	Lucasfilm	John Jackson Miller	Star Wars: Knights of The Old Republic (2006)	2006	not informed	
Comic Book	2010	Star Wars (On Line)	18	On Line	Lucasfilm	John Jackson Miller	Star Wars: Knights of The Old Republic (2006) #18	2007	not informed	
Graphic Novel	2010	Star Wars - Knights of The Old Republic - O começo		On Line	Lucasfilm	John Jackson Miller	Star Wars: Knights of The Old Republic (2006) #1	2006	Bruno Gaspar Romualdo	
Comic Book	2010	Star Wars (On Line)	14	On Line	Lucasfilm	John Ostrander	Star Wars: Legacy (2006) #14	2007	not informed	
Comic Book	2010	Star Wars (On Line)	20	On Line	Lucasfilm	John Ostrander	Star Wars: Legacy (2006) #21	2008	not informed	
Graphic Novel	2010	Star Wars - Legacy: ruptura		On Line	Lucasfilm	John Ostrander	Star Wars: Legacy (2006) #1	2006	Bruno Gaspar Romualdo; Livia Souza	

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Comic Book	2010	Star Wars (On Line)	13	On Line	Lucasfilm	Mick Harrison	Star Wars: Dark Times (2006) #13	2009	not informed	
Graphic Novel	2010	Star wars - Dark Times: o caminho para lugar nenhum		On Line	Lucasfilm	Mick Harrison	Star Wars: Dark Times (2006) #1	2006	Bruno Gaspar Romualdo; Livia Souza	
Comic Book	2010	Star Wars (On Line)	15	On Line	Lucasfilm	Randy Stradley	Star Wars: Dark Times - Blue Harvest (2009) #0	2009	not informed	
Comic Book	2010	Star Wars (On Line)	16	On Line	Lucasfilm	Randy Stradley	Star Wars: Dark Times (2006) #15	2010	not informed	
Comic Book	2010	Star Wars (On Line)	22	On Line	Lucasfilm	Randy Stradley	Star Wars: Dark Times (2006) #17	2010	not informed	
Graphic Novel	2010	Stars wars - Rebellion: meu irmão, meu inimigo		On Line	Lucasfilm	Rob Williams	Star Wars: Rebellion (2006) #1	2006	Bruno Gaspar Romualdo; Livia Souza	
Comic Book	2010	Star Wars (On Line)	17	On Line	Lucasfilm	Tom Taylor	Star Wars: Invasion #0	2009	not informed	
Comic Book	2010	Star Wars (On Line)	19	On Line	Lucasfilm	Tom Taylor	Star Wars: Invasion #2	2009	not informed	
Comic Book	2010	Star Wars (On Line)	21	On Line	Lucasfilm	Tom Taylor	Star Wars: Invasion #5	2009	not informed	
Comic Book Parody	2010	Coelhada nas Estrelas: Retorno de Jedito (Clássicos do Cinema - Turma da Mônica #22)		Panini	Maurício de Souza Editora	Maurício de Souza et al.	Originally published in Brazillian Portuguese			

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Comic Book	2011	Star Wars (On Line)	23	On Line	Lucasfilm	John Jackson Miller	Star Wars: Knights of The Old Republic (2006) #25	2008	not informed	
Comic Book	2011	Star Wars (On Line)	26	On Line	Lucasfilm	John Jackson Miller	Star Wars: Knights of The Old Republic (2006) #30	2008	not informed	
Comic Book	2011	Star Wars (On Line)	30	On Line	Lucasfilm	John Jackson Miller	Star Wars: Knights of The Old Republic (2006) #36	2008	not informed	
Comic Book	2011	Star Wars (On Line)	24	On Line	Lucasfilm	John Ostrander	Star Wars: Legacy (2006) #26	2008	not informed	
Comic Book	2011	Star Wars (On Line)	27	On Line	Lucasfilm	John Ostrander	Star Wars: Legacy (2006) #31	2008	not informed	
Comic Book	2011	Star Wars (On Line)	29	On Line	Lucasfilm	John Ostrander	Star Wars: Purge (2005)	2005	not informed	
Comic Book	2011	Star Wars (On Line)	31	On Line	Lucasfilm	John Ostrander	Star Wars: Legacy (2006) #37	2009	not informed	
Comic Book	2011	Star Wars (On Line)	32	On Line	Lucasfilm	Randy Stradley	Star Wars: Dark Times - Out of The Wilderness #1	2011	not informed	
Comic Book	2011	Star Wars (On Line)	25	On Line	Lucasfilm	Tom Taylor	Star Wars: Invasion - Rescues #3	2010	not informed	
Comic Book	2011	Star Wars (On Line)	28	On Line	Lucasfilm	Tom Taylor	Star Wars: Invasion - Rescues #6	2010	not informed	
Comic Book	2014	Star Wars: Legends	0	Panini	Lucasfilm	Brian Wood	Free Comic Book Day: Star Wars 2013 #1	2013	Levi Trindade	

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Comic Book	2014	Star Wars: Legends	1	Panini	Lucasfilm	Brian Wood	Star Wars (2013) #1	2013	Levi Trindade; Paulo França	
Comic Book	2014	Star Wars: Legends	2	Panini	Lucasfilm	Brian Wood	Star Wars (2013) #3	2013	Levi Trindade; Paulo França	
Comic Book	2014	Star Wars: Legends	3	Panini	Lucasfilm	Brian Wood	Star Wars (2013) #5	2013	Levi Trindade; Paulo França	
Graphic Novel	2014	Star Wars - Episódio I: A Ameaça Fantasma		Panini	Lucasfilm	Henry Gilroy	Star Wars: Episode I: The Phantom Menace #1	1999	Magda Lopes; Paulo França	
Graphic Novel	2014	Star Wars Legends - Boba Fett: Laços de Sangue		Panini	Lucasfilm	Tom Taylor	Star Wars - Blood Ties: Jango And Boba Fett #1	2010	Magda Lopes; Paulo França	
Graphic Novel	2014	Star Wars - Boba Fett: Boba Fett está morto		Panini	Lucasfilm	Tom Taylor	Star Wars: Blood Ties - Boba Fett Is Dead (2012) #1 to #4	2012	Magda Lopes; Paulo França	
Graphic Novel	2014	Comics Star Wars: Clássicos 1	1	Planeta Deagostini	Lucasfilm	Roy Thomas	Star Wars (1977) #1	1977	not informed	
Graphic Novel	2014	Comics Star Wars: Clássicos 2	2	Planeta Deagostini	Lucasfilm	Archie Goodwin	Star Wars (1977) #12	1978	not informed	
Graphic Novel	2014	Comics Star Wars: Clássicos 3	3	Planeta Deagostini	Lucasfilm	Archie Goodwin	Star Wars (1977) #23	1979	not informed	
Graphic Novel	2014	Comics Star Wars: Clássicos 4	4	Planeta Deagostini	Lucasfilm	Archie Goodwin	Star Wars (1977) #32	1980	not informed	
Graphic Novel	2014	Comics Star Wars: Clássicos 5	5	Planeta Deagostini	Lucasfilm	Archie Goodwin	Star Wars (1977) #43	1980	not informed	

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Graphic Novel	2014	Comics Star Wars: Clássicos 6	6	Planeta Deagostini	Lucasfilm	David Michelinie	Star Wars (1977) #51	1981	not informed	
Graphic Novel	2014	Comics Star Wars: Clássicos 7	7	Planeta Deagostini	Lucasfilm	David Michelinie	Star Wars (1977) #60	1982	not informed	
Graphic Novel	2014	Comics Star Wars: Clássicos 8	8	Planeta Deagostini	Lucasfilm	David Michelinie	Star Wars (1977) #67	1983	not informed	
Graphic Novel	2014	Comics Star Wars: Clássicos 9	9	Planeta Deagostini	Lucasfilm	Mary Jo Duffy	Star Wars (1977) #76	1983	not informed	
Graphic Novel	2014	Comics Star Wars: Clássicos 10	10	Planeta Deagostini	Lucasfilm	Linda Grant	Star Wars (1977) #83	1984	not informed	
Manga	2015	Star Wars: Uma Nova Esperança		Abril	Walt Disney	Alessandro Ferrari	Star Wars – Episódio IV: Uma Nuova Speranza, La Storia del Film a Fumetti	2015	not informed	
Manga	2015	Star Wars: O Império Contra-Ataca		Abril	Walt Disney	Alessandro Ferrari	Star Wars – Episódio V: L’Impero Colpisce Ancora, La Storia del Film a Fumetti	2016	not informed	
Graphic Novel	2015	Academia Jedi		Aleph	Lucasfilm	Jeffrey Brown	Star Wars: Jedi Academy	2013	Isadora Prospero	
Graphic Novel	2015	Star Wars - Darth Vader e Filho		Aleph	Lucasfilm	Jeffrey Brown	Darth Vader and son	2012	Mateus Duque Erthal	
Graphic Novel	2015	Star Wars - A Princesinha de Vader		Aleph	Lucasfilm	Jeffrey Brown	Vader's Little Princess	2013	Mateus Duque Erthal	
Comic Book	2015	Star Wars: Legends	4	Panini	Lucasfilm	Brian Wood	Star Wars (2013) #7	2013	Levi Trindade; Paulo França	
Comic Book	2015	Star Wars: Legends	5	Panini	Lucasfilm	Brian Wood	Star Wars (2013) #8	2013	Levi Trindade; Paulo França	

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Comic Book	2015	Star Wars: Legends	6	Panini	Lucasfilm	Brian Wood	Star Wars (2013) #10	2013	Levi Trindade; Paulo França	
Comic Book	2015	Star Wars: Legends	7	Panini	Lucasfilm	Brian Wood	Star Wars (2013) #11	2013	Levi Trindade; Paulo França	
Comic Book	2015	Star Wars: Legends	8	Panini	Lucasfilm	Brian Wood	Star Wars (2013) #12	2013	Levi Trindade; Paulo França	
Comic Book	2015	Star Wars: Legends	9	Panini	Lucasfilm	Brian Wood	Star Wars (2013) #13	2014	Paulo França; Júlio Monteiro	
Comic Book	2015	Star Wars: Legends	10	Panini	Lucasfilm	Brian Wood	Star Wars (2013) #15	2014	Paulo França; Júlio Monteiro	
Comic Book	2015	Star Wars: Legends	11	Panini	Lucasfilm	Brian Wood	Star Wars (2013) #16	2014	Paulo França; Júlio Monteiro	
Comic Book	2015	Star Wars: Legends	12	Panini	Lucasfilm	Brian Wood	Star Wars (2013) #17	2014	Paulo França; Júlio Monteiro	
Comic Book	2015	Star Wars: Legends	13	Panini	Lucasfilm	Brian Wood	Star Wars (2013) #18	2014	Paulo França; Júlio Monteiro	
Comic Book	2015	Star Wars: Legends	14	Panini	Lucasfilm	Brian Wood	Star Wars (2013) #19	2014	Paulo França; Júlio Monteiro	
Comic Book	2015	Star Wars: Legends	15	Panini	Lucasfilm	Brian Wood	Star Wars (2013) #20	2014	Paulo França; Júlio Monteiro	
Graphic Novel	2015	Star Wars Legends - Darth Vader: O Esquadrão Perdido	1	Panini	Lucasfilm	Haden Blackman	Star Wars: Darth Vader And The Lost Command #1	2011	Paulo França; Júlio Oliveira	
Graphic Novel	2015	Star Wars - Episódio II : Ataque dos Clones		Panini	Lucasfilm	Henry Gilroy	Star Wars: Episode II: Attack of The Clones #1	2002	Paulo França; Júlio Monteiro	

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Graphic Novel	2015	Star Wars: A Guerra nas Estrelas	1	Panini	Lucasfilm	J. W. Rinzler	The Star Wars #1	2013	Magda Lopes; Paulo França	
Graphic Novel	2015	Star Wars: A Guerra nas Estrelas	2	Panini	Lucasfilm	J. W. Rinzler	The Star Wars #5	2014	Magda Lopes; Paulo França	
Graphic Novel	2015	Star Wars Legends - Boba Fett: Inimigo do Império	1	Panini	Lucasfilm	John Wagner	Star Wars: Boba Fett - Enemy of The Empire #1	1999	Magda Lopes; Paulo França	
Graphic Novel	2015	Star Wars - Episódio III : A Vingança dos Sith		Panini	Lucasfilm	Miles Lane	Star Wars: Episode III: Revenge of The Sith #1	2006	Magda Lopes; Paulo França	
Graphic Novel	2015	Star Wars - Episódio IV : Uma Nova Esperança		Panini	Lucasfilm	Roy Thomas	Star Wars (1977) #1	1977	Magda Lopes; Paulo França	
Comic Book	2015	Star Wars	1	Panini	Marvel	Jason Aaron	Star Wars (2015) #1	2015	Levi Trindade	canon
Comic Book	2015	Star Wars	2	Panini	Marvel	Jason Aaron	Star Wars (2015) #2	2015	Levi Trindade	canon
Comic Book	2015	Star Wars	3	Panini	Marvel	Jason Aaron	Star Wars (2015) #3	2015	Levi Trindade	canon
Comic Book	2015	Star Wars: Darth Vader	1	Panini	Marvel	Kieron Gillen	Darth Vader (2015) #1	2015	Levi Trindade; Thais Aux	canon
Comic Book	2015	Star Wars: Darth Vader	2	Panini	Marvel	Kieron Gillen	Darth Vader (2015) #2	2015	Levi Trindade; Thais Aux	canon
Comic Book	2015	Star Wars: Darth Vader	3	Panini	Marvel	Kieron Gillen	Darth Vader (2015) #3	2015	Levi Trindade; Thais Aux	canon
Comic Book Parody	2015	Coelhada nas Estrelas: EPARÓDIA I: TRAPAÇA FANTASMA (CLÁSSICOS DO CINEMA #50)		Panini	Maurício de Souza Editora	Maurício de Souza et al.	Originally published in Brazillian Portuguese			

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Graphic Novel	2015	Comics Star Wars: Clássicos 11	11	Planeta Deagostini	Lucasfilm	Mary Jo Duffy	Star Wars (1977) #92	1985	not informed	
Graphic Novel	2015	Comics Star Wars: Clássicos 12	12	Planeta Deagostini	Lucasfilm	Mary Jo Duffy	Star Wars (1977) #100	1985	not informed	
Graphic Novel	2015	Comics Star Wars: Cavaleiros da Antiga República 1	13	Planeta Deagostini	Lucasfilm	John Jackson Miller	Star Wars: Knights of The Old Republic (2006) #0	2006	not informed	
Graphic Novel	2015	Comics Star Wars: Cavaleiros da Antiga República 2	14	Planeta Deagostini	Lucasfilm	John Jackson Miller	Star Wars: Knights of The Old Republic (2006) #9	2006	not informed	
Graphic Novel	2015	Comics Star Wars: Cavaleiros da Antiga República 3	15	Planeta Deagostini	Lucasfilm	John Jackson Miller	Star Wars: Knights of The Old Republic (2006) #19	2007	not informed	
Graphic Novel	2015	Comics Star Wars: Cavaleiros da Antiga República 4	16	Planeta Deagostini	Lucasfilm	John Jackson Miller	Star Wars: Knights of The Old Republic (2006) #29	2008	not informed	
Graphic Novel	2015	Comics Star Wars: Cavaleiros da Antiga República 5	17	Planeta Deagostini	Lucasfilm	John Jackson Miller	Star Wars: Knights of The Old Republic (2006) #38	2009	not informed	
Graphic Novel	2015	Comics Star Wars: Cavaleiros da Antiga República 6	18	Planeta Deagostini	Lucasfilm	John Jackson Miller	Star Wars: Knights of The Old Republic (2006) #47	2009	not informed	
Graphic Novel	2015	Comics Star Wars: Guerra Iminente	19	Planeta Deagostini	Lucasfilm	Henry Gilroy	Star Wars: Episode I: The Phantom Menace #1	1999	not informed	

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Graphic Novel	2015	Comics Star Wars: A Guerra dos Clones 1	20	Planeta Deagostini	Lucasfilm	John Ostrander	Star Wars: Republic #49	2003	not informed	
Graphic Novel	2015	Comics Star Wars: A Guerra dos Clones 2	21	Planeta Deagostini	Lucasfilm	John Ostrander	Star Wars: Jedi - Shaak Ti #1	2003	not informed	
Graphic Novel	2015	Comics Star Wars: A Guerra dos Clones 3	22	Planeta Deagostini	Lucasfilm	John Ostrander	Star Wars: Jedi - Aayla Secura	2003	not informed	
Graphic Novel	2015	Comics Star Wars: A Guerra dos Clones 4	23	Planeta Deagostini	Lucasfilm	John Ostrander	Star Wars: Republic #60	2004	not informed	
Graphic Novel	2015	Comics Star Wars: A Guerra dos Clones 5	24	Planeta Deagostini	Lucasfilm	John Ostrander	Star Wars: Republic #69	2004	not informed	
Graphic Novel	2015	Comics Star Wars: A Guerra dos Clones 6	25	Planeta Deagostini	Lucasfilm	John Ostrander	Star Wars: Republic #72	2004	not informed	
Graphic Novel	2015	Comics Star Wars: A Guerra dos Clones 7	26	Planeta Deagostini	Lucasfilm	Miles Lane	Star Wars: Episode III: Revenge of The Sith #1	2006	not informed	
Graphic Novel	2015	Comics Star Wars: Tempos Negros 1	27	Planeta Deagostini	Lucasfilm	John Ostrander	Star Wars: Purge - Seconds To Die (2009)	2009	not informed	
Graphic Novel	2015	Comics Star Wars: Tempos Negros 2	28	Planeta Deagostini	Lucasfilm	Mick Harrison	Star Wars: Dark Times (2006) #7	2007	not informed	
Graphic Novel	2015	Comics Star Wars: Tempos Negros 3	29	Planeta Deagostini	Lucasfilm	Mick Harrison	Star Wars: Dark Times (2006) #14	2009	not informed	
Graphic Novel	2015	Comics Star Wars: Tempos Negros 4	30	Planeta Deagostini	Lucasfilm	Randy Stradley	Star Wars: Dark Times - Out of The Wilderness #4	2011	not informed	
Graphic Novel	2015	Comics Star Wars: O Poder da Força	31	Planeta Deagostini	Lucasfilm	Haden Blackman	Star Wars: The Force Unleashed	2008	not informed	

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Graphic Novel	2015	Comics Star Wars: Império 1	32	Planeta Deagostini	Lucasfilm	Scott Allie	Star Wars: Empire #1	2002	not informed	
Graphic Novel	2015	Comics Star Wars: Império 2	33	Planeta Deagostini	Lucasfilm	Paul Chadwick	Star Wars: Empire #11	2003	not informed	
Graphic Novel	2015	Comics Star Wars: Império 3	34	Planeta Deagostini	Lucasfilm	Paul Alden	Star Wars: Empire #14	2003	not informed	
Graphic Novel	2015	Comics Star Wars: Império 4	35	Planeta Deagostini	Lucasfilm	Jeremy Barlow	Star Wars: Empire #23	2004	not informed	
Graphic Novel	2015	Comics Star Wars: Império 5	36	Planeta Deagostini	Lucasfilm	Thomas Andrews	Star Wars: Empire #32	2005	not informed	
Graphic Novel	2015	Comics Star Wars: Rebelião 1	37	Planeta Deagostini	Lucasfilm	Thomas Andrews	Star Wars: Rebellion (2006) #0	2006	not informed	
Graphic Novel	2015	Comics Star Wars: Rebelião 2	38	Planeta Deagostini	Lucasfilm	Rob Williams	Star Wars: Rebellion (2006) #9	2007	not informed	
Graphic Novel	2015	Comics Star Wars: Sombras do Império	39	Planeta Deagostini	Lucasfilm	John Wagner	Star Wars: Shadows of The Empire #1	1996	not informed	
Graphic Novel	2015	Comics Star Wars: Herdeiro do Império 1	40	Planeta Deagostini	Lucasfilm	Mike Baron	Star Wars: Heir To The Empire #1	1995	not informed	
Graphic Novel	2015	Comics Star Wars: Herdeiro do Império 2	41	Planeta Deagostini	Lucasfilm	Mike Baron	Star Wars: Dark Force Rising #4	1997	not informed	
Graphic Novel	2015	Comics Star Wars: Império Negro 1	42	Planeta Deagostini	Lucasfilm	Tom Veitch	Star Wars Dark Empire #1	1991	not informed	
Graphic Novel	2015	Comics Star Wars: Império Negro 2	43	Planeta Deagostini	Lucasfilm	Tom Veitch	Star Wars: Dark Empire II #2	1995	not informed	

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Graphic Novel	2015	Comics Star Wars: Império Vermelho 1	44	Planeta Deagostini	Lucasfilm	Mike Richardson; Randy Stradley	Star Wars: Crimson Empire #1	1997	not informed	
Graphic Novel	2015	Comics Star Wars: Império Vermelho 2	45	Planeta Deagostini	Lucasfilm	Mike Richardson; Randy Stradley	Star Wars: Crimson Empire II – Council of Blood #4	1999	not informed	
Graphic Novel	2015	Comics Star Wars: Academia Jedi	46	Planeta Deagostini	Lucasfilm	Kevin J. Anderson	Star Wars: Jedi Academy - Leviathan #1	1998	not informed	
Graphic Novel	2015	Comics Star Wars: Invasão 1	47	Planeta Deagostini	Lucasfilm	Tom Taylor	Star Wars: Invasion #0	2009	not informed	
Graphic Novel	2015	Comics Star Wars: Invasão 2	48	Planeta Deagostini	Lucasfilm	Tom Taylor	Star Wars: Invasion - Rescues #4	2010	not informed	
Graphic Novel	2015	Comics Star Wars: Legado 1	49	Planeta Deagostini	Lucasfilm	John Ostrander	Star Wars: Legacy (2006) #1	2006	not informed	
Manga	2016	Star Wars uma nova esperança: Disney mangá: vol. 01	1	Abril	Walt Disney	Hisao Tamaki (art); George Lucas (original story)	Star Wars: A New Hope - Manga Volume One	1998	Pedro Ivo Marques Neves	
Manga	2016	Star Wars uma nova esperança: Disney mangá: vol. 02	2	Abril	Walt Disney	Hisao Tamaki (art); George Lucas (original story)	Star Wars: A New Hope - Manga Volume Three	1998	Pedro Ivo Marques Neves	
Manga	2016	Star Wars o império contra-ataca: Disney mangá: vol. 01	1	Abril	Walt Disney	Toshiki Kudo (Art); George Lucas (original story)	Star Wars: The Empire Strikes Back - Manga Volume One	1999	Pedro Ivo Marques Neves	

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Manga	2016	Star Wars o império contra-ataca: Disney mangá: vol. 02	2	Abril	Walt Disney	Toshiki Kudo (Art); George Lucas (original story)	Star Wars: The Empire Strikes Back - Manga Volume Three	1999	Pedro Ivo Marques Neves	
Graphic Novel	2016	Academia Jedi 2: O Retorno do Padawan		Aleph	Lucasfilm	Jeffrey Brown	Star Wars: Jedi Academy, Return of the Padawan	2014	Isadora Prospero	
Graphic Novel	2016	Boa Noite, Darth Vader		Aleph	Lucasfilm	Jeffrey Brown	Goodnight Darth Vader	2014	Mateus Duque Erthal	
Graphic Novel	2016	Star Wars - Episódio VI : O Retorno de Jedi		Panini	Lucasfilm	Archie Goodwin	Star Wars: Return of The Jedi (1983) #1	1983	Dandara Palankof; Bernardo Santana	
Graphic Novel	2016	Star Wars - Episódio V: O Império Contra-Ataca		Panini	Lucasfilm	Archie Goodwin	Star Wars (1977) #39	1980	Júlio Monteiro; Bernardo Santana	
Graphic Novel	2016	Star Wars Legends - Darth Maul: Filho de Dathomir		Panini	Lucasfilm	Jeremy Barlow	Star Wars: Darth Maul - Son of Dathomir (2014) #1	2014	Paulo França	canon
Graphic Novel	2016	Star Wars Legends - Darth Maul: Lorde Sith		Panini	Lucasfilm	Ron Marz	Star Wars: Darth Maul (2000) #1	2000	Paulo França; Leonardo Camargo - 'Kitsune'	
Graphic Novel	2016	Star Wars Legends - Darth Vader: O Clamor das Sombras		Panini	Lucasfilm	Tim Siedell	Star Wars: Darth Vader And The Cry of Shadows #1	2013	Magda Lopes; Paulo França	
Graphic Novel	2016	Star Wars Legends - Darth Vader: O Nono Assassino		Panini	Lucasfilm	Tim Siedell	Star Wars: Darth Vader And The Ninth Assassin #1	2013	Paulo França; Rodrigo Guerrino	

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Graphic Novel	2016	Star Wars - Darth Maul: Sentença de Morte		Panini	Lucasfilm	Tom Taylor	Star Wars: Darth Maul - Death Sentence (2012) #1	2012	Paulo França; Leonardo Camargo - 'Kitsune'	
Graphic Novel	2016	Star Wars: Império Despedaçado		Panini	Marvel	Greg Rucka	Shattered Empire #1	2015	Levi Trindade; Thais Aux;	canon
Comic Book	2016	Star Wars	4	Panini	Marvel	Jason Aaron	Star Wars (2015) #4	2015	Levi Trindade	canon
Comic Book	2016	Star Wars	5	Panini	Marvel	Jason Aaron	Star Wars (2015) #5	2015	Levi Trindade	canon
Comic Book	2016	Star Wars	6	Panini	Marvel	Jason Aaron	Star Wars (2015) #6	2015	Levi Trindade	canon
Comic Book	2016	Star Wars	7	Panini	Marvel	Jason Aaron	Star Wars (2015) #7	2015	Levi Trindade	canon
Comic Book	2016	Star Wars	8	Panini	Marvel	Jason Aaron	Star Wars (2015) #8	2015	Levi Trindade	canon
Comic Book	2016	Star Wars	9	Panini	Marvel	Jason Aaron	Star Wars (2015) #9	2015	Levi Trindade	canon
Comic Book	2016	Star Wars	10	Panini	Marvel	Jason Aaron	Star Wars (2015) #10	2015	Levi Trindade	canon
Comic Book	2016	Star Wars	11	Panini	Marvel	Jason Aaron	Star Wars (2015) #11	2015	Levi Trindade	canon
Comic Book	2016	Star Wars	12	Panini	Marvel	Jason Aaron	Star Wars (2015) #12	2015	Levi Trindade	canon
Comic Book	2016	Star Wars	13	Panini	Marvel	Jason Aaron	Star Wars (2015) #13 [Vader Down, part 3]	2015	Levi Trindade; Thais Aux	canon
Comic Book	2016	Star Wars	14	Panini	Marvel	Jason Aaron	Star Wars (2015) #14 [Vader Down, part 5]	2016	Levi Trindade; Thais Aux	canon
Comic Book	2016	Star Wars	15	Panini	Marvel	Jason Aaron	Star Wars (2015) #15	2016	Levi Trindade	canon
Comic Book	2016	Star Wars: Darth Vader	5	Panini	Marvel	Kieron Gillen	Darth Vader (2015) #5	2015	Levi Trindade; Thais Aux	canon
Comic Book	2016	Star Wars: Darth Vader	6	Panini	Marvel	Kieron Gillen	Darth Vader (2015) #6	2015	Levi Trindade; Thais Aux	canon
Comic Book	2016	Star Wars: Darth Vader	7	Panini	Marvel	Kieron Gillen	Darth Vader (2015) #7	2015	Levi Trindade; Thais Aux	canon
Comic Book	2016	Star Wars: Darth Vader	8	Panini	Marvel	Kieron Gillen	Darth Vader (2015) #8	2015	Levi Trindade; Thais Aux	canon

Genre	Release Year in Brazil	Title in Brazil	Issue	Publishing House in Brazil	Publisher	(Main) Author	(Main) Original Title	Original release year	Translators	Canon
Comic Book	2016	Star Wars: Darth Vader	9	Panini	Marvel	Kieron Gillen	Darth Vader (2015) #9	2015	Levi Trindade; Thais Aux	canon
Comic Book	2016	Star Wars: Darth Vader	10	Panini	Marvel	Kieron Gillen	Darth Vader (2015) #10	2015	Levi Trindade; Thais Aux	canon
Comic Book	2016	Star Wars: Darth Vader	11	Panini	Marvel	Kieron Gillen	Darth Vader (2015) #11	2015	Levi Trindade; Thais Aux	canon
Comic Book	2016	Star Wars: Darth Vader	12	Panini	Marvel	Kieron Gillen	Darth Vader (2015) #12	2015	Levi Trindade; Thais Aux	canon
Comic Book	2016	Star Wars: Darth Vader	13	Panini	Marvel	Kieron Gillen	Darth Vader (2015) #13 [Vader Down, part 2]	2015	Levi Trindade; Thais Aux	canon
Comic Book	2016	Star Wars: Darth Vader	4	Panini	Marvel	Mark Waid	Princess Leia (2015) #3	2015	Levi Trindade; Thais Aux	canon
Graphic Novel	2016	Star Wars Legends - Qui-Gon Jinn: O Lado Sombrio		Panini	Marvel	Scott Allie	Star Wars: Jedi - The Dark Side #1	2011	Paulo França; Pedro Catarino	
Comic Book Parody	2016	Coelhada nas Estrelas: "Eparodia II – O Sotaque dos Clones" (Clássicos do Cinema #54)		Panini	Maurício de Souza Editora	Flávio Teixeira de Jesus	Originally published in Brazillian Portuguese			
Graphic Novel	2016	Comics Star Wars: Legado 2	50	Planeta Deagostini	Lucasfilm	John Ostrander	Star Wars: Legacy (2006) #13	2007	not informed	
Graphic Novel	2016	Comics Star Wars: Legado 3	51	Planeta Deagostini	Lucasfilm	John Ostrander	Star Wars: Legacy (2006) #20	2008	not informed	

Genre	Release Year in Brazil	Title in Brazil	Issue	Publishing House in Brazil	Publisher	(Main) Author	(Main) Original Title	Original release year	Translators	Canon
Graphic Novel	2016	Comics Star Wars: Legado 4	52	Planeta Deagostini	Lucasfilm	John Ostrander	Star Wars: Legacy (2006) #28	2008	not informed	
Graphic Novel	2016	Comics Star Wars: Legado 5	53	Planeta Deagostini	Lucasfilm	John Ostrander	Star Wars: Legacy (2006) #37	2009	not informed	
Graphic Novel	2016	Comics Star Wars: Legado 6	54	Planeta Deagostini	Lucasfilm	John Ostrander	Star Wars: Legacy (2006) #47	2010	not informed	
Graphic Novel	2016	Comics Star Wars : X-Wing : Esquadrão Rebelde 1	55	Planeta Deagostini	Lucasfilm	Haden Blackman	Star Wars: X-Wing – Rogue Leader #1	2005	not informed	
Graphic Novel	2016	Comics Star Wars : X-Wing : Esquadrão Rebelde 2	56	Planeta Deagostini	Lucasfilm	Darko Macan	Star Wars: X-Wing Rogue Squadron – The Phantom Affair #1	1996	not informed	
Graphic Novel	2016	Comics Star Wars : X-Wing : Esquadrão Rebelde 3	57	Planeta Deagostini	Lucasfilm				not informed	
Graphic Novel	2016	Comics Star Wars : X-Wing : Esquadrão Rebelde 4	58	Planeta Deagostini	Lucasfilm				not informed	
Graphic Novel	2016	Comics Star Wars : X-Wing : Esquadrão Rebelde 5	59	Planeta Deagostini	Lucasfilm				not informed	
Graphic Novel	2016	Comics Star Wars : Boba Fett 1	60	Planeta Deagostini	Lucasfilm				not informed	
Graphic Novel	2016	Comics Star Wars : Boba Fett 2	61	Planeta Deagostini	Lucasfilm				not informed	
Graphic Novel	2016	Comics Star Wars : Boba Fett 3	62	Planeta Deagostini	Lucasfilm				not informed	

Genre	Release Year in Brazil	Title in Brazil	Issue	Publishing House in Brazil	Publisher	(Main) Author	(Main) Original Title	Original release year	Translators	Canon
Graphic Novel	2016	Comics Star Wars : Darth Maul 1	63	Planeta Deagostini	Lucasfilm				not informed	
Graphic Novel	2016	Comics Star Wars : Darth Maul 2	64	Planeta Deagostini	Lucasfilm				not informed	
Graphic Novel	2016	Comics Star Wars : Droids 1	65	Planeta Deagostini	Lucasfilm				not informed	
Graphic Novel	2016	Comics Star Wars : Droids 2	66	Planeta Deagostini	Lucasfilm				not informed	
Graphic Novel	2016	Comics Star Wars: Contos dos Jedi 1	67	Planeta Deagostini	Lucasfilm	Kevin J. Anderson	Star Wars: Tales of The Jedi - The Golden Age of the Sith #0	1996	not informed	
Graphic Novel	2016	Comics Star Wars: Contos dos Jedi 2	68	Planeta Deagostini	Lucasfilm	Kevin J. Anderson	Star Wars: Tales of The Jedi - The Fall of The Sith Empire #3	1997	not informed	
Graphic Novel	2016	Comics Star Wars: Contos dos Jedi 3	69	Planeta Deagostini	Lucasfilm	Tom Veitch	Star Wars Tales of The Jedi: The Freedom Nadd Uprising #1	1994	not informed	
Graphic Novel	2016	Comics Star Wars: Contos dos Jedi 4	70	Planeta Deagostini	Lucasfilm	Kevin J. Anderson	Star Wars: Tales of The Jedi - The Sith War #1	1995	not informed	

APPENDIX 1.4 – List of Instalments: Games

Platform	Release Year in Brazil	Title in Brazil	Distributor	Publisher	Developer	Original release year	Translation Company	Translator	Localisation Type	Canon
CONSOLE: Sega Master System	1993	Star Wars	Tec-Toy	LucasArts	Tiertex Design Studios; U.S. Gold	1991	Not Informed	not informed	Handbook	
PC	1993	Star Wars: X-Wing (in "Star Wars Special Star Wars Collection", 1995)	Brasoft	LucasArts	Totally Games	1993	Brasoft	not informed	Handbook	
PC	1993	Star Wars: Rebel Assault (in "Star Wars Special Star Wars Collection", 1995)	Brasoft	LucasArts	LucasArts	1993	Brasoft	not informed	Handbook	
PC	1993	Star Wars: Rebel Assault	Brasoft	LucasArts	LucasArts	1993	Brasoft	not informed	Handbook	
CONSOLE: Sega 32X	1994	Star Wars Arcade	Tec-Toy	Tec-Toy	Sega interActive	1994	Not Informed	not informed	Handbook	
CONSOLE: Sega CD	1994	Star Wars Chess	Tec-Toy	Tec-Toy	Software Toolworks	1994	Not Informed	not informed	Handbook	
CONSOLE: Sega CD	1994	Star Wars: Rebel Assault	Tec-Toy	LucasArts	LucasArts	1994	Not Informed	not informed	Handbook	
PC	1994	Star Wars: Tie Fighter	Brasoft	LucasArts	Totally Games	1994	Brasoft	not informed	Handbook	
PC	1995	Star Wars: Rebel Assault II - The Hidden Empire	Brasoft	LucasArts	LucasArts	1995	Brasoft	not informed	Subtitled + Handbook	
PC	1995	Star Wars: Dark Forces	Brasoft	LucasArts	LucasArts	1995	Brasoft	not informed	Handbook	

Platform	Release Year in Brazil	Title in Brazil	Distributor	Publisher	Developer	Original release year	Translation Company	Translator	Localisation Type	Canon
PC	1997	Guerra nas Estrelas - Jedi Knight: Dark Forces II	Brasoft	LucasArts	LucasArts	1997	Brasoft	not informed	Fully Localised	
PC	1997	Guerra nas Estrelas: X-Wing vs. TIE Fighter	Brasoft	LucasArts	Totally Games	1997	Brasoft	Cecília Bartalotti; Carlos Daudt	Handbook	
PC	1997	Star Wars: Shadows of the Empire	Brasoft	LucasArts	LucasArts	1997	Brasoft	not informed	Handbook	
PC	1998	Guerra nas Estrelas - A Rebelião	Brasoft	LucasArts	Coolhand Interactive	1998	Brasoft	Cecília Bartalotti	Handbook	
PC	1998	Guerra nas Estrelas - Jedi Knight: Mysteries of the Sith	Brasoft	LucasArts	LucasArts	1998	Brasoft	not informed	Fully Localised	
CONSOLE: Nintendo 64	1999	Star Wars: Episode I - Racer	Gradiente	Nintendo	LucasArts	1999		not informed	Handbook	
PC	1999	Star Wars: Episode I - Racer	Brasoft	LucasArts	LucasArts	1999	Brasoft	not informed	Handbook	
PC	1999	Star Wars Episódio I - A Ameaça Fantasma	Brasoft	LucasArts	Big Ape Productions	1999	Brasoft	not informed	Handbook	
PC	1999	Guerra nas Estrelas: X-Wing Alliance	Brasoft	LucasArts	Totally Games	1999	Brasoft	not informed	Handbook	
PC	1999	Guerra nas Estrelas: Rogue Squadron 3D	Brasoft	LucasArts	Factor 5	1999	Brasoft	not informed	Handbook	
PC	2000	Star Wars: Force Commander	Brasoft	LucasArts	LucasArts	2000	Brasoft	not informed	Handbook	

Platform	Release Year in Brazil	Title in Brazil	Distributor	Publisher	Developer	Original release year	Translation Company	Translator	Localisation Type	Canon
PC	2001	Star Wars: Galactic Battlegrounds	Electronic Arts	LucasArts	Ensemble Studios; LucasArts	2001	Quoted Traduções	Mateus "DS" Andrade (Localização e Revisão Técnica)	Subtitled + Software + Handbook	
PC	2001	Star Wars: Battle for Naboo	Electronic Arts	LucasArts	Factor 5; LucasArts	2001	Electronic Arts	not informed	Subtitled	
PC	2002	Star Wars Jedi Knight II: Jedi Outcast	Electronic Arts	LucasArts	Raven Software	2002	Electronic Arts	not informed	Handbook	
PC	2002	Star Wars: Galactic Battlegrounds: Clone Campaigns	Electronic Arts	LucasArts	Ensemble Studios; LucasArts	2002	Electronic Arts	not informed	Subtitled	
PC	2002	Star Wars: Starfighter	Electronic Arts	LucasArts	LucasArts	2002	Electronic Arts	not informed	Software + Handbook	
PC	2003	Star Wars: Knights of The Old Republic	Electronic Arts	LucasArts	BioWare	2003	Electronic Arts	not informed	Handbook	
PC	2003	Star Wars Jedi Knight: Jedi Academy	Electronic Arts	LucasArts	Raven Software	2003	Electronic Arts	not informed	Handbook	
PC	2003	Star Wars Galactic Battlegrounds Saga	Electronic Arts	LucasArts	Ensemble Studios; LucasArts	2003	Electronic Arts	not informed	Software + Handbook	
PC	2003	Star Wars 2 Em 1: Episode I - A Ameaça Fantasma + Racers	Electronic Arts	LucasArts	Big Ape Productions; LucasArts	2003	Electronic Arts	not informed	Handbook	
PC	2004	Star Wars: Battlefront	Electronic Arts	LucasArts	Pandemic	2004	Electronic Arts	not informed	Handbook	

Platform	Release Year in Brazil	Title in Brazil	Distributor	Publisher	Developer	Original release year	Translation Company	Translator	Localisation Type	Canon
PC	2005	Star Wars: Battlefront II	Electronic Arts	LucasArts	Pandemic	2005	Quoted Traduções	not informed	Handbook	
PC	2005	Star Wars Republic Commando	Electronic Arts	LucasArts	LucasArts	2005	Electronic Arts	not informed	Software + Handbook	
PC	2005	Star Wars: Knights of the Old Republic II: The Sith Lords	Electronic Arts	LucasArts	Obsidian	2005	Electronic Arts	not informed	Handbook	
PC	2006	LEGO® Star Wars™ II: The Original Trilogy (CLÁSSICO)	Electronic Arts	LucasArts	TT Games	2006		not informed	Handbook	
PC	2006	Star Wars: Empire at War	Electronic Arts	LucasArts	Petroglyph	2006	Quoted Traduções	not informed	Handbook	
CONSOLE: Xbox 360	2012	Kinect Star Wars	Microsoft	LucasArts	Terminal Games ; Microsoft Game Studios	2012		not informed	Handbook	
CONSOLE: Ps3	2013	Angry Birds: Star Wars	Activision	Activision	Rovio Entertainment; Exient Entertainment	2013		not informed	Fully Localised	
CONSOLE: Ps4	2013	Angry Birds: Star Wars	Activision	Activision	Rovio Entertainment; Exient Entertainment	2013	Not Informed	not informed	Handbook	

Platform	Release Year in Brazil	Title in Brazil	Distributor	Publisher	Developer	Original release year	Translation Company	Translator	Localisation Type	Canon
CONSOLE: Xbox 360	2013	Angry Birds: Star Wars	Activision	Activision	Rovio Entertainment; Exient Entertainment	2013		not informed	Fully Localised	
CONSOLE: Xbox ONE	2013	Angry Birds: Star Wars	Activision	Activision	Rovio Entertainment; Exient Entertainment	2013	Not Informed	not informed	Handbook	
MOBILE: Android	2014	Star Wars: Commander	doesn't apply	Disney Interactive Studios	Playdom, Inc.	2014	Not Informed	not informed	Software + Handbook	
MOBILE: IOS	2014	Star Wars: Commander	doesn't apply	Disney Interactive Studios	Playdom, Inc.	2014	Not Informed	not informed	Software + Handbook	
CONSOLE: Ps4	2015	Star Wars Battlefront	Electronic Arts	Lucasfilm	EA DICE	2015	Quoted	not informed	Fully Localised	
CONSOLE: Xbox ONE	2015	Star Wars Battlefront	Electronic Arts	Lucasfilm	EA DICE	2015	Quoted	not informed	Fully Localised	
MOBILE: Android	2015	Star Wars: A Rebelião	doesn't apply	Disney Interactive Studios	Kabam	2015		not informed	Fully Localised	Canon
MOBILE: Android	2015	Star Wars Battlefront Companion	Electronic Arts	Lucasfilm	Uprise	2015	Quoted	not informed	Fully Localised	
MOBILE: Android	2015	Star Wars: Galaxy of Heroes	Electronic Arts	Lucasfilm	Capital Games	2015	Not Informed	not informed	Fully Localised	

Platform	Release Year in Brazil	Title in Brazil	Distributor	Publisher	Developer	Original release year	Translation Company	Translator	Localisation Type	Canon
MOBILE: IOS	2015	Star Wars Battlefront Companion	Electronic Arts	Lucasfilm	Uprise	2015	Quoted	not informed	Fully Localised	
PC	2015	Star Wars Battlefront	Electronic Arts	Lucasfilm	EA DICE	2015	Quoted	not informed	Fully Localised	
MOBILE: IOS	2015	Star Wars: Galaxy of Heroes	Electronic Arts	Lucasfilm	Capital Games		Not Informed	not informed	Fully Localised	
CONSOLE: Ps3	2016	LEGO Star Wars: Lego Star Wars: O Despertar da Força	Warner Bros Games	Warner Bros. Interactive Entertainment	TT Games	2016	RioArt	not informed	Fully Localised	
CONSOLE: Ps4	2016	LEGO Star Wars: Lego Star Wars: O Despertar da Força	Warner Bros Games	Warner Bros. Interactive Entertainment	TT Games	2016	RioArt	not informed	Fully Localised	
CONSOLE: Xbox 360	2016	LEGO Star Wars: Lego Star Wars: O Despertar da Força	Warner Bros Games	Warner Bros. Interactive Entertainment	TT Games	2016	RioArt	not informed	Fully Localised	
CONSOLE: Xbox ONE	2016	LEGO Star Wars: Lego Star Wars: O Despertar da Força	Warner Bros Games	Warner Bros. Interactive Entertainment	TT Games	2016	RioArt	not informed	Fully Localised	

Platform	Release Year in Brazil	Title in Brazil	Distributor	Publisher	Developer	Original release year	Translation Company	Translator	Localisation Type	Canon
MAC	2016	LEGO Star Wars: Lego Star Wars: O Despertar da Força	Warner Bros Games	Feral Interactive	TT Games	2016	RioArt	not informed	Fully Localised	
MOBILE: Android	2016	LEGO Star Wars: Lego Star Wars: O Despertar da Força	doesn't apply	Warner Bros. Interactive Entertainment	TT Games	2016	Not Informed	not informed	Subtitled + Software	
MOBILE: IOS	2016	LEGO Star Wars: Lego Star Wars: O Despertar da Força	doesn't apply	Warner Bros. Interactive Entertainment	TT Games	2016	Not Informed	not informed	Subtitled + Software	
PC	2016	LEGO Star Wars: Lego Star Wars: O Despertar da Força	Warner Bros Games	Warner Bros. Interactive Entertainment	TT Games	2016	RioArt	not informed	Fully Localised	

APPENDIX 2.1 – Parallel Lists of Fictive Items in Context: Morphology

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
astromech		Astromechs are the opposite of stealthy and are ill suited to moving cross-country across a largely rocky island covered	Astromecs são o oposto de furtivo e inadequados para se mover pelo solo de uma ilha rochosa coberto por uma fina camada de solo relvado.	[BK-HJ]	calque	clipping - compounding
astromech	'But mostly he's my personal	astromech.'	Mas é, essencialmente, meu astromec pessoal.	[BK-HJ]	calque	clipping - compounding
astromech	He made it into his ship, recorded a brief message about what happened to him with his	astromech, and gave it orders to bring him back here.	Conseguiu chegar à sua nave, gravou uma breve mensagem sobre o que aconteceu com ele em seu astromec e deu-lhe ordens para que o trouxesse de volta para cá.	[BK-HJ]	calque	clipping - compounding
astromech	] They'd never believe we'd split up and put their big-money target under the protection of an	astromech, right?	Eles nunca vão achar que nós nos separamos e que você deixou o valioso alvo deles sob a proteção de um astromec, certo?	[BK-HJ]	calque	clipping - compounding
astromech	'Did his	astromech survive the trip?'	— O astromec sobreviveu à viagem?	[BK-HJ]	calque	clipping - compounding
astromech droid	My confidants at this point consist of one blue-and-white	astromech droid.	Meu confidente nesse momento é nada mais que um droide astromec azul e branco.	[BK-HJ]	calque	clipping - compounding
astromech droid	'Add an	astromech droid and you'd probably be fine,' I said, thinking of R2-D2.	— Adicione um droide astromec e você provavelmente ficará bem — disse eu, pensando em R2-D2.	[BK-HJ]	calque	clipping - compounding

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
astromech droid	'There should be a human woman with dark curly hair and an	astromech droid waiting.	— Deve haver uma mulher de cabelo escuro encaracolado e um droide astromec à espera.	[BK-HJ]	calque	clipping - compounding
astromech droid	'They know you and your	astromech droid were involved but may not have seen Luke until he emerged from the sewer behind me.	— Eles sabem que você e seu droide astromec estavam envolvidos, mas podem não ter visto Luke até ele emergir do esgoto depois de mim.	[BK-HJ]	calque	clipping - compounding
astromech droid	I worried that Artoo was probably recognizable, but he could plausibly be any	astromech droid of his series and not necessarily the one involved in the operation on Denon.	Fiquei preocupado pensando que R2 talvez fosse reconhecível, mas ele poderia muito bem ser qualquer droide astromec de sua série e não necessariamente o que se envolveu na operação em Denon.	[BK-HJ]	calque	clipping - compounding
droid	[...their missing	droid is here!]	...o droide perdido deles está aqui!	[AV-FA]	calque	clipping
droid	The girl I've heard so much about. The	droid. Where is it? Request air support. The map. You've seen it. Sir, Resistance fighters. We need more troops.	A garota sobre quem tanto falam. O droide. Onde está? Solicitem apoio aéreo. O mapa. Você já o viu. Senhor, caças da Resistência. Precisamos de reforços. Retire a divisão. Esqueça o droide. Já temos o que precisamos. Recuem para linha das árvores! Não!	[AV-FA]	calque	clipping
droid	. The map. You've seen it. Sir, Resistance fighters. We need more troops. Pull the division out. Forget the	droid. We have what we need. Pull back to tree line! No!	A garota sobre quem tanto falam. O droide. Onde está? Solicitem apoio aéreo. O mapa. Você já o viu. Senhor, caças da Resistência. Precisamos de reforços. Retire a divisão. Esqueça o droide. Já temos o que precisamos. Recuem para linha das árvores! Não!	[AV-FA]	calque	clipping
droid		Droid, please!	Droide, por favor!	[AV-FA]	calque	clipping

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
droid	And it's aboard the Millennium Falcon. The	droid will soon be delivered to the Resistance... leading them to the last Jedi.	E está a bordo da Millenium Falcon. Em breve, o droide será entregue à Resistência... levando-os ao último Jedi.	[AV-FA]	calque	clipping
droid	And take the	droid!	E levem o droide!	[AV-FA]	calque	clipping
droid	What about the	droid?	E o droide?	[AV-FA]	calque	clipping
droid	And the	droid?	E o droide?	[AV-FA]	calque	clipping
droid	As a result, the	droid has most likely been returned to the hands of the enemy.	Então, o droide já deve ter voltado para as mãos do inimigo.	[AV-FA]	calque	clipping
droid	Then they should have no problem retrieving the	droid. Unharmful. Careful, Ren, that your personal interests not interfere with orders from Leader Snoke.	Então, vai ser fácil recuperar o droide. Intacto. Cuidado, Ren, não deixe que seus interesses interfiram... nas ordens do Líder Snoke.	[AV-FA]	calque	clipping
droid	I've found the	droid.]	Eu encontrei o droide.	[AV-FA]	calque	clipping
droid	Inform the First Order that Han Solo has the	droid they want.	Informe a Primeira Ordem que Han Solo está com o droide.	[AV-FA]	calque	clipping
droid	Maz, I need you to get this	droid to Leia.	Maz, eu preciso que leve este droide até a Leia.	[AV-FA]	calque	clipping
droid	Tell me about the	droid.	Me fale sobre o droide.	[AV-FA]	calque	clipping
droid	Sir, we were unable to acquire the	droid on Jakku.	Não conseguimos capturar o droide em Jakku.	[AV-FA]	calque	clipping
droid	No	droid can be that important.	Nenhum droide é tão importante.	[AV-FA]	calque	clipping
droid	This	droid says you stole it.	O droide disse que a roubou.	[AV-FA]	calque	clipping
droid	The	droid's not for sale.	O droide não está à venda.	[AV-FA]	calque	clipping
droid	This	droid has to get to the Resistance base as soon as possible.	O droide precisa chegar à base da Resistência rápido.	[AV-FA]	calque	clipping

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
droid	The	droid we seek is aboard the Millennium Falcon. In the hands of your father...	O droide que procuramos está a bordo da Millenium Falcon. Nas mãos de seu pai...	[AV-FA]	calque	clipping
droid	That	droid has a map that leads straight to Luke Skywalker.	O droide tem o mapa que leva a Luke Skywalker.	[AV-FA]	calque	clipping
droid	The	droid... stole a freighter? Not exactly, sir.	O droide... roubou um cargueiro? Não exatamente, senhor.	[AV-FA]	calque	clipping
droid	Supreme Leader Snoke was explicit. Capture the	droid if we can, but destroy it if we must.	O Líder Supremo Snoke foi bem claro. Capturar se possível, destruir se necessário.	[AV-FA]	calque	clipping
droid	Where... is it? It's in a	droid.	Onde... está? Está em um droide.	[AV-FA]	calque	clipping
droid	To get your	droid on a clean ship.	Pra botar o droide numa nave não suspeita.	[AV-FA]	calque	clipping
droid	I gotta get my	droid before the First Order does.	Preciso pegar meu droide antes que a Primeira Ordem pegue.	[AV-FA]	calque	clipping
droid	And somehow you convinced the	droid to show it to you.	Que convenceu o droide a mostrar para você.	[AV-FA]	calque	clipping
droid	Sir. The	droid was spotted heading west.	Senhor. Viram o droide indo para o oeste.	[AV-FA]	calque	clipping
droid	Follow the girl and get that	droid.	Sigam a garota e peguem aquele droide.	[AV-FA]	calque	clipping
droid	— What, a	droid?	-Um droide?	[AV-FA]	calque	clipping
droid	Gonna see an old friend. She'll get your	droid home.	Vamos ver uma amiga que levará o droide pra casa.	[AV-FA]	calque	clipping
droid	They were going back for the	droid.	Voltavam para pegar o droide.	[AV-FA]	calque	clipping
droid	'I think your	droid is ready to come aboard.'	— Acho que seu droide está pronto para subir a bordo.	[BK-HJ]	calque	clipping
droid	'	Droid!	— Droide!	[BK-HJ]	calque	clipping

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
droid	'It was the Corellian buckwheat noodles with rancor sauce, sir,' the	droid said.	— É o macarrão de trigo corelliano com molho de rancor, senhor — disse o droide.	[BK-HJ]	calque	clipping
droid	'What about your	droid?'	— E o seu droide?	[BK-HJ]	calque	clipping
droid	It was the wrong thing to say to a	droid.	— Era a coisa errada a dizer a um droide.	[BK-HJ]	calque	clipping
droid	'Does this	droid interact with anyone besides you?'	— Esse droide interage com alguém além de você?	[BK-HJ]	calque	clipping
droid	'I have provided the rendezvous coordinates to your outstanding	droid.'	— Eu forneci as coordenadas do ponto de encontro ao seu excelente droide.	[BK-HJ]	calque	clipping
droid	'I have rechecked my math twice, and your remarkable	droid has checked it thrice.'	— Já voltei a checar meus cálculos duas vezes e seu notável droide verificou tudo três vezes.	[BK-HJ]	calque	clipping
droid	'Don't you think my	droid would have noticed?'	— Não acha que meu droide teria notado?	[BK-HJ]	calque	clipping
droid	, when you consider that you need a very fast ship with room at least for a passenger and a	droid, the Desert Jewel might be our best option.'	— Nós ainda não temos a Millennium Falcon à nossa disposição — continuou Leia. — Então acho que, levando em conta que você precisará de uma nave muito rápida e com espaço para pelo menos um passageiro e um droide, a Joia do Deserto pode ser a nossa melhor opção.	[BK-HJ]	calque	clipping
droid	'The damage to your	droid reduces our tactical advantage.	— O dano ao seu droide reduz nossa vantagem tática.	[BK-HJ]	calque	clipping

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
droid	'The	droid did his job adequately,' the Givin said, a dismissive summation to which Artoo belched an electronic burst of outrage, '	— O droide fez o seu trabalho de forma adequada — disse a Givin, em um somatório de desprezo para o qual R2 arrotou uma explosão eletrônica de indignação mas falo da pilotagem antes disso.	[BK-HJ]	calque	clipping
droid	on Rodia, as well as many other such businesses throughout the galaxy, I gave some final instructions to my	droid.	— Pensando no extenso catálogo oferecido pela Utheel Equipamentos em Rodia, assim como tantas outras empresas do tipo por toda a galáxia, dei algumas instruções finais para o meu droide.	[BK-HJ]	calque	clipping
droid	'Can I transfer coordinates and other data to your	droid?' he asked.	— Posso transferir coordenadas e outros dados para o seu droide?	[BK-HJ]	calque	clipping
droid	'Your	droid has erased all the data provided earlier?'	— Seu droide apagou todos os dados fornecidos antes?	[BK-HJ]	calque	clipping
droid	'Your	droid can plug in there.	— Seu droide pode se plugar lá.	[BK-HJ]	calque	clipping
droid	'Yes, a	droid and a sniper.	— Sim, um droide e uma franco-atiradora.	[BK-HJ]	calque	clipping
droid	I turned to my	droid.	— Virei para o meu droide.	[BK-HJ]	calque	clipping
droid	'I'm taking the	droid and our tracks will make that clear.	— Vou levar o droide, e nossos rastros deixarão isso claro.	[BK-HJ]	calque	clipping
droid	The	droid's agreement showed up on my holoscreen as Drusil's voice came through the intercom.	A afirmativa do droide apareceu na minha holotela ao mesmo tempo que a voz de Drusil veio pelo intercomunicador.	[BK-HJ]	calque	clipping
droid	The	droid's reply appeared on my holodisplay:	A resposta do droide apareceu em minha holointerface:	[BK-HJ]	calque	clipping

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
droid	Leaving Artoo in our lodgings, we took a conservative	droid taxi that was programmed for safety more than speed, and I didn't mind its cautious progress since it	Deixando R2 em nossos alojamentos, pegamos um táxi droide de estilo conservador, programado mais para segurança do que para velocidade, e não me importei com seu progresso cauteloso, pois isso me dava mais tempo para apreciar o distrito de Lodos no nível da rua.	[BK-HJ]	calque	clipping
droid	the mission is complete I want all of the data I'm about to give you erased from the	droid's memory, agreed?'	Depois que a missão for completada, quero que todos os dados que estou prestes a lhe dar sejam apagados da memória do droide, de acordo?	[BK-HJ]	calque	clipping
droid	We then did what we could to disguise our appearance and hailed a	droid taxi to take us to Migg Birkhit's address.	Depois, fizemos o possível para disfarçar nossa aparência e tomamos um táxi droide para nos levar para o endereço de Migg Birkhit.	[BK-HJ]	calque	clipping
droid	He's the finest	droid in the galaxy.'	Ele é o melhor droide da galáxia.	[BK-HJ]	calque	clipping
droid	They were swarmed by	droid fighters, and my uncle's shields were depleted when Skywalker flew in between him and the next blast that	Eles estavam cercados por droides de combate e os escudos do meu tio estavam esgotados quando Skywalker voou entre ele e um disparo que o teria matado.	[BK-HJ]	calque	clipping
droid	Entering the quarters, I wrapped my arms around Artoo and told him he was the best	droid in the galaxy, but he couldn't tell Threepio I said that or I'd have to deal with	Entrando nos aposentos, passei meus braços ao redor de R2 e disse que ele era o melhor droide da galáxia, mas que ele não poderia dizer a 3PO que eu disse isso ou eu teria que lidar com reclamações passivo-agressivas pelos próximos dez anos.	[BK-HJ]	calque	clipping

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
droid	Fayet Kelen paused, considering the	droid, then looked at me.	Fayet Kelen fez uma pausa, observando o droide, e em seguida olhou para mim.	[BK-HJ]	calque	clipping
droid	-HJ] We ensconced ourselves in a secluded booth of an upscale diner and ordered hot drinks served by a	droid.	Nos abrigamos em uma cabine isolada para um jantar sofisticado e pedimos bebidas quentes servidas por um droide.	[BK-HJ]	calque	clipping
droid	up the alley to the cantina entrance, making sure our hoods were back in place, and Artoo summoned a	droid taxi to take us back to the hotel.	Nós carregamos Migg e o Gotal pelo beco até a entrada da cantina, checamos se nossos capuzes estavam de volta no lugar, e R2 chamou um táxi droide para nos levar de volta ao hotel.	[BK-HJ]	calque	clipping
droid	The	droid beeped an acknowledgment and Kelen chuckled.	O droide apitou em reconhecimento e Kelen riu.	[BK-HJ]	calque	clipping
droid	The	droid rocked back and forth on his support arms and chirped and whistled in outrage at the very idea.	O droide balançou para frente e para trás sobre seus braços de apoio e piou e assobiou de indignação com aquela ideia.	[BK-HJ]	calque	clipping
droid	The	droid whirled, shot forward, and blasted the ball into component atoms before it could touch the ground.	O droide girou, disparou para a frente, e desintegrou a bola antes que pudesse tocar o chão.	[BK-HJ]	calque	clipping
droid	The	droid whirred and clicked before answering.	O droide zumbiu e clicou antes de responder.	[BK-HJ]	calque	clipping

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
droid	Have your	droid search for the file Skywalker, encryption key Jewel Pilot, and you will find the funds I spoke of, which	Peça que seu droide faça uma busca pelo arquivo "Skywalker", chave de criptografia "Piloto da Joia", e você encontrará os fundos de que falei, que você então poderá transferir para onde quiser.	[BK-HJ]	calque	clipping
droid	I must begin reading in midsentence:... small custom ship, inbound from Denon, search for two humans, one Givin, one	droid, highest priority, report sighting immediately to ISB, bounty offered for capture, do not destroy.	Perdemos o início da transmissão, então devo começar a ler pelo meio de uma frase: ...pequena nave particular, vinda de Denon, procurem por dois humanos, uma Givin, um droide, são da mais alta prioridade, reportar de imediato ao DSI, recompensa oferecida pela captura, não pela destruição.	[BK-HJ]	calque	clipping
droid	Hotel rooms aren't ideal prisons, but knotted ropes can make decent restraints and a tireless	droid capable of delivering electric shocks makes a pretty good guard.	Quartos de hotel não são prisões ideais, mas cordas podem fazer restrições decentes, e um droide incansável capaz de emitir choques elétricos dá um bom guarda.	[BK-HJ]	calque	clipping
droid	-HJ] Artoo bleeped in alarm, and I gasped at the shock of cold and threw my arms around the	droid to steady both of us.	R2 bipou alarmado, e eu engasguei com o choque do frio, jogando meus braços ao redor do droide para nos firmar.	[BK-HJ]	calque	clipping

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
droid	from behind, having forgotten about the random droid he'd passed in the alley and probably never expecting a	droid to get involved.	R2-D2 tinha um braço capaz de emitir um choque elétrico, e o Gotal nem viu o ataque vindo por trás, tendo se esquecido do droide aleatório pelo qual havia passado no beco e provavelmente sem esperar que tal criatura fosse se meter.	[BK-HJ]	calque	clipping
droid	delivering an electric shock, and the Gotal never saw the strike coming from behind, having forgotten about the random	droid he'd passed in the alley and probably never expecting a droid to get involved.	R2-D2 tinha um braço capaz de emitir um choque elétrico, e o Gotal nem viu o ataque vindo por trás, tendo se esquecido do droide aleatório pelo qual havia passado no beco e provavelmente sem esperar que tal criatura fosse se meter.	[BK-HJ]	calque	clipping
droid	If you need to use the bathroom, tell the	droid and he will contact us via comm.	Se precisarem usar o banheiro, peçam ao droide e ele irá nos contatar pelo comunicador.	[BK-HJ]	calque	clipping
droid	It would be smart to put some distance between herself and the	droid.	Seria inteligente ficar um pouco longe do droide.	[BK-HJ]	calque	clipping
droid	And your	droid can download our inventory and pricing for you to peruse at your leisure.'	Seu droide pode baixar o nosso inventário e os preços para que você dê uma olhada em seu tempo livre.	[BK-HJ]	calque	clipping
droid	Just need a powerfeed for my	droid and maybe some dinner.'	Só falta uma energicomida para meu droide e talvez algo para jantar.	[BK-HJ]	calque	clipping

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
droid	on his personal datapad and he said, 'I am depositing a goodly sum into an escrow account, which your	droid may access and distribute to you both, and I thank you for returning my ship, my crew both living	Sua mão dançou sobre o datapad pessoal e ele prosseguiu: — Estou depositando uma boa soma em uma conta bloqueada, que seu droide poderá acessar e distribuir para vocês dois, e agradeço-lhes por trazer de volta a minha nave, os membros de minha tripulação, o vivo e os mortos, e uma vida alienígena que vai deliciar meus cientistas.	[BK-HJ]	calque	clipping
droid	Try to move from the bed or call for help and the	droid will knock you out.	Tentem se levantar da cama ou pedir ajuda e o droide vai nocauteá-los.	[BK-HJ]	calque	clipping
droid	It will confirm the erasure of all files I gave you in your	droid's memory and erase any that accidentally remain, nothing more.'	Vai confirmar que todos os arquivos que lhe dei foram apagados da memória do seu droide e apagar qualquer um que acidentalmente tenha permanecido, nada mais.	[BK-HJ]	calque	clipping
droid	him out to the street, pretend he's a drunk friend coming out of the cantina, and get a	droid taxi back to the hotel?'	Vamos tirá-lo da rua, fingir que é um amigo bêbado saindo da cantina e pegar um táxi droide de volta para o hotel?	[BK-HJ]	calque	clipping
droid	[BK-WJ] 'Nice to see you again, Threepio,' he said to the gleaming	droid.	[BK-WJ] — Bom ver você de novo, 3PO — ele disse ao droide brilhante.	[BK-WJ]	calque	clipping
droid	[BK-WJ] 'It's	droid duty-the diagnostics program pretty much runs itself.'	[BK-WJ] — É o programa de diagnóstico, ele roda praticamente sozinho.	[BK-WJ]	calque	clipping

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
droid	[BK-WJ] 'What about the	droid, then?'	[BK-WJ] — E que tal o droide, então?	[BK-WJ]	calque	clipping
droid	[BK-WJ] 'You there,	droid,' the young pilot called out.	[BK-WJ] — Ei, droide! — chamou a jovem pilota.	[BK-WJ]	calque	clipping
droid	[BK-WJ] 'I know you don't like it,' Luke said, patting the	droid's side.	[BK-WJ] — Eu sei que você não gosta — disse Luke, dando uma palmada na lateral do droide.	[BK-WJ]	calque	clipping
droid	[BK-WJ] 'Garbage,' Sarco muttered, stooping to pick up the angular head of a	droid.	[BK-WJ] — Lixo — Sarco murmurou, parando para recolher a cabeça angular de um droide.	[BK-WJ]	calque	clipping
droid	[BK-WJ] 'But not terribly efficiently,' said the	droid, sounding disappointed.	[BK-WJ] — Mas não de maneira muito eficiente — disse o droide, parecendo decepcionado.	[BK-WJ]	calque	clipping
droid	[BK-WJ] Sarco asked the	droid.	[BK-WJ] — Sarco perguntou ao droide.	[BK-WJ]	calque	clipping
droid	[BK-WJ] 'Your programs are up to date-report to the	droid pool,' she said, turning back to Threepio.	[BK-WJ] — Seus programas estão atualizados. Apresente-se ao agrupamento de droideS — ela disse antes de voltar a encarar 3PO.	[BK-WJ]	calque	clipping
droid	[BK-WJ] Just the river and the old dam destroyed in the	droid war.	[BK-WJ] Apenas o rio e a velha represa que foi destruída durante a guerra droide.	[BK-WJ]	calque	clipping
droid	[BK-WJ] The doors to the hold opened, and a	droid with gold plating walked stiffly into the hangar beside a dull gray supervisor droid with red photoreceptors.	[BK-WJ] As portas do compartimento de carga se abriram, e um droide com revestimento dourado entrou pisando duro ao lado de um droide supervisor cinza-claro com fotorreceptores vermelhos.	[BK-WJ]	calque	clipping

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droid	and clambered up a flexible ladder in the tube, waving to Artoo where he waited in the fighter's	droid socket.	[BK-WJ] Assim que R2 assobiou para dizer que a acoplagem fora bem-sucedida, Luke abriu a cabine e subiu por uma escada flexível dentro do tubo, acenando para R2, que ficou no compartimento.	[BK-WJ]	calque	clipping
droid	[BK-WJ] From the	droid socket behind Luke's cockpit, Artoo let out a squeal of annoyance.	[BK-WJ] Atrás da cabine de Luke, R2 soltou um guincho de aborrecimento.	[BK-WJ]	calque	clipping
droid	-WJ] He and Sarco struggled to get Threepio up onto the seat atop the smaller happabore, with the golden	droid protesting mightily.	[BK-WJ] Ele e Sarco se esforçaram para encaixar 3PO no assento sobre o happabore menor, enquanto o droide dourado protestava incansavelmente.	[BK-WJ]	calque	clipping
droid	[BK-WJ] Jessika aimed her datapad at the port and the pad blinked, beginning to exchange data with the	droid's systems.	[BK-WJ] Jessika apontou o datapad para a entrada e o aparelho piscou, trocando dados com os sistemas do droide.	[BK-WJ]	calque	clipping
droid	[BK-WJ] Jessika rolled her eyes as the golden	droid continued to chatter away.	[BK-WJ] Jessika revirou os olhos enquanto o droide dourado continuava a tagarelar.	[BK-WJ]	calque	clipping

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
droid	[BK-WJ] Luke glanced at his screen, where the little	droid's communications were translated into language he could understand.	[BK-WJ] Luke lançou um olhar para sua tela, que mostrava uma tradução do que o pequeno droide havia dito.	[BK-WJ]	calque	clipping
droid	[BK-WJ] Luke shushed the	droid and reached out with his mind in hopes of figuring out what the Force was asking him to do.	[BK-WJ] Luke pediu silêncio e se concentrou, esperando entender o que a Força estava lhe pedindo.	[BK-WJ]	calque	clipping
droid	[BK-WJ] But Jessika was on	droid duty that week.	[BK-WJ] Mas Jessika estava cuidando dos droideS naquela semana.	[BK-WJ]	calque	clipping
droid	[BK-WJ] The	droid was painted in a green-and-white checkerboard pattern, probably the work of a bored tech with time to	[BK-WJ] O droide era pintado num padrão xadrez verde e branco — provavelmente ideia de algum técnico entediado com tempo de sobra.	[BK-WJ]	calque	clipping
droid	[BK-WJ] The supervisor	droid grumbled something as it trudged along.	[BK-WJ] O droide supervisor resmungou alguma coisa e continuou caminhando.	[BK-WJ]	calque	clipping
droid	[BK-WJ] The tube locked itself over the X-wing's cockpit and	droid socket, clamping tight.	[BK-WJ] O tubo travou firme sobre a cabine do piloto e sobre o compartimento do droide.	[BK-WJ]	calque	clipping
droid	[BK-WJ] The old riverbed was littered with rusted	droid parts and broken pieces of armor that had once been white but had turned a sickly yellow from years	[BK-WJ] O velho leito do rio estava coberto por peças enferrujadas de droideS e pedaços de armaduras amareladas que algum dia tinham sido brancas.	[BK-WJ]	calque	clipping
droid	[BK-WJ] Artoo turned to roll away, and one of the remotes charged him, retreating hastily when the little	droid screeched at it indignantly.	[BK-WJ] R2 virou para se distanciar, e uma das esferas investiu contra ele, parando abruptamente quando o pequeno droide soltou um apito agudo de indignação.	[BK-WJ]	calque	clipping

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droid	IT'S A	DROID AND MY SECURITY OFFICER. COMMANDANT. THEIR NAMES ARE IRRELEVANT.	É SÓ UM DROIDE E MEU SEGURANÇA, COMANDANTE. SEUS NOMES SÃO IRRELEVANTES.	[CO-SE]	calque	clipping
droid	HOW'S YOUR	DROID GOING TO SHOCK MY FRIEND WHEN HE'S GOT NO ARMS?!	COMO O SEU DROIDE VAI ELETROCUTAR OU AMIGO QUANDO NÃO TIVER BRAÇOS?!	[CO-VD]	calque	clipping
droid	MY	DROID HERE CAN ROOT OF FATAL CHARGE THROUGH HIS PALMS, QUICKER THAN YOU CAN BLINK!	O MEU DROIDE AQUI PODE LIBERAR UMA DESCARGA PARA TAL POR MEIO DAS MÃOS, MAIS RÁPIDO DO QUE VOCÊ CONSEGUE PISCAR!	[CO-VD]	calque	clipping
droid	PERHAPS YOU'D LIKE TO SHOW THIS R2 UNIT HOW A PROPER	DROID SHOULD BEHAVE.	TALVEZ VOCÊ QUEIRA MOSTRAR A ESSA UNIDADE R2 COMO UM DROIDE RESPEITÁVEL DEVERIA SE COMPORTAR.	[CO-VD]	calque	clipping
droid	THANKS FOR COMING TO MY RESCUE. AGAIN. THOSE ASSASSIN	DROIDS ARE WORKING FOR THESE LADY HERE, WHOEVER SHE IS. NICE WORK TAKING HER OUT.	OBRIGADO POR ME RESGATAR DE NOVO. AQUELES DROIDES ASSASSINOS ESTÃO AGINDO PARA AQUELA MULHER ALI, SEJA QUEM FOR. BOM TRABALHO EM NOCAUTEAR ELA.	[CO-VD]	calque	clipping
droid	THE PROCESS OF TRYING TO DETACH CAPTAIN SOLO'S HAD. AND I'M THE MOST FRIGHTFUL STATE. SOME AWFUL	DROIDS TOOK MY ARMS!	CREIO QUE O MESTRE LUKE TENHA SIDO CAPTURADO PELOS STORMTROOPERS. CHEWBACCA FOI FERIDO POR UM WOOKIEE, QUE ESTÁ TENTANDO DECAPITAR O CAPITÃO DO SOLO. ~~~ E ESTOU EM UM ESTADO LAMENTÁVEL. DROIDES TERRÍVEIS ARRANCARAM MEUS BRAÇOS!	[CO-VD]	calque	clipping

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
droid	SOME AWFUL	DROIDS TOOK MY ARMS! AND ROTATED MY HEAD, FOR SOME MYSTERIOUS REASON. THEY SEEMED TO FIND EIGHT TREMENDOUSLY ENTERTAINING. I	UNS DROIDES HORRÍVEIS ARRANCARAM MEUS BRAÇOS! E GIRARAM MINHA CABEÇA POR ALGUM MOTIVO. PARA ELES, FOI TREMENDAMENTE DIVERTIDO. EU NÃO VI GRAÇA ALGUMA.	[CO-VD]	calque	clipping
droid	ARTOO, WHAT HAPPENED? LAST THING I REMEMBER WAS... WHO ARE THESE	DROIDS? WHERE IS VADER? WHO... WHAT? WHAT IS IT? WHY ARE YOU...	R2, O QUE ACONTECEU? A ÚLTIMA COISA DE QUE ME LEMBRO-- QUEM SÃO ESSES DROIDES? CADÊ O VADER? QUEM-- QUÊ? O QUE É ISSO? POR QUE VOCÊ...	[CO-VD]	calque	clipping
droid		DROIDS! FOLLOW THE SKYWALKER KID. WATCH HIM. KEEP HIM ALIVE. WITH ALL HIS LIMBS!	DROIDES! SIGAM O GAROTO SKYWALKER. OBSERVEM-NO. MANTENHAM-NO VIVO. COM TODOS OS MEMBROS!	[CO-VD]	calque	clipping
droid	[BK-WJ] My	droids and I ran into a little pirate trouble a couple of systems over, and we need some repairs.'	[BK-WJ] Meus droides e eu tivemos um pequeno problema com piratas a alguns sistemas daqui e precisamos consertar a nave.	[BK-WJ]	calque	clipping
droid	[BK-WJ] The	droids sat on the other side of the heater, sharing a recharge from the portable battery Luke had brought.	[BK-WJ] Os droides sentaram do outro lado do aquecedor, compartilhando uma recarga da bateria portátil que Luke tinha trazido.	[BK-WJ]	calque	clipping
droid	[BK-WJ] 'No. Two	droids were with him. And he had a guide.'	[BK-WJ] — Não. Havia dois droides com ele. E um guia.	[BK-WJ]	calque	clipping
droid	some of the voices had faded-the people shouting had moved away from the	droids falling out of the sky.	Quando acabei, algumas das vozes tinham sumido; as pessoas gritando tinham se afastado da grade aberta e do droide que caiu do céu.	[BK-HJ]	calque	clipping

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
	exploding drainage grate and from					
droid	[BK-WJ] 'I'm sure he's very strong, Farnay, but the two of us plus my	droids would be too much for him to carry.	[BK-WJ] — Tenho certeza de que ele é bem forte, Farnay, porém nós dois mais meus droides seríamos peso demais.	[BK-WJ]	calque	clipping
droid	roots trailed like wooden snakes above the ground, ready to trip us up and slow the progress of rolling	droids.	As árvores não tinham como estender raízes profundamente na rocha, por isso essas raízes formavam trilhas como cobras de madeira acima do solo, prontas para nos fazer tropeçar ou retardar o progresso de droides deslizantes.	[BK-HJ]	calque	clipping
droid	beginning to test her powers. The longer it takes to find her, the more dangerous she becomes. All sentry	droids, all sentry droids, resynchronize to Galactic Standard Time. Offset 473. How are we getting in?	Estamos vasculhando a área. Ela está só começando a testar os poderes. Quanto mais demorarmos a encontrá-la, mais perigosa ela ficará. Droides de segurança, sincronizem com o Horário Galáctico Padrão. Regulagem 473. Como vamos entrar?	[AV-FA]	calque	clipping

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
droid	her powers. The longer it takes to find her, the more dangerous she becomes. All sentry droids, all sentry	droids, resynchronize to Galactic Standard Time. Offset 473. How are we getting in?	Estamos vasculhando a área. Ela está só começando a testar os poderes. Quanto mais demorarmos a encontrá-la, mais perigosa ela ficará. Droides de segurança, sincronizem com o Horário Galáctico Padrão. Regulagem 473. Como vamos entrar?	[AV-FA]	calque	clipping
droid	[BK-WJ] He breathed deeply, tuning out the squabbling	droids and pushing away the distracting thoughts crowding his head.	[BK-WJ] Respirou fundo e se desligou da presença dos dois droides que discutiam alguma coisa sem importância, afastando da mente quaisquer pensamentos que pudessem distraí-lo.	[BK-WJ]	calque	clipping
droid	The room was carpeted and chandeliered and attended by liveried servants rather than	droids; even the tablecloths looked posh.	A sala possuía carpete e candelabros e era atendida por funcionários de uniforme em vez de droides; até as toalhas de mesa pareciam elegantes.	[BK-HJ]	calque	clipping
droid	She's a cryptographic genius who makes intuitive leaps that	droids can't and customizes her own hardware.	Ela é um gênio de criptografia que toma decisões intuitivas impossíveis para os droides e customiza seu próprio hardware.	[BK-HJ]	calque	clipping
droid	She turned her head to the	droids.	— Virou-se para os droides.	[BK-HJ]	calque	clipping
droid	I bade farewell to Leia and Admiral Ackbar and brushed past the	droids on my way out.	Eu me despedi de Leia e do almirante Ackbar e passei pelos droides ao sair.	[BK-HJ]	calque	clipping

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
droid	When Ben had told the stormtroopers in Mos Eisley that Artoo and Threepio weren't the	droids they were looking for, he had used a small hand gesture with it, as if to wave away the	Quando Ben disse aos stormtroopers em Mos Eisley que R2 e 3PO não eram os droides que estavam procurando, ele usou um leve gesto de mão, como se afastasse as preocupações dos soldados.	[BK-HJ]	calque	clipping
droid	[BK-WJ] Luke had shushed the	droids and sought to clear his mind of doubts and questions, letting the Force direct the fighter's flight.	[BK-WJ] Luke mandou os droides ficarem quietos e procurou esvaziar a mente de dúvidas e perguntas, deixando a Força conduzir o voo da nave.	[BK-WJ]	calque	clipping
droid	from the cockpit and patted the Y-wing's hull gratefully, then strolled across the landing field as the	droids extricated themselves from the fighter.	[BK-WJ] Luke desceu da cabine do piloto, deu um tapinha de gratidão na Y-Wing e em seguida atravessou o campo enquanto os droides desciam da nave.	[BK-WJ]	calque	clipping
droid	[BK-WJ] Kivas fetched a work light, and Luke followed him across the landing field, where the	droids were waiting.	[BK-WJ] Kivas pegou um holofote manual e Luke o seguiu pelo campo de pouso, onde os droides estavam esperando.	[BK-WJ]	calque	clipping
droid	[BK-WJ] 'Before the war with the	droids, when my parents were young, people in this town were farmers,' she said.	[BK-WJ] — Antes da guerra com os droides, quando meus pais eram jovens, os moradores daqui eram fazendeiros — disse a devaroniana.	[BK-WJ]	calque	clipping
droid	[BK-WJ] Two hours later, Luke came down from his room with the	droids to find Sarco outside the depot with a pair of massive creatures.	[BK-WJ] Duas horas depois, Luke saiu do quarto com os droides para encontrar Sarco do lado de fora do armazém, acompanhado de duas criaturas enormes.	[BK-WJ]	calque	clipping

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
droid	[BK-WJ] Sarco cocked his head at Luke, then turned his head so the chitinous mask faced the	droids.	[BK-WJ] Sarco inclinou a cabeça na direção de Luke, e em seguida virou para encarar os droides.	[BK-WJ]	calque	clipping
droid	[BK-WJ] Getting the	droids up the cliff took the better part of an hour and required haggling with Sarco over the use of	[BK-WJ] Levantar os droides penhasco acima demorou quase uma hora e precisou de uma negociação com Sarco sobre o uso de suas polias.	[BK-WJ]	calque	clipping
droid	intact, beeping encouragingly at Luke each time he caught his breath and fantasized about being able to lift the	droids through the air using the Force.	[BK-WJ] R2 sofreu para ser içado até a caverna com sua dignidade relativamente intacta, apitando para incentivar Luke cada vez que o piloto rebelde respirava fundo e fantasiava sobre erguer os droides usando a Força.	[BK-WJ]	calque	clipping
droid	[BK-WJ] Luke held up his hand for the	droids to stop, interrupting Threepio's speech about what it would be like to be entombed for millennia without power	[BK-WJ] Luke levantou a mão, indicando para os droides pararem e interrompendo o discurso de 3PO sobre como seria horrível ser enterrado por milênios sem energia enquanto os vermes mastigavam seus circuitos.	[BK-WJ]	calque	clipping
droid	[BK-WJ] 'Let's see what you've got,' Luke said, following the	droids back into the ruined hall, to a section in deep shadow.	[BK-WJ] — Vamos dar uma olhada — disse Luke, seguindo os droides de volta para o salão em ruínas, até uma parte mais escura.	[BK-WJ]	calque	clipping
droid	] Luke unbuckled his belt and holster and set it down on a tumbled slab of rock next to the	droids.	[BK-WJ] O garoto tirou o cinto e o coldre e os deixou sobre uma placa caída ao lado dos droides.	[BK-WJ]	calque	clipping

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
droid	held it a few centimeters from Luke, then drew it away, turning in the direction of Farnay and the	droids.	[BK-WJ] Sarco o segurou a poucos centímetros de Luke, e então o afastou, virando na direção de Farnay e dos droides.	[BK-WJ]	calque	clipping
droid	[BK-WJ] He'd take the girl and the	droids back into the jungle with him, then wait for the Empire to search for its missing squad.	[BK-WJ] Sarco levaria a garota e os droides para a selva consigo, e então esperaria o Império fazer uma busca pelos homens desaparecidos.	[BK-WJ]	calque	clipping
droid	, and they hurried out of the courtyard as fast as Luke's still shaky legs could carry him, the	droids trailing behind.	[BK-WJ] Luke acenou para Farnay e eles se apressaram para sair do pátio o mais rápido que as pernas trêmulas de Luke conseguiam, seguidos pelos droides logo atrás.	[BK-WJ]	calque	clipping
droid	[BK-WJ] 'You should shut those	droids off,' Sarco said.	[BK-WJ] — Você devia desligar esses droides — disse Sarco.	[BK-WJ]	calque	clipping
droid	[BK-WJ] Then I'll sell your fighter and melt those	droids into scrap.	[BK-WJ] Então vou vender sua nave e derreter aqueles droides para sucata.	[BK-WJ]	calque	clipping
droid	[BK-WJ] As the two	droids continued their long-running argument, Luke exhaled in mingled gratitude and disbelief.	[BK-WJ] Enquanto os dois droides continuavam sua interminável discussão, Luke respirou fundo, sentindo um misto de gratidão e descrença.	[BK-WJ]	calque	clipping

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
transparisteel	shuddered, a metallic clang reverberated around us, and then a loud hiss and foosh announced the ejection of the	transparisteel from its casing and the concomitant deluge of seawater into the ship.	A nave estremeceu, um ruído metálico reverberou à nossa volta, e então um alto silvo e um fuush anunciaram a ejeção do transparaço de sua moldura e o concomitante dilúvio de água marinha na nave.	[BK-HJ]	calque	clipping - compounding
synthflesh	We both wore caps pulled low over our eyes and had applied lumps of	synthflesh putty to our faces to alter the shapes of our cheeks, noses, and chins, and had changes of clothing	Nós dois usávamos bonés puxados sobre os olhos e havíamos aplicado pedaços de sinteticarne sobre nossos rostos para alterar as formas das nossas bochechas, nariz e queixo, e tínhamos mudas de roupa para mais tarde escondidas em pequenas mochilas.	[BK-HJ]	calque	clipping - compounding
protocol droid	] I'VE LOST TRACK OF HOW MANY OF THESE I'VE WRITTEN OVER THE YEARS. GENERAL MADINE USES A	PROTOCOL DROID TO HELP WRITE HIS, BUT...	JÁ PERDI A CONTA DE QUANTAS DESSAS EU JÁ ESCREVI AO LONGO DOS ANOS. O GENERAL MADINE USA UM DROIDE PROTOCOLAR PARA AJUDAR A ESCREVER, MAS...	[CO-SE]	calque	clipping - compounding
protocol droid	SOLO, NOT SOLO, NOW IN A TEAM. SOME MANNER OF SMUGGLER. VARIOUS BOUNTIES. OH-- AN R2 UNIT AND A	PROTOCOL DROID. COLLABORATING SCUM, MISTRESS. REST ASSURED, WE'LL SHOW NO MERCY.	LEIA ORGANA, PRINCESA, SOBREVIVENTE DE ALDERAAN. HAN SOLO, NÃO SOLO, AGORA EM UMA EQUIPE. CONTRABANDISTA. VÁRIAS RECOMPENSAS. AH... UMA UNIDADE R2 E O DROIDE DE PROTOCOLO. ESCÓRIA COLABORATIVA, SENHORA. FIQUE TRANQUILA, NÃO TEREMOS CLEMÊNCIA.	[CO-VD]	calque	clipping - compounding

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
protocol droid	DEEP-SEATED DISLIKE FOR PROTOCOL DROIDS, BUT I BELIEVE YOU'LL FIND THAT TRIPLE ZERO IS QUITE UNLIKE ANY	PROTOCOL DROID YOU'VE EVER ENCOUNTERED.	NEM IMAGINO POR QUE DESENVOLVEU UM DESGOSTO TÃO ARRAIGADO POR DROIDES DE PROTOCOLO, MAS CREIO QUE VÁ DESCOBRIR QUE TRIPLO-ZERO É BASTANTE DIFERENTE DE QUALQUER DROIDE DE PROTOCOLO QUE JÁ ENCONTROU.	[CO-VD]	calque	clipping - compounding
protocol droid	OH, THESE MISTS ARE PLAYING HAVOC WITH MY CIRCUITS! I'M A	PROTOCOL DROID, NOT A PLANETARY PROBE! CURSE ARTOO FOR LEAVING ME HERE ALONE! HE IS SO INSENSITIVE, ALWAYS WANDERING OFF!	ESSA NÉVOA ESTÁ ACABANDO COM MEU CIRCUITO! SOU DROIDE PROTOCOLAR, NÃO UMA Sonda PLANETÁRIA! MALDITO SEJA R2 POR ME DEIXAR AQUI SOZINHO! ELE É UM INSENSÍVEL, SEMPRE VAGANDO POR AÍ! OLÁ?	[CO-VD]	calque	clipping - compounding
protocol droid	POSSIBLY. YOU'RE A CYBOT GALACTICA COMPATIBLE	PROTOCOL DROID, YES? WELL, THE FIT WILL BE A LITTLE TIGHT, BUT NEEDS MUST...	PROVAVELMENTE. VOCÊ É UM DROIDE DE PROTOCOLO CYBOTT GALACTICA COMPATÍVEL, CERTO? BEM, VAI FICAR APERTADO, MAS A NECESSIDADE...	[CO-VD]	calque	clipping - compounding
protocol droid	I'M NOT SURE WHY YOU'VE DEVELOPED SUCH A DEEP-SEATED DISLIKE FOR	PROTOCOL DROIDS, BUT I BELIEVE YOU'LL FIND THAT TRIPLE ZERO IS QUITE UNLIKE ANY PROTOCOL DROID YOU'VE EVER	NEM IMAGINO POR QUE DESENVOLVEU UM DESGOSTO TÃO ARRAIGADO POR DROIDES DE PROTOCOLO, MAS CREIO QUE VÁ DESCOBRIR QUE TRIPLO-ZERO É BASTANTE DIFERENTE DE QUALQUER DROIDE DE PROTOCOLO QUE JÁ ENCONTROU.	[CO-VD]	calque	clipping - compounding

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
protocol droid	... MOST	PROTOCOL DROIDS DON'T HOUSE 500 MILLIGRAMS OF MANDALORIAN XENOTOX IN THEIR MIDDLE FINGER.	... A MAIORIA DOS DROIDES DE PROTOCOLO NÃO ALOJAM QUINHENTOS MILIGRAMAS DE XENOTOX MANDALORIANO EM SEUS DEDOS MÉDIOS.	[CO-VD]	calque	clipping - compounding
protocol droid	The	protocol droid looked like he had recently enjoyed an oil bath and a shine, and he was almost jubilant to	O droide protocolar parecia ter recentemente desfrutado de um banho de óleo e de um polimento, e estava quase eufórico em ver R2-D2.	[BK-HJ]	calque	clipping - compounding
protocol droid	The hotel concierge was a silver	protocol droid to which someone had hilariously applied a fake mustache.	O porteiro do hotel era um droide protocolar prateado no qual alguém hilariantemente tinha colado um bigode falso.	[BK-HJ]	calque	clipping - compounding
protocol droid	[BK-WJ] Jessika looked up into the expressionless face of a	protocol droid with a gold finish.	[BK-WJ] Jessika olhou para cima, se deparando com o rosto inexpressivo de um droide de protocolo dourado.	[BK-WJ]	calque	clipping - compounding
protocol droid	[BK-WJ] The R4 unit honked and swiveled its dome to stare at the	protocol droid with its single electronic eye.	[BK-WJ] A unidade R4 apitou e girou a cabeça em forma de cúpula para encarar o droide de protocolo fixamente com seu único olho eletrônico.	[BK-WJ]	calque	clipping - compounding
protocol droid	[BK-WJ] 'And what does a hyperspace scout need with a	protocol droid?'	[BK-WJ] — E por que um baterdor do hiperespaço precisa de um droide de protocolo?'	[BK-WJ]	calque	clipping - compounding
protocol droid	[BK-WJ] Sarco turned to regard the	protocol droid.	[BK-WJ] Sarco virou para encarar o droide de protocolo.	[BK-WJ]	calque	clipping - compounding
protocol droid	[BK-WJ] The	protocol droid peered down at it, and Artoo whistled.	[BK-WJ] O droide de protocolo olhou para ela e R2 assobiou.	[BK-WJ]	calque	clipping - compounding

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
protocol droid	[BK-WJ] With the	protocol droid standing safely in the cave and marveling at his miraculous survival, Luke lowered Sarco's equipment and then	[BK-WJ] Com o droide de protocolo em segurança na caverna, maravilhado diante de sua sobrevivência milagrosa, Luke baixou o equipamento de Sarco e jogou a corda para ele lá embaixo.	[BK-WJ]	calque	clipping - compounding
protocol droid	[BK-WJ] The	protocol droid gave a startled hop as his photoreceptors lit up.	[BK-WJ] O droide de protocolo teve um sobressalto enquanto seus fotorreceptores se acendiam.	[BK-WJ]	calque	clipping - compounding
protocol droid	[BK-WJ] Luke smiled at the	protocol droid, waving to acknowledge Artoo's enthusiastic whistles.	[BK-WJ] Luke sorriu para o droide de protocolo, acenando para agradecer os assobios entusiasmados de R2.	[BK-WJ]	calque	clipping - compounding
security droid	If the security	droid detected my movement below now, that was fine; it would be a distraction from what Artoo was doing, which	Se o droide de segurança detectasse meu movimento aqui embaixo agora, tudo bem; seria uma distração para o que R2 estava fazendo: abrindo uma pequena escotilha em sua cúpula para revelar uma minúscula pistola de íons que tínhamos instalado na véspera.	[BK-HJ]	calque	clipping - compounding
security droid	information we needed anyway: two obvious guards, four in plainclothes, two more up high, and an aggressively programmed security	droid.	Tínhamos todas as informações de que Precisávamos, de qualquer maneira: dois guardas óbvios, quatro à paisana, mais dois no alto, e um droide de segurança programado de forma agressiva.	[BK-HJ]	calque	clipping - compounding

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
security droid	A flying security	droid, a black spherical number bristling with blasters and sensors, arrived first and swept the area, no doubt capturing our	Um droide de segurança voador, uma esfera negra cheia de canhões de raios e sensores, chegou primeiro e varreu a área, sem dúvida capturando nossas imagens e buscando-as em bancos de dados imperiais.	[BK-HJ]	calque	clipping - compounding
security droid	The Givin was listing gaps in Imperial knowledge-primarily due to taking out the security	droid-that all added up to time.	A Givin estava listando as lacunas nas informações imperiais (principalmente devido ao fato de termos tirado de ação o droide de segurança) que nos fariam ganhar tempo.	[BK-HJ]	calque	clipping - compounding
security droid	shot a bolt from his ion blaster, the attachment we'd installed on Denon to disable Drusil's security	droid, directly across our vision from right to left.	E, de fato, era R2. Ele disparou um raio do seu canhão de íons, o que tínhamos instalado em Denon para desativar o droide de segurança de Drusil. O disparo passou bem à nossa frente, da direita para a esquerda.	[BK-HJ]	calque	clipping - compounding
security droid	He would fire at the security	droid and disable it, which was really key to the operation's success.	Ele dispararia contra o droide de segurança e o desativaria, o que era realmente crucial para o sucesso da operação.	[BK-HJ]	calque	clipping - compounding
security droid	These signals were no more than meaningless pings, free of any content that the Imperial security	droid could reasonably interpret as a threat.	Estes sinais não eram mais do que pings sem sentido, livres de qualquer conteúdo que o droide de segurança imperial pudesse interpretar razoavelmente como uma ameaça.	[BK-HJ]	calque	clipping - compounding

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
security droid	knew Nakari had taken out at least the two guards closest to Drusil and Artoo had neutralized the security	droid-otherwise the Givin wouldn't be here with me-but that still left up to six ISB agents able	Eu sabia que Nakari havia derrubado pelo menos os dois guardas mais próximos de Drusil e R2 tinha neutralizado o droide de segurança (senão a Givin não estaria comigo), mas com isso ainda restavam seis agentes do DSI capazes de nos perseguir e pedir reforços para nos capturar.	[BK-HJ]	calque	clipping - compounding
security droid	The eyes of the security	droid were vigilant, however, and it was programmed to use lethal force, which was demonstrated when the ball got away	Mas os olhos do droide de segurança estavam vigilantes, e ele era programado para usar força letal, o que foi demonstrado quando a bola afastou-se das crianças e formou um arco no ar, em uma parábola que poderia tê-la levado para dentro do raio de explosão de uma granada em relação à posição de Drusil.	[BK-HJ]	calque	clipping - compounding
security droid	The security	droid hovered in place and rotated in sentinel mode, colored lights winking as it scanned for threats and bathed the	O droide de segurança pairava sobre o local, girando no modo sentinela, com as luzes coloridas piscando enquanto varriam o terreno em busca de ameaças e banhavam a área com pings de radar, sem dúvida travando alvos passivos sobre qualquer coisa à vista.	[BK-HJ]	calque	clipping - compounding

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
caf	It was decorated with brown	caf rings and assorted sandwich crumbs, which we didn't notice when we were going to add to it, but	Estava decorada com anéis marrons deixados por copos de caf e uma variedade de farelos de sanduíche que não eram percebidos quando colocávamos nossos pratos ali, mas tinham uma aparência horripilante se você apoiasse qualquer coisa valiosa ali em cima.	[BK-HJ]	copy	clipping
caf	She chugged the last of her	caf and rose from the table.	— Ela deu o último gole em seu caf e se levantou da mesa.	[BK-HJ]	copy	clipping
caf	A lurch in the ship caused me to spill all the hot	caf on myself, and that was my second clue.	Uma guinada da nave me fez derramar todo o caf quente em cima de mim, e essa foi a minha segunda dica.	[BK-HJ]	copy	clipping
caf	Before the Empire interrupted, I was back in the galley trying to make	caf.	Antes de o Império interromper, eu estava lá atrás na cozinha tentando fazer caf.	[BK-HJ]	copy	clipping
caf	, ' she said, and uttered two similar statements to that effect as we shoveled eggs in our mouths and poured	caf down our gullets.	— Por favor, me digam se há algo que eu possa fazer para acelerar nossa jornada — ela disse, e murmurou duas declarações semelhantes enquanto engolíamos nossos ovos e derramávamos caf goela abaixo.	[BK-HJ]	copy	clipping
caf	I could use some	caf.'	Um caf cairia bem.	[BK-HJ]	copy	clipping
caf	Slapping at my tunic and pants to wick away some of the	caf, I dashed back to the cockpit, where a battery of red lights winked at me and the infinite black	Batendo em minha túnica e calças para tirar um pouco do caf, corri de volta para a cabine e fui recebido por uma bateria de luzes vermelhas piscando e pelo negro infinito do espaço real, obscurecendo a visão.	[BK-HJ]	copy	clipping

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
caf	'Minion! Fetch us	caf!'	Lacaia! Busque caf!.	[BK-HJ]	copy	clipping
caf	'Do you make your	caf like your nerf steak?'	— Você faz caf do jeito que prepara bifés de nerf?	[BK-HJ]	copy	clipping
caf	He did so, and after we guzzled some black, bitter instant	caf that succeeded in clearing our heads while savaging our taste buds, I annoyed him by asking to triple-check	Ele fez isso, e, depois de engolirmos um amargo caf preto instantâneo que ao mesmo tempo clareou nossa mente e devastou nossas papilas gustativas, eu o irritei pedindo que checasse três vezes suas coordenadas com o computador de navegação da Joia do Deserto.	[BK-HJ]	copy	clipping
caf	Artoo chirped an affirmative as Kelen's first assistant returned with almost comically tiny cups of	caf, barely half a swallow, resting on porcelain saucers on a round tray.	R2 chilreou uma afirmativa quando a primeira assistente de Kelen retornou com xícaras de caf comicamente pequenas, quase da metade de um gole, que descansavam sobre pires de porcelana em uma bandeja redonda.	[BK-HJ]	copy	clipping
caf	first two on either side empty albeit with signs of recent occupation-papers on desks, half-empty cups of	caf, tossed linens, and a carelessly discarded pair of underwear in one case.	Todos os quartos estavam fechados e digitei o código para cada um, encontrando os dois primeiros de cada lado do corredor vazios, ainda que com sinais de ocupação recente: papéis sobre as mesas, xícaras meio vazias de caf, lençóis amassados e, em um dos casos, duas roupas de baixo descuidadamente jogadas no chão.	[BK-HJ]	copy	clipping
caf cup	Soonta took a sip from her	caf cup and then said, 'You're a prospective customer.	— Soonta tomou um gole de sua xícara de caf e disse: -Você é um cliente em potencial.	[BK-HJ]	copy	clipping - compounding

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
caf machine	, and perhaps it would have worked if I'd been in the cockpit instead of trying to make the	caf machine produce something drinkable, but we'd lost too much time and space in those ten to fifteen seconds	Eu já havia pensado nisso, e talvez tivesse funcionado se eu estivesse na cabine em vez de tentando fazer com que a máquina de caf produzisse algo bebível, mas tínhamos perdido muito tempo e espaço nesses dez a quinze segundos em que estive incapaz de fazer qualquer coisa.	[BK-HJ]	copy	clipping - compounding
watch holo	Watch the	holo of what you're hunting and you'll see what I mean.'	Assistam ao holo do que estão caçando e verão o que quero dizer.	[BK-HJ]	copy	clipping / collocation
entertainment holo	'You each get a soft bed, we'll bring you food, and you can watch whatever entertainment	holos you want.	— Cada um tem uma cama macia, vamos trazer comida e vocês podem assistir aos holos de entretenimento que quiserem.	[BK-HJ]	copy	clipping - compounding
holo		HOLO NEXT, his reply read.	HOLO DEPOIS, dizia sua resposta.	[BK-HJ]	copy	clipping
holo	The	holo shifted to helmet footage of a Bith in full armor walking through the Fexian forest.	A holo mudou para as imagens de um Bith que vestia uma armadura completa e andava pela floresta fexiana.	[BK-HJ]	copy	clipping
holo	The	holo switched back to the original view, where we could see the Bith ducking and shaking his head and slapping	A holo voltou para seu ângulo de visão original, de onde podíamos ver o Bith abaixando-se, balançando a cabeça e batendo no topo dela.	[BK-HJ]	copy	clipping
holo	The	holo winked out and Nakari looked at me.	A holo piscou e sumiu. Nakari olhou para mim.	[BK-HJ]	copy	clipping

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
holo	He clicked a button on a remote and a	holo hummed to life, a full-color, high-resolution display of a blue world dotted with small beaded strings of	Ele clicou um botão em um controle remoto e uma holo criou vida em um zunido, uma imagem colorida e de alta resolução de um mundo azul pontilhado por pequenos cordões de contas de terra.	[BK-HJ]	copy	clipping
holo	And look at this,' I said, pointing at a detail of the site	holo Sakhet had provided.	E veja isso — falei, apontando para um detalhe da holo do local que Sakhet tinha fornecido.	[BK-HJ]	copy	clipping
holo	'Artoo, light up their particle shield generator for me on the targeting	holo .'	— R2, mostre o gerador de escudos de partículas deles na holo de mira.	[BK-HJ]	copy	clipping
holo	He set his blaster down on the forest floor and Nakari exploded, shouting at the	holo ,	Ele pousou a pistola no chão da floresta e Nakari explodiu, gritando para a holo:	[BK-HJ]	copy	clipping
holo	Nakari flicked a finger at the	holo .	Nakari sacudiu um dedo para a holo.	[BK-HJ]	copy	clipping
holo	-HJ] 'I'll take it,' Nakari said, and then brought up a current view of the planet on the	holo .	— Também aceito — disse Nakari e abriu na holo uma visão real do planeta.	[BK-HJ]	copy	clipping
holo	A series of stills began to flash in the	holo in place of Fayet, though he kept narrating.	Uma série de imagens começou a aparecer na holo no lugar de Fayet, embora ele continuasse narrando.	[BK-HJ]	copy	clipping
holo	He hadn't been wearing that when we spoke via	holo , but now he was obviously dividing his attention.	Ele não estava usando aquilo quando falamos pela holo, mas agora estava obviamente com a atenção dividida.	[BK-HJ]	copy	clipping

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
holo	We couldn't see that in the	holo , or at least not clearly.	— Não podíamos ver isso na holo, ou pelo menos não de forma clara.	[BK-HJ]	copy	clipping
holo	We just have	holos and scans from orbit.	Nós temos apenas holos e scans da órbita.	[BK-HJ]	copy	clipping
holo	I've seen	holos.	Vi algumas holos.	[BK-HJ]	copy	clipping
holocall	'What about	holocalls?'	— E quanto a holochamadas?	[BK-HJ]	copy	clipping - compounding
holo-chess	Maybe it was all an elaborate plot and someone had planned their	holo-chess moves far ahead of time, but if so, I couldn't see the shape of their attack yet.	Talvez fosse tudo uma trama elaborada e alguém tivesse planejado seus movimentos de holo-xadrez com muita antecedência. Mas, nesse caso, eu não podia ver a forma desse ataque ainda.	[BK-HJ]	copy	clipping - compounding
holodisplay	'She's got top-of-the-line jammers and sensors from Sullust, a	holodisplay here, which is kind of low-end because I'd rather have these high-end deflector shields, and twin	— Ela tem jammers e sensores topo de linha feitos em Sullust, uma holointerface aqui, que é um modelo mais barato, porque preferi investir nestes escudos defletores mais caros, e motores subluz gêmeos dos dois lados, que vão fazer você disparar pelo espaço mais rápido do que um X-wing.	[BK-HJ]	copy	clipping - compounding
holodisplay	The droid's reply appeared on my	holodisplay:	A resposta do droide apareceu em minha holointerface:	[BK-HJ]	copy	clipping - compounding
holodisplay	He popped up on our	holodisplay, a stocky individual wearing a vest, his arms folded across his chest.	Ele apareceu em nossa holointerface, um indivíduo atarracado vestindo um colete, com os braços cruzados sobre o peito.	[BK-HJ]	copy	clipping - compounding
holodisplay	His words streamed on the	holodisplay that Nakari had pointed out to me, and I kept the ship's intercom on so that he could	Suas palavras seriam transmitidas para a holointerface que Nakari tinha me mostrado e eu mantive o intercom	[BK-HJ]	copy	clipping - compounding

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
			da nave ligada para que ele pudesse ouvir as minhas palavras.			
holodisplay	Artoo blurted an alarm and a stream of characters appeared on our heads-up	holodisplay, translating his words:	R2 emitiu um alarme e um fluxo de caracteres apareceu na holointerface acima de nossas cabeças, traduzindo suas palavras:	[BK-HJ]	copy	clipping - compounding
holofeed	I blinked and saw his words stream in the	holofeed: ONE MINUTE TO ARRIVAL IN NANTH'RI SYSTEM.	Pisquei e vi suas palavras correrem pelo holofeed; UM MINUTO PARA A CHEGADA AO SISTEMA NANTH'RI.	[BK-HJ]	copy	clipping - compounding
holoimage	The stars blurred and streaked past the cockpit as we jumped into hyperspace, and then a blue	holoimage of Fayet Kelen sprang up in front of us.	As estrelas ficaram borradas e passaram como listras pela cabine quando saltamos para o hiperespaço, e, em seguida, uma holoimagem azul de Fayet Kelen surgiu na nossa frente.	[BK-HJ]	copy	clipping - compounding
HoloNet	Though the Empire strictly controlled the interstellar	HoloNet, the Kupohans had a local system infonet set up almost of necessity to exchange weather information and help ships	Embora o Império controlasse rigorosamente a HoloNet interestelar, os Kupohanos tinham um sistema local de infonet criado pela necessidade de trocar informações sobre o tempo e ajudar naves a pousar com segurança.	[BK-HJ]	copy	clipping - compounding
HoloNet	The Empire has transmitted orders through their	HoloNet originating from Denon.	O Império transmitiu ordens através de sua HoloNet, com origem em Denon.	[BK-HJ]	copy	clipping - compounding

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
holoprojector	surprised me by inviting me to relax in her room, a suite with a couch and table and a	holoprojector.	Após isolar a ameaça representada por Migg Birkhit e Barrisk Fawin, tínhamos a tarde e a noite livres até a chegada do novo motor no dia seguinte, e Nakari me surpreendeu ao me convidar para relaxar em seu quarto, uma suíte com sofá, mesa e holoprojector.	[BK-HJ]	copy	clipping - compounding
holoprojector	I know you can't see colors well on my cheap	holoprojector, but they seemed to me like they might be gold.'	Eu sei que não dá para ver bem as cores no meu holoprojector barato, mas parecia que elas podiam ser de ouro.	[BK-HJ]	copy	clipping - compounding
holoprojector	Nakari hadn't been kidding about her	holoprojector being low-end.	Nakari não estava brincando sobre seu holoprojector ser barato.	[BK-HJ]	copy	clipping - compounding
holoscreen	The droid's agreement showed up on my	holoscreen as Drusil's voice came through the intercom.	A afirmativa do droide apareceu na minha holotela ao mesmo tempo que a voz de Drusil veio pelo intercomunicador.	[BK-HJ]	copy	clipping - compounding
holotable	If you will follow me, I have a	holotable where I can display specs for you.'	Se puderem me acompanhar, tenho uma holomesa onde posso exibir as características para vocês.	[BK-HJ]	copy	clipping - compounding
take holo stills	I had Artoo take	holo stills of the lightsaber as I deconstructed the rest of it for future study, and then I thought I	Pedi a R2 que gravasse holos do sabre de luz enquanto eu desconstruía suas demais partes para estudos futuros, e então pensei que deveria exercitar essas habilidades da Força se em algum momento eu quisesse remontá-lo ou construir o meu próprio.	[BK-HJ]	copy	clipping - compounding / collocation
take holo	She took	holos of the damaged speeder and the ghest's body	Ela captou holos da speeder danificada e do corpo do ghest com seu datapad antes de partirmos.	[BK-HJ]	copy	clipping / collocation

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
		with her datapad before we left.				
take holo	Using the Jewel's upmarket scanners, I took a close-up	holo of the pahzik because I'd never seen one before.	Usando os sofisticados scanners da Joia, tirei um holo em close dos pahzik, porque eu nunca os tinha visto antes.	[BK-HJ]	copy	clipping / collocation
take holo	I reminded Artoo to take	holos for the benefit of the Alliance, even though we wouldn't use Fex as a base.	Pedi a R2 que tirasse holos para a Aliança, mesmo que não viéssemos a usar Fex como base.	[BK-HJ]	copy	clipping / collocation
take holo	I'm going to take a	holo when you try the rancor sauce.'	Vou tirar uma holo de você provando o molho de rancor.	[BK-HJ]	copy	clipping / collocation
astro droid	These	astro droids are getting quite out of hand.	Aliás, essas engenhocas são totalmente imprevisíveis.	[AV-NH]	neutralisation	clipping - compounding
comlink	[BK-WJ] She shut off her	comlink and shrugged at Threepio.	[BK-WJ] Ela desligou o comunicador e deu de ombros.	[BK-WJ]	neutralisation	clipping - compounding
comlink	[BK-WJ] He'd be angry with her, of course-her	comlink was filled with messages asking her where she was, which she'd acknowledged by curtly informing him she was	[BK-WJ] O pai ficaria bravo com ela, claro — o comunicador de Farnay estava cheio de mensagens perguntando onde ela estava, as quais ela respondia informando que estava bem.	[BK-WJ]	neutralisation	clipping - compounding
comlink	[BK-WJ] The joke fell flat-Opato took a sudden interest in his drink, Duna checked his	comlink, and the other guides turned away.	[BK-WJ] A piada não funcionou. Opato de repente ficou interessado em sua bebida, Duna verificou seu comunicador portátil, e os outros guias viraram para o lado.	[BK-WJ]	neutralisation	clipping - compounding

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
comlink	[BK-WJ] 'I'll raise you on the	comlink when we're ready to return.'	[BK-WJ] — Eu o chamo pelo comunicador quando estivermos prontos para voltar.	[BK-WJ]	neutralisation	clipping - compounding
comlink	[BK-WJ] But there goes your	comlink again, the beastly thing.	[BK-WJ] Mas seu comunicador está tocando novamente, esse intrometido.	[BK-WJ]	neutralisation	clipping - compounding
comlink chime	[BK-WJ] Epilogue Jessika Pava's	comlink chimed for the third time in the previous five minutes.	[BK-WJ] EPÍLOGO O comunicador de Jessika Pava apitou pela terceira vez em cinco minutos.	[BK-WJ]	neutralisation	clipping - compounding / collocation
comlink chime	[BK-WJ] Jessika's	comlink was chiming again.	[BK-WJ] O comunicador de Jessika apitou outra vez.	[BK-WJ]	neutralisation	clipping - compounding / collocation
comm	'Is there a chance you could slice through Imperial	comm traffic and let us know if any of them are interested in us as we leave the atmosphere?'	— Você poderia slicear as comunicações de tráfego imperiais e nos informar se algum deles demonstrar interesse por nós quando deixarmos a atmosfera?	[BK-HJ]	neutralisation	clipping
comm	Bith disappeared and we saw nothing but the forest ahead and the quality of the sound changed from a	comm crackle to a muffled internal echo like one often hears in the confines of a helmet.	Nossa visão mudou, presumimos, para a filmagem de seu próprio capacete, já que o Bith desapareceu e nós não víamos nada além da floresta à frente. A qualidade do som mudou de uma estática típica de comunicadores para um abafado eco interno, como muitas vezes se ouve no interior de um capacete.	[BK-HJ]	neutralisation	clipping
comm	-HJ] Once we were all under glass and sealed up, Drusil's tinny voice came through the built-in	comm.	Quando estávamos todos sob a camada de vidro e lacrados, a voz metálica de Drusil chegou pelo comunicador embutido:	[BK-HJ]	neutralisation	clipping

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
comm	Artoo had plenty of scanning to do, accessing local	comm networks, searching for encrypted tight beams and following them to their nodes; he didn't need to know Imperial	R2 tinha muitas varreduras a fazer, acessando as redes locais de comunicação, buscando canais encriptados e rastreando suas origens; ele não precisava saber os códigos imperiais para identificar como agentes de segurança quem estivesse enviando e recebendo transmissões criptografadas em um parque público, isso os identificava tão claramente como se usassem armaduras de stormtroopers.	[BK-HJ]	neutralisation	clipping
comm	Artoo had identified the same security personnel we had through local	comm signals.	R2 tinha identificado o mesmo pessoal de segurança que nós, pelos sinais locais de comunicação.	[BK-HJ]	neutralisation	clipping
comm	'I know from experience that my	comm won't reach anyone from this place.'	— Sei por experiência própria que o meu comunicador não vai alcançar ninguém daqui.	[BK-HJ]	neutralisation	clipping
comm	I flipped on the ship's	comm and asked Artoo if he had everything decrypted and spooled up for viewing.	— Ativei o comunicador da nave e perguntei a R2 se já estava tudo decriptado e preparado para visualização.	[BK-HJ]	neutralisation	clipping
comm	We received a call from Azzur Nessin within minutes of Artoo's	comm request.	Recebemos um chamado de Azzur Nessin poucos minutos após o pedido de comunicação de R2.	[BK-HJ]	neutralisation	clipping
comm	The Rodian's	comm squawked a harsh alert at him and he thumbed it, receiving a throaty stream of language that I didn'	O comunicador do Rodiano berrou um tosco sinal de alerta e ele pressionou um botão, recebendo um	[BK-HJ]	neutralisation	clipping

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
			fluxo gutural em uma língua que eu não entendia.			
comm	I wasn't attacked at any point, so I thumbed the shipwide	comm and said, 'Nakari, the ship is clear, at least without scanning.	Não fui atacado em momento algum, então apertei o comunicador da nave e disse: — Nakari, a nave está limpa, ao menos a olho nu.	[BK-HJ]	neutralisation	clipping
comm	They can get stormtroopers here and air support, as well, with a simple	comm call, and that's the case at every location.	Também podem convocar stormtroopers e apoio aéreo com uma simples chamada pelo comunicador, e é assim em todos os locais.	[BK-HJ]	neutralisation	clipping
comm	Her voice crackled through the	comm.	Sua voz crepitou pelo comunicador:	[BK-HJ]	neutralisation	clipping
comm	Using the console pad on the wall by the hatch, she toggled the	comm.	— Usando o teclado do console na parede junto à porta, ela ativou o comunicador.	[BK-HJ]	neutralisation	clipping
comm	'You sound like you're in a better mood than when I spoke to you through the	comm.	— Você parece estar com um humor melhor do que quando falei com você pelo comunicador.	[BK-HJ]	neutralisation	clipping
comm	'I assure you that dry land exists,' Drusil said over the	comm.	— Eu lhes asseguro que existe terra firme — disse Drusil pelo intercom.	[BK-HJ]	neutralisation	clipping
comm	Drusil had no comment to make over the	comm.	Drusil não comentou nada pelo comunicador.	[BK-HJ]	neutralisation	clipping
comm	[BK-WJ] 'Approaching starfighter, identify,' said a stern voice over the	comm.	[BK-WJ] — Nave em aproximação, identifique-se — disse uma voz ríspida pelo comunicador.	[BK-WJ]	neutralisation	clipping

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
comm	The Givin never let us in the door; she simply spewed math at us through the	comm and threw in the words 'Go away' at one point, so we gave up and said we'd be	A Givin não nos deixou entrar; simplesmente cuspiu matemática em nós pelo comunicador e atirou as palavras "vão embora" em certo ponto, então desistimos e falamos que estaríamos na garagem se ela precisasse de nós.	[BK-HJ]	neutralisation	clipping
comm	Drusil heard this over the	comm and ventured with a hopeful note in her voice, 'Perhaps my family is coming to meet me.'	Drusil ouviu isso pelo comunicador e respondeu com um tom de esperança na voz: — Talvez a minha família esteja vindo me encontrar.	[BK-HJ]	neutralisation	clipping
comm	He replied with a curt acknowledgment and said to me as he put the	comm away, 'That changes things.	Ele respondeu com uma fala curta e disse, enquanto afastava o comunicador: — Isso muda as coisas.	[BK-HJ]	neutralisation	clipping
comm	She jabbed the	comm button and said, 'Unidentified hole, please shut it and inspect yourself.	Ela apertou o botão de comunicação e disse: - Buraco não identificado, por favor, cale a boca e vá inspecionar você mesmo.	[BK-HJ]	neutralisation	clipping
comm	Before Nakari could retort, a growled message from one of the pirates fed through the	comm system.	Antes que Nakari pudesse retorquir, uma mensagem rosnada de um dos piratas surgiu pelo sistema de comunicação.	[BK-HJ]	neutralisation	clipping
comm	If you need to use the bathroom, tell the droid and he will contact us via	comm.	Se precisarem usar o banheiro, peçam ao droide e ele irá nos contatar pelo comunicador.	[BK-HJ]	neutralisation	clipping

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
comm	Attempts to raise them via	comm failed, so we had no choice but to investigate in person.	As tentativas de contatá-los pelo comunicador falharam, portanto, não havia escolha senão investigar pessoalmente.	[BK-HJ]	neutralisation	clipping
comm	in accordance with the recommended atmospheric entry point for Tonekh and asked Artoo to attempt to reach Nessin via	comm using the number Sakhet had provided.	Mudei o curso de acordo com o ponto de entrada atmosférica recomendado para Tonekh e pedi a R2 que tentasse contatar Nessin pelo comunicador usando o número fornecido por Sakhet.	[BK-HJ]	neutralisation	clipping
comms	ARTOO, CLOSE	COMMS.	R2, DESLIGUE AS TRANSMISSÕES.	[CO-VD]	neutralisation	clipping
comms	VADER IS ALONE, HIS	COMMS ARE JAMMED AND WE ARE MOVING TO APPREHEND. I THINK WE GOT HIM, PEOPLE.	VADER ESTÁ SOZINHO. BLOQUEAMOS AS COMUNICAÇÕES DELE E VAMOS APREENDÊ-LO. ACHO QUE O PEGAMOS, PESSOAL.	[CO-VD]	neutralisation	clipping
comms	YEAH, THERE WAS A LOT OF DATA IN THEIR COMPUTERS. A LOT OF	COMMS TRAFFIC. LOTS OF PLANS.	SIM, HAVIA UM BOCADO DE INFORMAÇÃO NOS COMPUTADORES DELES. UM MONTE DE TRÁFEGO DE COMUNICAÇÕES. E MUITOS PLANOS.	[CO-SE]	neutralisation	clipping
comms	...KES HAS BEEN ON PATHFINDER OPS WITH GENERAL SOLO. NO PERSONAL	COMMS IN THE FIELD. YOU KNOW THE RULES.	...KES TÁ NAS OPERAÇÕES DO GRUPO QUE ASSALTO COM O GENERAL SOLO. SEM COMUNICAÇÕES PESSOAIS NO CAMPO. CONHECE AS REGRAS.	[CO-SE]	neutralisation	clipping
comms	SHIP-TO-SHIP	COMMS ARE WORKING, SO WE'VE GOT THAT GOING FOR US, DESPITE THE JAMMING. HOW WE DOING BACK THERE?	COMUNICAÇÃO ENTRE NAVES FUNCIONADO. TEMOS ESSA VANTAGEM, APESAR DA INTERFERÊNCIA. COMO ESTAMOS INDO AÍ?	[CO-SE]	neutralisation	clipping
comms	We both toggled our	comms and laughed at each other.	Nós dois ativamos os comunicadores e rimos um do outro.	[BK-HJ]	neutralisation	clipping

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
droid	- NH] I think he's searching for his former master, but I've never seen such devotion in a	droid before.	Acho que está procurando o seu antigo dono. Mas eu nunca vi tanta devoção em um androide.	[AV-NH]	neutralisation	clipping
droid	You must see this	droid safely delivered to him on Alderaan.	Deve levar este androide a salvo ao meu pai em Alderaan.	[AV-NH]	neutralisation	clipping
droid	That	droid and I have been through a lot.	Esse androide e eu temos uma história.	[AV-NH]	neutralisation	clipping
droid	This little	droid.	Este pequeno androide.	[AV-NH]	neutralisation	clipping
droid	I don't seem to remember ever owning a	droid.	Pelo que me lembro, nunca tive androideS.	[AV-NH]	neutralisation	clipping
droid	That's why I have been programmed— What I really need is a	droid who understands the binary language of moisture vaporators.	Por isso, fui programado... Preciso de um androide que entenda... a linguagem binária dos vaporizadores de umidade. a linguagem binária dos vaporizadores de umidade.	[AV-NH]	neutralisation	clipping
droid	That's 'cause a	droid don't pull people's arms out of their sockets when they lose.	Porque um androide não arranca o braço de ninguém se perder.	[AV-NH]	neutralisation	clipping
droid	Then the	droid does belong to you.	Quer dizer que o androide é mesmo seu?	[AV-NH]	neutralisation	clipping
droid	But, sir, nobody worries about upsetting a	droid.	Senhor, ninguém se preocupa quando contrariam um androide.	[AV-NH]	neutralisation	clipping
droid	I'm only a	droid and not very knowledgeable about such things.	Sou apenas um androide sem muito conhecimento sobre essas coisas.	[AV-NH]	neutralisation	clipping
droid	There's a	droid on the scanner. Dead ahead.	Veja. Há um androide no monitor ali na frente.	[AV-NH]	neutralisation	clipping

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
droid	- Did He take those new	DROIDS with him?	— Levou os dois androides novos?	[AV-NH]	neutralisation	clipping
droid	- the	DROIDS belong to her.	— Os androides são dela.	[AV-NH]	neutralisation	clipping
droid	Look, sir.	Droids.	Veja senhor: androides.	[AV-NH]	neutralisation	clipping
droid	Your	droids— they'll have to wait outside.	Os androides esperam lá fora.	[AV-NH]	neutralisation	clipping
droid	- Did you find any	droids?	— Encontraram algum androide?	[AV-NH]	neutralisation	clipping
droid	There's more than enough	droids.	Há muitos androides aqui.	[AV-NH]	neutralisation	clipping
droid	Your only concern is to prepare those new	droids for tomorrow.	Sua única preocupação deve ser aprontar esses androides.	[AV-NH]	neutralisation	clipping
droid	I think those new	droids are gonna work out fine.	Esses novos androides vão dar conta do recado.	[AV-NH]	neutralisation	clipping
droid	If these new	droids work out, I want to apply to the academy this year.	Se os androides trabalharem bem... quero fazer minha prova para a Academia este ano.	[AV-NH]	neutralisation	clipping
droid	You'd have been killed too and the	droids would now be in the hands of the Empire.	Teria sido morto também. E os androides estariam agora nas mãos do Império.	[AV-NH]	neutralisation	clipping
droid	These aren't the	droids you're looking for.	Esses não são os androides que procuram.	[AV-NH]	neutralisation	clipping
droid	These aren't the	droids we're looking for.	Esses não são os androides que procuramos.	[AV-NH]	neutralisation	clipping
droid	Watch the	droids.	— Fique e cuide dos androides.	[AV-NH]	neutralisation	clipping
droid	How long have you had these	droids?	Há quanto tempo tem esses androides?	[AV-NH]	neutralisation	clipping
droid	I have to go finish cleaning those	droids.	Tenho de limpar os androides.	[AV-NH]	neutralisation	clipping
droid	- Only passengers— myself, the boy, two	droids and no questions asked.	— Apenas passageiros. Eu, o rapaz, dois androides... e nada de perguntas.	[AV-NH]	neutralisation	clipping

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
nav(i)computer	NOT IF YOU'RE TRYING TO ARRIVE UNANNOUNCED. THE	NAVICOMPUTER'S ALREADY SET. YOU'LL BE ABLE TO JUMP TO HYPERSPACE ONCE WE'RE CLEAR OF THE FLEET.	NÃO SE QUISER CHEGAR SEM SER ANUNCIADO. O COMPUTADOR DE NAVEGAÇÃO ESTÁ PRONTO. PODEMOS SALTAR PARA O HIPERESPAÇO QUANDO FICARMOS LIVRES DA FROTA.	[CO-SE]	neutralisation	clipping - compounding
nav(i)computer	It'll take a few moments to get the coordinates from the	navicomputer.	Pouco. Estou esperando as coordenadas do computador.	[AV-NH]	neutralisation	clipping - compounding
nav(i)computer	[BK-WJ] Artoo beeped at Luke that he'd accessed the coordinates and locked them into the	navicomputer, then followed that up with a fusillade of hoots and whistles.	[BK-WJ] R2 emitiu um sinal para Luke avisando que havia acessado as coordenadas e as transmitira para o computador de navegação. Em seguida, o droide soltou uma série de assobios e ruídos.	[BK-WJ]	neutralisation	clipping - compounding
nav(i)computer	our taste buds, I annoyed him by asking to triple-check his coordinates with the Desert Jewel's nav	computer.	Ele fez isso, e, depois de engolirmos um amargo caf preto instantâneo que ao mesmo tempo clareou nossa mente e devastou nossas papilas gustativas, eu o irritei pedindo que checasse três vezes suas coordenadas com o computador de navegação da Joia do Deserto.	[BK-HJ]	neutralisation	clipping - compounding
nav(i)computer	Artoo rolled into the starboard quarters to hook up with the Jewel's nav	computer.	R2 deslizou para os aposentos de estibordo para conectar-se ao computador de navegação da Joia.	[BK-HJ]	neutralisation	clipping - compounding

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
nav(i)computer	luxury of time, Artoo minimized the inherent risk of traveling along unknown hyperspace lanes in conjunction with the nav	computer of the Desert Jewel.	Sem pressão imediata e com o luxo do tempo, R2 minimizou o risco inerente de viajar por rotas desconhecidas do hiperespaço em conjunto com o computador de navegação da Joia do Deserto.	[BK-HJ]	neutralisation	clipping - compounding
nav(i)computer	also worried but keeping silent; Artoo was simply there, and I assumed he was busy working with the nav	computer on our jump.	Nakari estava preocupada e disposta a me deixar saber disso; Drusil também estava preocupada, mas mantinha silêncio; R2 simplesmente estava lá, e presumi que estivesse ocupado trabalhando com o computador de navegação para preparar nosso salto.	[BK-HJ]	neutralisation	clipping - compounding
nav(i)computer	'We can program the first jump into the nav	computer as soon as we leave the surface, and a few moments of recalibration and safety checks at the end	— Podemos programar o primeiro salto no computador de navegação assim que deixarmos a superfície, e alguns momentos de recalibração e verificações de garantia ao fim de cada salto nos permitirão realizar os demais após intervalos bem curtos.	[BK-HJ]	neutralisation	clipping - compounding
nav(i)computer	Artoo reported finding and eliminating not one but five different tracking programs hidden in the nav	computer's code sometime during the last few days.	R2 relatou a descoberta e eliminação de não apenas um, mas cinco diferentes programas de rastreamento que haviam sido escondidos no código do computador de navegação em algum momento durante os últimos dias.	[BK-HJ]	neutralisation	clipping - compounding

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
nav(i)computer	Drusil avoided the cockpit entirely, searching instead for the guts of the nav	computer and the systems service bay.	Drusil ignorou a cabine completamente, optando por procurar as entranhas do computador de navegação e a abertura para reparos no sistema.	[BK-HJ]	neutralisation	clipping - compounding
nav(i)computer	The nav	computers on the Jewel are pretty good, but I don't know if they're that good.'	Os computadores de navegação da Joia são muito bons, mas não sei se são tão bons.	[BK-HJ]	neutralisation	clipping - compounding
protocol droid	I am well-versed in all the customs— - I have no need for a	protocol droid.	Sou versado em várias áreas. — Não preciso de um androide protocolar.	[AV-NH]	neutralisation	clipping - compounding
astromech	OH, BE QUIET, YOU	ASTROMECH ANNOYANCE...	ORA, CALE-SE, SEU ASTRODROIDE IRRITANTE...	[CO-VD]	normalisation	clipping - compounding
astromech	BUT THESE ARE ALL EQUIPPED FOR	ASTROMECH ASSIST, AND I'M NOT SEEING ANY DROIDS HERE. IF THEY STILL FLY, IT'LL ALL BE MANUAL CONTROL.	MAS ELES SÃO EQUIPADOS PARA ASSISTÊNCIA DE ASTRODROIDES E NÃO ESTOU VENDO NENHUM DROIDE POR AQUI. SE ELES AINDA VOAREM SERÁ POR CONTROLE MANUAL. ACHO QUE CONSIGO, SÓ QUE UM FIGHTER CONTRA O QUE ESTÁ LÁ FORA--	[CO-SE]	normalisation	clipping - compounding
astromech	MY, WHAT LANGUAGE. HE SAID LEE IS A FOUL-MOUTHED LITTLE	ASTROMECH. I WONDER IF HE'S CAPABLE OF BACKING UP SUCH TALK?	NOSSA, QUE LINGUAGEM. ELE COM CERTEZA É UM PEQUENO ASTRODROIDE DESBOCADO. ~~~ IMAGINO SE ELE É CAPAZ DE SUSTENTAR TAL CONVERSA.	[CO-VD]	normalisation	clipping - compounding
astromech	[BK-WJ] The mission details have been loaded into your	astromech.	[BK-WJ] Os detalhes da missão foram carregados em seu astromecânico.	[BK-WJ]	recreation	clipping - compounding

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
astromech	[BK-WJ] Isn't that right, Master-' I meant the	astromech,' Sarco said.	[BK-WJ] Não é mesmo, mestre... — Eu estava falando do astromecânico — interrompeu Sarco.	[BK-WJ]	recreation	clipping - compounding
astromech	[BK-WJ] The	astromech hooted accusingly at Threepio.	[BK-WJ] O astromecânico emitiu um som semelhante a uma vaia acusadora para 3PO.	[BK-WJ]	recreation	clipping - compounding
astromech	[BK-WJ] 'Artoo, switch the deflectors to double front,' Luke said, ignoring the	astromech's sulky beep that he'd already done so.	[BK-WJ] — R2, ajuste os defletores para força total na parte da frente — disse Luke, ignorando o apito mal-humorado do astromecânico dizendo que já tinha feito aquilo.	[BK-WJ]	recreation	clipping - compounding
astromech	[BK-WJ] 'The	astromech that assisted Skywalker when he destroyed the first Death Star?'	[BK-WJ] — O astromecânico que ajudou Skywalker quando ele destruiu a primeira Estrela da Morte?	[BK-WJ]	recreation	clipping - compounding
astromech	[BK-WJ] He tugged on the ropes to make sure the	astromech was secure, and Artoo hooted unhappily, rotating his dome to fix his single electronic eye reproachfully on Luke.	[BK-WJ] Ele puxou as cordas com força para se certificar de que o astromecânico estava seguro, e R2 assobiou infeliz, girando sua cabeça arredondada para encarar Luke repreensivamente com seu único olho eletrônico.	[BK-WJ]	recreation	clipping - compounding
astromech	[BK-WJ] The	astromech whistled mournfully, no happier than Jessika about the need for an inspection.	[BK-WJ] O astromecânico assobiou desanimado, não mais contente do que Jessika com a inspeção.	[BK-WJ]	recreation	clipping - compounding
astromech	[BK-WJ] Her job was to inventory the base's	astromechs and make sure they were ready for duty-programming updated, flight instruments tested and confirmed as operational.	[BK-WJ] Seu trabalho era inventariar os astromecânicos da base e se certificar de que estavam prontos para a ação — com programação	[BK-WJ]	recreation	clipping - compounding

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
			atualizada, instrumentos de voo testados e operantes.			
astromech	and am fluent in nearly seven million forms of communication- including, of course, the relatively primitive languages spoken by	astromechs and diagnostics readers.'	[BK-WJ] Acabei de instalar um ótimo banco de dados TranLang e sou fluente em quase sete milhões de formas de comunicação. Inclusive, é claro, nas linguagens relativamente primitivas faladas por astromecânicos e leitores de diagnóstico.	[BK-WJ]	recreation	clipping - compounding
comlink	Use the	comlink?	Usar o transmissor?	[AV-NH]	recreation	clipping - compounding
comm	A clacking noise could be heard through the	comm as she ran her fingers over her datapad.	Um barulho de algo batendo pôde ser ouvido pelo intercom enquanto ela corria os dedos sobre o datapad.	[BK-HJ]	recreation	clipping
comm unit	I stared at my new	comm unit, willing it to squawk to life and tell me to move.	Olhei para minha nova unidade de comunicação, desejando ouvir logo um chiado e uma voz dizendo que era hora de me mexer.	[BK-HJ]	recreation	clipping - compounding
comm unit	I assume by now they have discovered that site by homing in on	comm units of the three slain ISB agents.	Suponho que, a essa altura, tenham descoberto aquele local rastreando as unidades de comunicação dos três agentes mortos do DSI.	[BK-HJ]	recreation	clipping - compounding

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
electrostaff	[BK-WJ] 'This is an	electrostaff, Nobody's Padawan,' Sarco said as Luke struggled to his feet, spitting out blood.	[BK-WJ] — Este é um bastão elétrico, padawan sem mestre — Sarco disse enquanto Luke se esforçava para levantar, cuspido sangue.	[BK-WJ]	recreation	clipping - compounding
electrostaff	[BK-WJ] Again Sarco attacked,	electrostaff thrust in front of him like a spear.	[BK-WJ] Sarco atacou mais uma vez, o bastão elétrico à sua frente como uma lança.	[BK-WJ]	recreation	clipping - compounding
electrostaff	[BK-WJ] He spun away,	electrostaff held in front of him.	[BK-WJ] Ele se moveu para o lado, instintivamente, segurando o bastão elétrico à frente.	[BK-WJ]	recreation	clipping - compounding
electrostaff	alien grunted and spun away from Luke's blade, tumbling forward and then leaping at Luke's unprotected back,	electrostaff wailing.	[BK-WJ] O alienígena resmungou e girou para se afastar da lâmina de Luke, caindo para a frente e atacando as costas desprotegidas de Luke com o bastão elétrico chiando.	[BK-WJ]	recreation	clipping - compounding
electrostaff	[BK-WJ] He gave Farnay a contemptuous kick and strode across the courtyard,	electrostaff aimed at Luke's back.	[BK-WJ] Ele chutou Farnay com desprezo e atravessou o pátio com passadas largas, apontando o bastão elétrico para as costas de Luke.	[BK-WJ]	recreation	clipping - compounding
electrostaff	[BK-WJ] He walked slowly around the fallen Jedi, raising his deadly	electrostaff as if he meant to ram it into Luke's back.	[BK-WJ] Ele andou lentamente ao redor do Jedi caído, erguendo o bastão elétrico como se fosse enterrá-lo nas costas de Luke.	[BK-WJ]	recreation	clipping - compounding
electrostaff	[BK-WJ] Sarco strode forward,	electrostaff held to one side.	[BK-WJ] Sarco andou para a frente com passos firmes, segurando o bastão elétrico ao lado do corpo.	[BK-WJ]	recreation	clipping - compounding
electrostaff	[BK-WJ] Sarco twirled his	electrostaff in lazy contemplation.	[BK-WJ] Sarco rodava o bastão elétrico preguiçosamente.	[BK-WJ]	recreation	clipping - compounding
electrostaff	[BK-WJ] Sarco's	electrostaff lay in the grass, deactivated.	[BK-WJ] O bastão elétrico de Sarco estava caído na grama, desativado.	[BK-WJ]	recreation	clipping - compounding

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
electrostaff	[BK-WJ] His fingers opened, and the	electrostaff fell from them, setting the grass afire.	[BK-WJ] Os dedos do alienígena se abriram, soltando o bastão elétrico, que ateou fogo na grama.	[BK-WJ]	recreation	clipping - compounding
electrostaff	[BK-WJ] He threw the	electrostaff into the pit.	[BK-WJ] Ele jogou o bastão elétrico dentro do fosso.	[BK-WJ]	recreation	clipping - compounding
electrostaff	[BK-WJ] 'You'll never see it coming,' Sarco purred, raising the	electrostaff like a club.	[BK-WJ] — Você nem vai ver quando for atingido — Sarco murmurou, erguendo o bastão elétrico.	[BK-WJ]	recreation	clipping - compounding
electrostaff	[BK-WJ] He threw her to the ground and held the	electrostaff near her throat.	[BK-WJ] Ele a jogou no chão e segurou o bastão elétrico perto da garganta dela.	[BK-WJ]	recreation	clipping - compounding
electrostaff	[BK-WJ] Quicker than thought, Luke's lightsaber was there to meet the	electrostaff, pushing Sarco back.	[BK-WJ] Mais rápido que o pensamento, o sabre de luz de Luke estava prestes a encontrar o bastão elétrico, empurrando Sarco para trás.	[BK-WJ]	recreation	clipping - compounding
electrostaff	[BK-WJ] Sarco leapt forward, the	electrostaff whining with what sounded like a terrible glee.	[BK-WJ] Sarco pulou para a frente, o ruído do bastão elétrico parecia um terrível cântico sádico.	[BK-WJ]	recreation	clipping - compounding
Cerean	A	Cerean lay facedown in a standard Kelen Biolabs uniform-bareheaded, in other words-with two holes in the back of	Um Cereano caído de bruços vestindo um uniforme padrão dos Biolaboratórios Kelen (ou seja, sem capacete) apresentava dois furos na parte traseira do crânio cônico, um para cada um de seus dois cérebros.	[BK-HJ]	calque	coinage - suffixation

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
Cerean	If such a thing were possible, maybe eating the double brain of a	Cerean would explain how their tactics adapted and improved-because they had been pursuing a tactical strategy by going after	Se tal coisa fosse possível, talvez comer o cérebro duplo de um Cereano poderia explicar como suas táticas haviam se adaptado e melhorado (porque atacar as mãos de Nakari foi uma estratégia tática).	[BK-HJ]	calque	coinage - suffixation
Cerean	had been thrashed by someone desperate for any kind of weapon-and that someone was dead, facedown like the	Cerean, but with a wrench within centimeters of his right hand.	Uma oficina de consertos rudimentar havia sido incorporada à área de engenharia e arruinada por alguém desesperado por encontrar qualquer tipo de arma; e esse alguém estava morto, caído de bruços como o Cereano, mas com uma chave de roda a centímetros de sua mão direita.	[BK-HJ]	calque	coinage - suffixation
Cerean	The Zabrak's body was half out of the bay-like the	Cerean we had seen earlier, he'd been trying to exit, perhaps seeking help, when the skullborer brought him down.	Metade do corpo do Zabrak estava fora do compartimento. Como o Cereano que tínhamos visto antes, ele estava tentando fugir, talvez para procurar ajuda, quando o furacrânio o derrubou.	[BK-HJ]	calque	coinage - suffixation
Corellian	The Harvester was a	Corellian XS-800 light freighter with entry allowed from the ground via a ventral air lock situated behind the cockpit and	A Colheitadeira era um cargueiro leve corelliano XS-800 com entrada a partir do solo por uma eclusa de ar ventral situada atrás da cabine e na frente dos aposentos pessoais, e também por meio de dois elevadores que levavam até os compartimentos de carga situados nas laterais da nave.	[BK-HJ]	calque	coinage - suffixation

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
Corellian	had left behind, and saw that there were plenty of heat signatures and life readings there, along with a	Corellian corvette on the ground that could have anywhere from a dozen to hundreds of people on board.	Demos uma olhada na ilha, muito maior do que a que tínhamos acabado de deixar para trás, e vimos que havia uma abundância de assinaturas de calor e leituras de vida lá, além de uma corveta corelliana no solo que poderia ter a bordo uma dúzia ou centenas de pessoas.	[BK-HJ]	calque	coinage - suffixation
Corellian	I'm talking about the big	Corellian ships now.	Falo das grandes naves corellianas.	[AV-NH]	calque	coinage - suffixation
Corellian	[BK-WJ] 'Hyperspace scout, just like it says there,' Luke said, trying to pack a bit of	Corellian bluster into his voice.	[BK-WJ] — Sou batedor do hiperespaço, exatamente como está aí — disse Luke, tentando soar fanfarrão como um corelliano.	[BK-WJ]	calque	coinage - suffixation
Corellian	, assembled seemingly at random from wood, stone, prefab plastic buildings, and shipping containers emblazoned with the faded logos of	Corellian import-export firms.	[BK-WJ] O armazém era um edifício irregular no centro de Tikaroo, composto de pedaços de madeira, pedra e plástico, além de contêineres marcados com o logotipo desbotado de empresas corellianas de exportação e importação.	[BK-WJ]	calque	coinage - suffixation
Corellian	It escaped capture aboard a stolen	Corellian YT model freighter.	Ele fugiu em um cargueiro corelliano modelo YT roubado.	[AV-FA]	calque	coinage - suffixation
Corellian	'It was the	Corellian buckwheat noodles with rancor sauce, sir,' the droid said.	— É o macarrão de trigo corelliano com molho de rancor, senhor — disse o droide.	[BK-HJ]	calque	coinage - suffixation

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
Corellian	sure if I was speaking to Sakhet or not, but I repeated Nakari's order and then ordered the	Corellian buckwheat with rancor sauce.	Eu não tinha certeza se estava falando com Sakhet ou não, mas repeti o pedido de Nakari e então pedi o de trigo corelliano com molho de rancor.	[BK-HJ]	calque	coinage - suffixation
Whiforlan fluting form	-WJ] 'I thought on the way to our docking bay we could start practicing the first of the four	Whiforlan fluting forms.'	[BK-WJ] — Estava pensando a caminho do hangar que poderíamos começar a praticar a primeira das quatro formas de flautar whiforlano.	[BK-WJ]	calque	coinage - suffixation - compounding
Whiforlan fluting form	[BK-WJ] 'That sound you're making-it's the first	Whiforlan fluting form!'	[BK-WJ] — Esse som que está fazendo... é a primeira forma de flauteio whiforlano!	[BK-WJ]	calque	coinage - suffixation - compounding
Whiforlan fluting	[BK-WJ] And there he was worrying about proper	Whiforlan fluting.	[BK-WJ] E lá estava ele se preocupando com o flautear whiforlano adequado...	[BK-WJ]	calque	coinage - suffixation - compounding
Devaronian	[BK-WJ] A	Devaronian male met him at the door, wiping his hands on a rag.	[BK-WJ] Um devaroniano apareceu na porta da construção, limpando as mãos em um pano.	[BK-WJ]	calque	coinage - suffixation
Devaronian	[BK-WJ] The	Devaronian smiled at Luke.	[BK-WJ] O devaroniano sorriu para Luke.	[BK-WJ]	calque	coinage - suffixation
Devaronian	It was the mechanic, Ruuf Waluuk, and he had company-a horned	Devaronian dressed in black and laden down with weaponry.	Era o mecânico, Ruuf Waluuk, e ele tinha companhia: um Devaroniano chifrudo vestido de preto e cheio de armas.	[BK-HJ]	calque	coinage - suffixation
Devaronian	[BK-WJ] After a moment an old	Devaronian with an eye patch emerged from a curtained alcove, looking Luke up and down.	[BK-WJ] Depois de um momento, um velho devaroniano com um tapa-olho surgiu de trás de uma abertura coberta por uma cortina, encarando Luke de cima a baixo.	[BK-WJ]	calque	coinage - suffixation

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
Devaronian	[BK-WJ] Luke glanced back and spotted a slim	Devaronian figure with spots on her forehead ducking around the corner of a house.	[BK-WJ] Luke lançou um olhar para trás e percebeu a figura magra da devaroniana com manchas na testa escondendo-se atrás de uma casa.	[BK-WJ]	calque	coinage - suffixation
Devaronian	[BK-WJ] Behind him, a teenage	Devaronian girl looked up from a cluttered workbench, scowling beneath her polarized goggles.	[BK-WJ] Atrás dele, uma adolescente devaroniana levantou os olhos de uma bancada desordenada, cheia de ferramentas e peças, com uma expressão zangada atrás de óculos de proteção polarizados.	[BK-WJ]	calque	coinage - suffixation
Devaronian	Migg Birkhit, but he wanted to make sure he collected that full bounty himself, hence the blaster and the	Devaronian bounty hunter.	Ele poderia ter nos denunciado — e provavelmente o fez — por meio de um intermediário, informando que estávamos no planeta e corroborando a história de Migg Birkhit, mas queria ter certeza de coletar a recompensa completa, daí a pistola e o caçador de recompensas Devaroniano.	[BK-HJ]	calque	coinage - suffixation
Devaronian	for Luke to get used to the jolting gait of the happabores and take a real look at the	Devaronian jungle surrounding them.	[BK-WJ] Levou alguns minutos para Luke se acostumar com o balanço dos happabores e começar a prestar atenção na selva devaroniana.	[BK-WJ]	calque	coinage - suffixation
Devaronian	[BK-WJ] 'The lake, then,' Luke said, thinking back to his vision of swimming beneath the	Devaronian moons.	[BK-WJ] — Pelo lago, então — disse Luke, lembrando da visão em que nadava sob as luas devaronianas.	[BK-WJ]	calque	coinage - suffixation

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
Devaronian	I'd seen only a sliver of the	Devaronian; more used to fighting than Ruuf, he'd minimized his silhouette by flattening himself on the floor.	Eu tinha visto apenas um pedaço do Devaroniano — mais acostumado a lutar do que Ruuf, ele minimizou sua silhueta estirando-se no chão.	[BK-HJ]	calque	coinage - suffixation
Devaronian	I spread myself out flat in imitation of the	Devaronian, planning to roll to my left and take shots at him as I moved.	Deitei no chão imitando o Devaroniano, planejando rolar para a esquerda e atirar nele enquanto me movesse.	[BK-HJ]	calque	coinage - suffixation
Devaronian	[BK-WJ] 'I'm Kivas,' the	Devaronian said.	[BK-WJ] — Sou Kivas — disse o devaroniano.	[BK-WJ]	calque	coinage - suffixation
Devaronian	couldn't guide you out of a sack if you cut the bottom out of it first,' the young	Devaronian interrupted.	[BK-WJ] — Meu amigo verde aqui não conseguiria guiá-lo para fora de um saco com o fundo cortado — interrompeu o jovem devaroniano.	[BK-WJ]	calque	coinage - suffixation
Devaronian	[BK-WJ] the Rodian warned the young	Devaronian standing next to him at the counter.	[BK-WJ] — o rodiano advertiu o jovem devaroniano que estava ao lado dele no balcão.	[BK-WJ]	calque	coinage - suffixation
Devaronian	[BK-WJ] The corridors of the refueling station were filled with a mix of species-horned	Devaronians rubbed shoulders with green-skinned Duros, while diminutive Aleena dodged massive Herglics.	[BK-WJ] Os corredores da estação de reabastecimento estavam cheios de diferentes espécies — devaronianos com seus chifres, durosianos de pele verde e minúsculos aleenas que desviavam dos enormes herglics.	[BK-WJ]	calque	coinage - suffixation
Devaronian	[BK-WJ] one of the	Devaronians yelled as Luke made his way across the room to a counter crowded with bottles of brightly colored liquid.	[BK-WJ] — gritou um dos devaronianos quando Luke se aproximou do balcão cheio de garrafas com líquidos coloridos e brilhantes.	[BK-WJ]	calque	coinage - suffixation

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
Devaronian	-WJ] There were men and women from a dozen different species, though at least half of those gathered were	Devaronians.	[BK-WJ] Havia homens e mulheres de diversas espécies, embora pelo menos metade fosse composta de devaronianos.	[BK-WJ]	calque	coinage - suffixation
Dressellian	sleekest design among a heavily armored bunch, a dark-blue, beetle-shaped crate that may have belonged to the	Dressellian whom Nakari had shot off the swoop bike.	Era a de design mais elegante daquele grupo de naves com blindagem pesada: uma caixa azul--escura em forma de besouro que poderia ter pertencido ao Dresselliano que Nakari derrubara da swoop bike com um tiro.	[BK-HJ]	calque	coinage - suffixation
Trandoshan	With clarity I had never felt before, I knew precisely where the Aqualish had moved and the	Trandoshan, too.	Com uma clareza que eu não havia sentido antes, soube exatamente onde estavam o Aqualish e o Trandoshano.	[BK-HJ]	calque	coinage - suffixation
Trandoshan	'But then we must worry about the	Trandoshan ourselves.'	— Então teremos de cuidar do Trandoshano pessoalmente.	[BK-HJ]	calque	coinage - suffixation
Trandoshan	felt Nakari's presence, though, and the Aqualish running for cover, and also the last bounty hunter, a reptilian	Trandoshan, crouching in the ferns close to the lagoon and taking in the scene.	Mas senti a presença de Nakari, o Aqualish correndo para se esconder e também o último caçador de recompensas, um Trandoshano reptiliano, agachando-se nos arbustos perto da lagoa e estudando o cenário.	[BK-HJ]	calque	coinage - suffixation
Trandoshan	The	Trandoshan.	O Trandoshano.	[BK-HJ]	calque	coinage - suffixation

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
Ferijian	[BK-WJ] 'Not unless these two	Ferijian apes let go of me,' Farnay said, kicking at one of the stormtroopers.	[BK-WJ] — Só depois que esses dois macacos ferijianos me soltarem — disse Farnay, chutando um dos stormtroopers.	[BK-WJ]	calque	coinage - suffixation
Ferijian	Filename	Fexian, download using the password Violet, and decrypt the files using the key Skywalker.	Nome do arquivo: "Fexiano"; faça o download usando a senha "Violeta" e decripte os arquivos usando a chave "Skywalker".	[BK-HJ]	calque	coinage - suffixation
Ferijian	'Fetch two suits of the new	Fexian armor prototypes immediately for my daughter and her pilot!	— Busque duas peças dos novos protótipos de armadura fexiana imediatamente para minha filha e seu piloto!	[BK-HJ]	calque	coinage - suffixation
Ferijian	Nakari winked at me, however, indicating that perhaps she had her own backup of the	Fexian coordinates stored somewhere.	Nakari piscou para mim, no entanto, o que indica que talvez ela tivesse seu próprio backup das coordenadas fexianas armazenado em algum lugar.	[BK-HJ]	calque	coinage - suffixation
Ferijian	Artoo decrypted the	Fexian file and used the coordinates therein to plot a route as we left the atmosphere of Pasher.	R2 decriptografou o arquivo "Fexiano" e usou as coordenadas contidas nele para traçar uma rota enquanto saíamos da atmosfera de Pasher.	[BK-HJ]	calque	coinage - suffixation
Ferijian	The holo shifted to helmet footage of a Bith in full armor walking through the	Fexian forest.	A holo mudou para as imagens de um Bith que vestia uma armadura completa e andava pela floresta fexiana.	[BK-HJ]	calque	coinage - suffixation
Fexian skullborer	'How do you keep a Fexian	skullborer alive in captivity?	— Como você mantém um furacrânio fexiano vivo em cativeiro?	[BK-HJ]	calque	coinage - suffixation - compounding
Fexian skullborer	Might there be a Fexian	skullborer perching up there even now, invisible to our eyes?	Haveria um furacrânio fexiano empoleirado lá em cima naquele instante, invisível aos nossos olhos?	[BK-HJ]	calque	coinage - suffixation - compounding

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
Fexian skullborer	'For now we are calling these creatures Fexian	skullborers.	Por ora, estamos chamando estas criaturas de furacrânios fexianos.	[BK-HJ]	calque	coinage - suffixation - compounding
Fexian skullborer	way forward to get a better look and saw that five of them in the middle row contained Fexian	skullborers lying on their sides-unconscious for sure, since we could see them, but more likely dead.	Abrimos caminho para ver melhor e vimos que cinco delas na fileira do meio continham furacrânios fexianos caídos de lado. Inconscientes, com certeza, já que podíamos vê-los; mais provavelmente mortos.	[BK-HJ]	calque	coinage - suffixation - compounding
Ithorian	racks of neural disruptors and occupied only by a giant Ithorian, Laneet signaled with her right hand and the	Ithorian lumbered forward to block the narrow passage behind us with its bulk.	Quando dobramos uma esquina e entramos em uma sala cheia de prateleiras de disruptores neurais, ocupada apenas por um Ithoriano gigante, Laneet fez um sinal com a mão direita. O Ithoriano deu um pesado passo à frente para bloquear a estreita passagem às nossas costas com o seu corpanzil.	[BK-HJ]	calque	coinage - suffixation
Ithorian	] When we rounded a corner into a room displaying racks of neural disruptors and occupied only by a giant	Ithorian, Laneet signaled with her right hand and the Ithorian lumbered forward to block the narrow passage behind us with	Quando dobramos uma esquina e entramos em uma sala cheia de prateleiras de disruptores neurais, ocupada apenas por um Ithoriano gigante, Laneet fez um sinal com a mão direita. O Ithoriano deu um pesado passo à frente para bloquear a estreita passagem às nossas costas com o seu corpanzil.	[BK-HJ]	calque	coinage - suffixation

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
jogan fruit	see him, and she sent a slug through his eye that exploded the back of his head like a	jogan fruit.	Com seu campo de camuflagem neutralizado, Nakari podia vê-lo e enviou uma bala que atravessou seu olho e explodiu a parte de trás de sua cabeça como uma fruta jogana.	[BK-HJ]	calque	coinage - compounding
Sullustan	One of them, a jowly, thick-lipped	Sullustan male, was still seated in a lounge chair with a datapad in his lap, the large orbs of his	Um deles, um Sullustano do sexo masculino com papada e lábios grossos, ainda estava sentado em uma poltrona com um datapad no colo, com as grandes órbitas dos olhos abertas e embaçadas com sua morte; morreria antes que pudesse ficar de pé.	[BK-HJ]	calque	coinage - suffixation
Kupohan	'A	Kupohan who occasionally does contract work for the Bothan spynet and others runs a small noodle hut as a front	— Uma Kupohana que ocasionalmente faz serviços por contrato para a spynet bothana e outros. Ela dirige uma pequena tenda de macarrão como fachada para seus serviços de inteligência.	[BK-HJ]	calque	coinage - suffixation
Kupohan	Our	Kupohan contact, Sakhet, had assured Admiral Ackbar that landing in an adjacent district to the target would aid our escape,	Nosso contato, a Kupohana Sakhet, tinha assegurado ao almirante Ackbar que pousar em um distrito adjacente ao alvo ajudaria em nossa fuga, uma vez que cada distrito tinha a sua própria segurança e poderíamos tirar vantagem do pequeno atraso resultante de alguma coordenação departamental.	[BK-HJ]	calque	coinage - suffixation
Kupohan	The	Kupohans had helped the Alliance in the past, and might do so again.	Os Kupohanos tinham ajudado a Aliança no passado e poderiam fazê-lo novamente.	[BK-HJ]	calque	coinage - suffixation

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
Kupohan	The	Kupohan's shields held under the onslaught, but the TIE fighter came apart at the first touch of my lasers.	Os escudos da Kupohana mantinham-se firmes sob o ataque, mas o TIE se desfez ao primeiro toque dos meus lasers.	[BK-HJ]	calque	coinage - suffixation
Kupohan	'The	Kupohan ship's shields were almost exhausted and the TIEs would have destroyed it in the next couple of minutes.	— Os escudos da nave Kupohana estavam quase esgotados e os TIEs a teriam destruído nos dois minutos seguintes.	[BK-HJ]	calque	coinage - suffixation
Kupohan	The	Kupohans need a couple of weeks to establish the Givin's routine and search for weaknesses in her security so	Os Kupohanos precisam de cerca de duas semanas para estabelecer a rotina da Givin e procurar os pontos fracos em sua segurança, para que possam dar a você melhores chances de sucesso.	[BK-HJ]	calque	coinage - suffixation
Kupohan	The	Kupohan gave no outward sign that my order was unusual beyond a small twitch of the primary and basal ears,	A Kupohana não deu sinal de que meu pedido fosse incomum, apenas contraiu de leve as orelhas primárias e basais, rabiscando em um bilhete de papel à moda antiga em vez de um datapad, que seria o mais usual, e rosnando algo para a cozinheira com os lábios curvados sobre os grandes dentes chatos.	[BK-HJ]	calque	coinage - suffixation

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
Kupohan	The	Kupohans wore jewelry with a purpose, never for decoration, and Sakhet's earrings indicated she had earned far more prestige	Os Kupohanos usavam joias com um propósito, nunca decorativo, e os brincos de Sakhet indicavam que ela tinha obtido muito mais prestígio entre seu povo do que uma fornecedora de alimentos normalmente ganharia.	[BK-HJ]	calque	coinage - suffixation
Kupohan	The	Kupohans had evolved their frequency filter organs to screen out all the noise and detect voices, and of course it	Os Kupohanos tinham evoluído seus órgãos de filtro de frequência para eliminar todo o ruído e detectar vozes, e é claro que isso os ajudava a caçar também.	[BK-HJ]	calque	coinage - suffixation
Kupohan	The	Kupohan righted his head and showed his teeth in a broad grin.	O Kupohano endireitou a cabeça e mostrou os dentes em um sorriso largo.	[BK-HJ]	calque	coinage - suffixation
Kupohan	The	Kupohan said nothing for a few seconds, tension building as his face twitched, his ears flattened, and he stared at	O Kupohano não disse nada por alguns segundos, a tensão crescendo enquanto seu rosto se contorcia; suas orelhas se achataram, e ele olhou para Nakari com descrença.	[BK-HJ]	calque	coinage - suffixation
Kupohan	Through a	Kupohan contact on Denon she smuggled out a message entirely in mathematics that took Threepio most of a day to	Por meio de um contato Kupohano em Denon, ela enviou escondida uma mensagem inteiramente matemática que C-3PO levou mais de um dia para decifrar.	[BK-HJ]	calque	coinage - suffixation
Kupohan	] The fur hanging down underneath his jaw was long, braided, and beaded, which struck me as unusual for a	Kupohan because it would make distracting noises when he moved.	A pele pendurada sob sua mandíbula era longa, trançada e frisada, o que me pareceu incomum para um Kupohano, porque faria ruídos quando ele se movesse.	[BK-HJ]	calque	coinage - suffixation

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
Kupohan	I never told Nakari, but I thought those stolen moments with her in a	Kupohan hotel were so much better than cake.	Eu nunca disse a Nakari, mas achei aqueles breves momentos com ela em um hotel Kupohano muito melhores do que bolo.	[BK-HJ]	calque	coinage - suffixation
Kupohan	We were headed to the residence of a	Kupohan spy who, if he did not work with the Alliance, was at least referred to us by one that	Estávamos indo para a residência de um espião Kupohano que, se não trabalha para a Aliança, foi pelo menos indicado a nós por alguém que o fazia.	[BK-HJ]	calque	coinage - suffixation
Kupohan	'There was a	Kupohan spy on that ship who delivered some vital intelligence.	— Havia um espião Kupohano naquela nave que entregou dados vitais de inteligência.	[BK-HJ]	calque	coinage - suffixation
Kupohan	He was also	Kupohan, but he only had two neck torcs, a single earring on his basal ear, and an entirely ordinary beard.	Também era Kupohano, mas tinha apenas dois torcs no pescoço, um único brinco na orelha basal e uma barba totalmente comum.	[BK-HJ]	calque	coinage - suffixation
Kupohan	'Ruuf Waluuk and Migg Birkhit-both	Kupohans.'	— Ruuf Waluuk e Migg Birkhit, dois Kupohanos.	[BK-HJ]	calque	coinage - suffixation
Kupohan	light freighter under repair in the berth next to ours, and I noticed that the crew was not entirely	Kupohan, but of mixed species.	Havia um cargueiro leve sob reparos no atracadouro ao lado do nosso e notei que a tripulação não era totalmente Kupohana, mas de espécies variadas.	[BK-HJ]	calque	coinage - suffixation
Kupohan	Not that there were necessarily Kupohans inside, or even	Kupohans that were friendly to the Alliance.	Não que necessariamente houvesse Kupohanos lá dentro, ou mesmo Kupohanos simpáticos à Aliança.	[BK-HJ]	calque	coinage - suffixation

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
Kupohan	Their story is that they are looking for certain criminals only and have no other interest in	Kupohan affairs.	Alegam que estão procurando apenas por certos criminosos e não têm outros interesses nos assuntos Kupohanos.	[BK-HJ]	calque	coinage - suffixation
Kupohan	robes were great for concealing details, but they couldn't hide the fact that we weren't built like	Kupohans and didn't move like them.	Capuzes e robes eram ótimos para disfarçar detalhes, mas não podiam esconder o fato de que nós não tínhamos a constituição física dos Kupohanos e não andávamos como eles.	[BK-HJ]	calque	coinage - suffixation
Kupohan	Not that there were necessarily	Kupohans inside, or even Kupohans that were friendly to the Alliance.	Não que necessariamente houvesse Kupohanos lá dentro, ou mesmo Kupohanos simpáticos à Aliança.	[BK-HJ]	calque	coinage - suffixation
Kupohan	'It's a list of	Kupohan contacts on various worlds should you find yourself on the run and in need of help.'	— É uma lista de contatos Kupohanos em diversos mundos, caso estejam fugindo e precisem de ajuda.	[BK-HJ]	calque	coinage - suffixation
Kupohan	Remember that list of	Kupohans that Sakheth gave us back on Denon?	Lembra da lista de Kupohanos que Sakheth nos passou em Denon?	[BK-HJ]	calque	coinage - suffixation
Kupohan	to me, but I wasn't going to make it my problem until I realized the ship was of	Kupohan manufacture.	Não me parecia uma luta justa, porém não ia me envolver, até que percebi que a nave era de fabricação Kupohana.	[BK-HJ]	calque	coinage - suffixation
Kupohan	as the door closed behind us, Azzur Nessin's facade of polite professionalism sloughed off to reveal a snarling	Kupohan.	Assim que a porta se fechou atrás de nós, a fachada de profissionalismo educado de Azzur Nessin foi descartada para revelar um irritado Kupohano.	[BK-HJ]	calque	coinage - suffixation

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
Kupohan	Rumor had it that	Kupohans who trained in law enforcement could isolate your heartbeat and detect stressors in your voice that betrayed when you	Dizem que Kupohanos treinados pelas agências da lei podiam isolar seu batimento cardíaco e detectar fatores de estresse em sua voz que traíam quando você estava mentindo.	[BK-HJ]	calque	coinage - suffixation
Kupohan	And rumor has it that	Kupohans can hear the ring of truth in human voices anyway.	E há rumores de que os Kupohanos podem ouvir a vibração da verdade nas vozes humanas.	[BK-HJ]	calque	coinage - suffixation
Kupohan	Chapter 11 SAKHET PROVED TO BE the	Kupohan in the red bandanna.	CAPÍTULO 11 Sakheta era, no fim das contas, a Kupohana de bandana vermelha.	[BK-HJ]	calque	coinage - suffixation
Kupohan	Though the Empire strictly controlled the interstellar HoloNet, the	Kupohans had a local system infonet set up almost of necessity to exchange weather information and help ships land safely.	Embora o Império controlasse rigorosamente a HoloNet interestelar, os Kupohanos tinham um sistema local de infonet criado pela necessidade de trocar informações sobre o tempo e ajudar naves a pousar com segurança.	[BK-HJ]	calque	coinage - suffixation
Kupohan	-HJ] The TIE pilot had probably been given an order from the Star Destroyer that amounted to 'Kill the	Kupohans, or don't come back.'	O piloto do TIE provavelmente recebera ordens vindas do destróier que se resumiam a "Matem os Kupohanos ou não voltem".	[BK-HJ]	calque	coinage - suffixation
Kupohan	When the Wookiee warbled something to Ruuf, the	Kupohan shook his head and said, 'I don't know where Migg is.	Quando o Wookiee gorgolejou algo para Ruuf, o Kupohano balançou a cabeça e disse: — Eu não sei onde Migg está.	[BK-HJ]	calque	coinage - suffixation

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
Kupohan	Since the	Kupohans were superficially cooperative with the Empire, they wouldn't have an Imperial fleet parked in their orbit to bully	Uma vez que os Kupohanos eram superficialmente cooperativos com o Império, não teriam uma frota imperial estacionada em sua órbita para forçar bom comportamento.	[BK-HJ]	calque	coinage - suffixation
Kupohan	the left in an evasive maneuver and I pulled up, planning to flip a loop and dive again; the	Kupohan ship was still moving, free of Imperial pursuit for a few moments.	O outro TIE rolou para a esquerda em uma manobra evasiva e eu puxei para cima, planejando fazer um loop e mergulhar de novo; a nave Kupohana ainda estava em movimento, livre da perseguição imperial por alguns momentos.	[BK-HJ]	calque	coinage - suffixation
Kupohan	their job, improving conditions until we had smooth air on our final approach to Tonekh, which, like all the	Kupohan cities, was nestled inside a protected mountain valley.	Os bloqueadores de vento cumpriam sua função, melhorando as condições até que tínhamos uma brisa suave em nossa aproximação final de Tonekh, que, como todas as cidades Kupohanas, ficava aninhada dentro de um protegido vale de montanhas.	[BK-HJ]	calque	coinage - suffixation
Kupohan	that I'd missed somehow, something waiting in ambush, but there was only me, the remaining TIE, and the	Kupohan in the immediate vicinity.	Quase não acreditei, e chequei para ter certeza de que não havia outra nave em meus sensores que eu não tivesse percebido, algo à espreita em uma emboscada; mas nas imediações havia apenas eu, o TIE restante e a Kupohana.	[BK-HJ]	calque	coinage - suffixation

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
Kupohan	the planet was an unbroken windswept plain, the pahzik had plenty of room to roam and multiply, and the	Kupohans seemed happy to let them breed, since they were supposed to be delicious.	Como a maior parte do planeta era uma planície ininterrupta varrida pelo vento, os pahzik tinham muito espaço para percorrer e se multiplicar, e os Kupohanos pareciam felizes em deixá-los se reproduzir, já que, supostamente, eram deliciosos.	[BK-HJ]	calque	coinage - suffixation
Kupohan	I flashed my receipt and the	Kupohan working there-a third one I hadn't seen before, wearing a red bandanna that draped protectively over the	Mostrei meu recibo e a Kupohana que trabalhava ali, uma terceira que eu não tinha visto antes, vestindo uma bandana vermelha que cobria e protegia seus órgãos de filtro de frequência entre os ouvidos principais e basais, deu uma olhada nele e me agradeceu, empurrando para mim duas caixas quentes e palitos de comer descartáveis.	[BK-HJ]	calque	coinage - suffixation
Kupohan	I hope that they can still-' I cut off as the	Kupohan ship jumped to hyperspace without so much as a thank-you.	Espero que eles ainda possam... — Fui interrompido pela nave Kupohana saltando para o hiperespaço sem um agradecimento sequer.	[BK-HJ]	calque	coinage - suffixation
Kupohan	'I can't believe the	Kupohans are putting up with that,' Nakari said.	— Não posso acreditar que os Kupohanos estejam colaborando com isso — disse Nakari.	[BK-HJ]	calque	coinage - suffixation
Kupohan	'They assured the decision makers in the Alliance, and they believed the	Kupohans well enough to send us to get you.	— Eles asseguraram os tomadores de decisão da Aliança, que acreditaram nos Kupohanos a ponto de nos enviar para resgatar você.	[BK-HJ]	calque	coinage - suffixation

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
Kupohan	run and pulled the trigger on the TIE fighter, even as it was doing its best to blast the	Kupohan ship to pieces.	Sem risco de ser atingido, mirei de novo e puxei o gatilho em cima do caça TIE, que fazia o seu melhor para explodir em pedaços a nave Kupohana.	[BK-HJ]	calque	coinage - suffixation
Kupohan	Imperial operations in the sectors surrounding Hutt Space, and I said we'd certainly make the offer, but the	Kupohans probably knew much of that already and wouldn't place much value on it.	Drusil ofertou compartilhar o pouco que sabia das operações imperiais nos setores vizinhos ao Espaço Hutt, e eu disse que certamente faríamos a oferta, mas os Kupohanos provavelmente já sabiam da maior parte e não dariam muito valor a isso.	[BK-HJ]	calque	coinage - suffixation
Kupohan	The bounty hunter loudly called the	Kupohan an idiot for his poor aim, which told me that I had been the target.	O caçador de recompensas gritou chamando o Kupohano de idiota por sua má pontaria, o que me disse que eu tinha sido o alvo.	[BK-HJ]	calque	coinage - suffixation
Kupohan	] Since the net result is an inconvenience only to outbound ships and it is in pursuit of 'criminals,' the	Kupohans have little cause to push the Empire too hard- especially when the appearance of rebellion would bring an even	Como o resultado disso tudo é um inconveniente apenas para as naves de saída e eles estão em busca de "criminosos", os Kupohanos têm poucos motivos para pressionar demais o Império, especialmente porque uma aparente rebelião atrairia uma força ainda maior para este sistema.	[BK-HJ]	calque	coinage - suffixation
Kupohan	They were genuinely doing their best to eliminate the	Kupohans and seal their security breach.'	Estavam realmente fazendo o possível para eliminar os Kupohanos e impedir a quebra de sua segurança.	[BK-HJ]	calque	coinage - suffixation

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
Kupohan	And a tiny twinge of paranoia probably wouldn't go amiss here; the	Kupohans weren't quite as renowned for spying as the Bothans were, but for my money they were a close	E uma pequena pontada de paranoia provavelmente viria bem a calhar aqui. Os Kupohanos não eram tão famosos por sua espionagem quanto os Bothanos, mas na minha opinião estavam em segundo lugar; ou, de certa forma, eram até melhores, precisamente porque não eram famosos por algo que deve ser conduzido secretamente.	[BK-HJ]	calque	coinage - suffixation
Kupohan	'I didn't know the	Kupohans had a network like that.'	— Eu não sabia que os Kupohanos tinham uma rede como essa.	[BK-HJ]	calque	coinage - suffixation
Kupohan	In the meantime,' the	Kupohan said, 'I will find you some discreet lodging.	— Nesse meio-tempo, vou encontrar algum alojamento discreto.	[BK-HJ]	calque	coinage - suffixation
Kupohan	Out of necessity the	Kupohans had built tall baffles to help pilots land on the surface rather than crash.	Por necessidade, os Kupohanos tinham construído defletores altíssimos para ajudar os pilotos a pousarem na superfície em vez de colidirem com ela.	[BK-HJ]	calque	coinage - suffixation
Kupohan	'Order number eighty-nine,' the	Kupohan growled at me, then sniffed wetly through her three nostrils, which did little to stimulate my appetite.	— Pedido número 89 — rosnou para mim a Kupohana, então fungou de maneira molhada pelas três narinas, o que não ajudou a estimular meu apetite.	[BK-HJ]	calque	coinage - suffixation
Kupohan	'Did not the	Kupohans assure you of my capabilities?'	— Os Kupohanos não lhe asseguraram das minhas capacidades?	[BK-HJ]	calque	coinage - suffixation
Kupohan	It was worth it to the crew of the	Kupohan ship, no doubt-they still had their lives.	Valeu a pena para a tripulação da nave Kupohana, sem dúvida. Ainda tinham suas vidas.	[BK-HJ]	calque	coinage - suffixation

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
Kupohan	] Glancing across the hangar at the light freighter next to the Desert Jewel, I noted that neither of the	Kupohans was there; only the Wookiee and the Duros had shown up for work today.	— Olhando de relance para o hangar, para o cargueiro leve ao lado da Joia do Deserto, notei que nenhum dos Kupohanos estava lá; apenas o Wookiee e o Duros tinham aparecido para o trabalho hoje.	[BK-HJ]	calque	coinage - suffixation
Kupohan	We know this because the pursuit of the	Kupohans was relentless.	Sabemos disso porque a perseguição aos Kupohanos foi implacável.	[BK-HJ]	calque	coinage - suffixation
Kupohan	The home system of the	Kupohans.	O sistema natal dos Kupohanos.	[BK-HJ]	calque	coinage - suffixation
Kupohan	-HJ] The variables are too numerous to consider, except for the significant pressure the Empire will put on the	Kupohans to surrender us.'	As variáveis são numerosas demais para se considerar, sem mencionar a pressão significativa que o Império exercerá sobre os Kupohanos para que nos entreguem.	[BK-HJ]	calque	coinage - suffixation
Kupohan	it looked like it was going to, but then it veered away to reestablish an attack vector on the	Kupohan ship.	Esperava que o TIE se mantivesse firme e buscasse uma forma de disparar contra mim, e por um ou dois segundos pareceu que faria isso, mas então se afastou para restabelecer o ataque à nave Kupohana.	[BK-HJ]	calque	coinage - suffixation
Kupohan	Artoo, prepare the next jump and see if you can raise the	Kupohan ship.'	R2, prepare o próximo salto e veja se você pode ultrapassar a nave Kupohana.	[BK-HJ]	calque	coinage - suffixation

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
Kupohan	through a tunnel bored into the great range of the eastern continent, and when we emerged, we saw the	Kupohan city stretched before us, resting in between the peaks as if the buildings had tumbled there after a landslide.	Para alcançá-la, tivemos de voar através de um túnel que cortava a grande cadeia de montanhas oriental, e na saída vimos a cidade Kupohana estendida diante de nós, repousando entre os picos como se os edifícios tivessem caído ali após um deslizamento de terra.	[BK-HJ]	calque	coinage - suffixation
Kupohan	I knew that the	Kupohans could hear me say that just fine, even though I didn't raise my voice.	— Eu sabia que os Kupohanos podiam me ouvir muito bem, mesmo sem levantar a voz.	[BK-HJ]	calque	coinage - suffixation
Kupohan	want you and Artoo both to check the system and the ship for any spyware or tracers that the	Kupohans may have placed on the Jewel.	Faça isso. Assim que você terminar, e antes de escaparmos da atmosfera, quero que você e R2 verifiquem o sistema e a nave em busca de qualquer spyware ou rastreadores que os Kupohanos possam ter colocado na Joia.	[BK-HJ]	calque	coinage - suffixation
Kupohan	northwest corner of the plaza sold noodles, and it was there we were supposed to make contact with the	Kupohan spy, Sakhet.	Um deles, na esquina noroeste da praça, vendia macarrão, e era lá que deveríamos fazer contato com a espiã Kupohana, Sakhet.	[BK-HJ]	calque	coinage - suffixation
Kupohan	When we got to the window I saw two	Kupohans working inside, one taking orders and one in a tiny kitchen area, filling greased flimsicard take-out boxes with	Quando chegamos à janela, vi duas Kupohanas trabalhando no interior, uma anotando os pedidos e outra em uma pequena cozinha, enchendo algumas engorduradas caixas de	[BK-HJ]	calque	coinage - suffixation

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
			flimsicard com macarrão, carne e vegetais para viagem.			
Neimoidian	street we were buffeted by a cocktail of noises that ranged from pleasant music to shrill disagreement between a	Neimoidian couple in matching gold robes.	Uma vez na rua, fomos fustigados por um coquetel de ruídos que variavam de música agradável a uma estridente discussão entre um casal Neimoidiano, ambos trajando vestes douradas.	[BK-HJ]	calque	coinage - suffixation
Purcassian	[BK-WJ] 'One could simply travel from place to place, rather than meandering about like a	Purcassian river eel during spawning season.'	[BK-WJ] — Era possível simplesmente viajar de um lugar a outro, em vez de ficar serpenteando por toda a parte como uma enguia fluvial purcassiana em época de desova.	[BK-WJ]	calque	coinage
Rodian	, they are hunted in teams, and those teams often return with a dead ghest and at least one dead	Rodian.'	Eles não são caçados com tanta frequência como costumavam ser, mas, quando isso acontece, são caçados em grupo, e os grupos muitas vezes voltam com um ghest morto e pelo menos um Rodiano morto.	[BK-HJ]	calque	coinage - suffixation
Rodian	Asking the local garrison of troopers if someone may have shot a	Rodian Jedi Knight offplanet would attract the wrong sort of attention.	Perguntar para o grupo local de stormtroopers se alguém havia atirado em um Cavaleiro Jedi Rodiano fora do planeta atrairia o tipo errado de atenção.	[BK-HJ]	calque	coinage - suffixation

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
Rodian	and escorted to Utheel Outfitters, I was accosted almost as soon as I took my first breath of reeky	Rodian air.	Ao contrário da minha primeira visita, quando fui educadamente recebido e acompanhado até a Utheel Equipamentos, fui abordado assim que dei minha primeira lufada do fedorento ar rodiano.	[BK-HJ]	calque	coinage - suffixation
Rodian	you mean it wasn't a voice in your head that told you to wave your hand at that	Rodian and tell him to take you to Soonta after he'd just told you he wouldn't?	— Então quer dizer que não foi uma voz em sua cabeça que lhe disse para fazer aquele gesto com a mão para aquele Rodiano e dizer a ele para levá-lo até Soonta depois de ele ter acabado de dizer que não o faria?	[BK-HJ]	calque	coinage - suffixation
Rodian	and closing my eyes, I reached out to the Force, and then opened my eyes again, focusing on the	Rodian and willing him to accept what I said.	Respirando fundo e fechando os olhos, imergi na Força e então abri os olhos de novo, me concentrando no Rodiano e desejando que ele aceitasse o que eu dizia.	[BK-HJ]	calque	coinage - suffixation
Rodian	I felt foolish again, remembering my failure to influence the	Rodian at the Chekkoo spaceport, waving my hand in his face like an idiot.	Eu me senti tolo novamente, lembrando-me da minha incapacidade de influenciar o Rodiano no espaçoporto dos Chekkoo, acenando com a mão diante dele como um idiota.	[BK-HJ]	calque	coinage - suffixation
Rodian	The path we took through the	Rodian bazaar was different but the result was the same: We wound up in a dimly lit hidden passage with	O caminho que tomamos pelo bazar Rodiano era diferente, mas o resultado foi o mesmo: demos em uma passagem escondida mal iluminada, com Taneetch Soonta disposta a falar com franqueza.	[BK-HJ]	calque	coinage - suffixation

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
Rodian	I'm not well schooled in	Rodian body language, and my shoulders tensed, bracing for an angry retort.	Não conheço bem a linguagem corporal Rodiana e meus ombros enrijeceram, preparando--se para uma resposta irritada.	[BK-HJ]	calque	coinage - suffixation
Rodian	bolt splashed and crackled against an egg-shaped obstruction, which fizzed and popped and then melted away, revealing a	Rodian bounty hunter who had been advancing upon us using a stealth-field generator attached to his belt.	O raio elétrico branco atingiu e crepitou sobre alguma coisa em forma de ovo, que borbulhou, estourou e dissolveu-se, revelando um caçador de recompensas Rodiano que estava avançando até nós usando um gerador de campo de camuflagem preso ao cinto.	[BK-HJ]	calque	coinage - suffixation
Rodian	do, I headed down to the hangar early, thinking I'd go through some of the weapons in the	Rodian catalog to see what might work for the Desert Jewel, only to find Nakari already there.	Sem nada melhor para fazer, fui mais cedo para o hangar, pensando em dar uma olhada em algumas das armas do catálogo Rodiano e ver o que poderia funcionar para a Joia do Deserto, mas Nakari já estava lá.	[BK-HJ]	calque	coinage - suffixation
Rodian	I supposed I didn't know much about	Rodian cultural taboos regarding the dead and decided to go with it.	Como eu não sabia muito sobre os tabus culturais rodianos a respeito dos mortos, decidi seguir em frente.	[BK-HJ]	calque	coinage - suffixation
Rodian	The	Rodian didn't answer but turned and walked away, waving at us to follow.	O Rodiano não respondeu, mas virou e afastou-se, acenando para que o seguissemos.	[BK-HJ]	calque	coinage - suffixation
Rodian	The	Rodian gave that single twitch of her head to the left that meant no.	A Rodiana deu aquela única inclinada de cabeça para a esquerda que queria dizer não.	[BK-HJ]	calque	coinage - suffixation
Rodian	It was more likely that this particular	Rodian had a different agenda.	Era mais provável que esse Rodiano em particular tivesse um objetivo diferente.	[BK-HJ]	calque	coinage - suffixation

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
Rodian	Huulik's lightsaber was designed for a	Rodian hand and wasn't quite comfortable in my fist.	O sabre de luz de Huulik foi projetado para uma mão rodiana e não era muito confortável em meu punho.	[BK-HJ]	calque	coinage - suffixation
Rodian	Trailing the rude	Rodian in teal, I thought perhaps I would forever associate the color with poor manners.	Seguindo o grosseiro Rodiano de verde-azulado, pensei que talvez eu passasse a associar aquela cor com maus modos para sempre.	[BK-HJ]	calque	coinage - suffixation
Rodian	I thumbed off the	Rodian lightsaber and asked, 'I don't suppose Huulik brought anything else home with him, like a handy step-by-	Desliguei o sabre de luz rodiano e perguntei: — Imagino que Huulik não tenha trazido mais nada para casa com ele, como um manual prático passo a passo de como treinar para se tornar um Jedi.	[BK-HJ]	calque	coinage - suffixation
Rodian	[BK-WJ] A	Rodian missing one of his antennae began pounding on a buzzer set into the top of the counter, grinning at	[BK-WJ] Um rodiano com uma antena faltando começou a tocar uma campainha em cima do balcão, sorrindo para Luke.	[BK-WJ]	calque	coinage - suffixation
Rodian	'Poodoo if I don't,' the	Rodian replied, 'I have ships on my list coming in here with legitimate business and I can use the berth.	— Um poodoo que eu não preciso — respondeu o Rodiano. — Tenho naves na minha lista que estão para chegar aqui com negócios legítimos e preciso usar o atracadouro.	[BK-HJ]	calque	coinage - suffixation
Rodian	The	Rodian's antennae dipped and he chopped the air with his hand.	As antenas do Rodiano se cruzaram e ele golpeou o ar com a mão.	[BK-HJ]	calque	coinage - suffixation
Rodian	The	Rodian's comm squawked a harsh alert at him and he thumbed it, receiving a	O comunicador do Rodiano berrou um tosco sinal de alerta e ele pressionou um botão, recebendo um	[BK-HJ]	calque	coinage - suffixation

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
		throaty stream of language that	fluxo gutural em uma língua que eu não entendia.			
Rodian	'Look, I know humans are slow sometimes, but I'm starting to think you're exceptional,' the	Rodian said.	— Olha, sei que os humanos são lentos às vezes, mas estou começando a achar que você é excepcional — disse o Rodiano.	[BK-HJ]	calque	coinage - suffixation
Rodian	has no clue you're doing this?' Laneet snorted in derision, which sounded like a phlegmy sneeze through the	Rodian snout.	— E o Império realmente não tem nenhuma ideia de que vocês estão fazendo isso? Laneet bufou de escárnio, o que soava como um espirro pelo focinho Rodiano.	[BK-HJ]	calque	coinage - suffixation
Rodian	My X-wing would set off all kinds of alarms if I dared to enter	Rodian space in it, but a small transport with minimal weapons would be no big deal.	Meu X-wing faria soar todo tipo de alarme se me atrevesse a entrar com ele no espaço Rodiano, mas um pequeno transporte com armamento mínimo não chama a atenção.	[BK-HJ]	calque	coinage - suffixation
Rodian	The	Rodian tilted her head ever so slightly in my direction and regarded me with her giant black eyes.	A Rodiana inclinou a cabeça levemente em minha direção e me olhou com seus olhos negros gigantes.	[BK-HJ]	calque	coinage - suffixation
Rodian	trip ahead and friendly ports would be scarce when we got into trouble, so if the shields and our	Rodian upgrades could handle this, I would let them.	Mas eu não queria gastar esse combustível se não fosse necessário — tínhamos uma longa viagem pela frente e portos amigáveis seriam escassos quando começássemos a ter problemas. Por isso, se os escudos e nossas atualizações rodianas pudessem lidar com isso, melhor.	[BK-HJ]	calque	coinage - suffixation

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
Rodian	The humblest of	Rodian vegetables, it sat, steamed and soggy, in a puddle of oil on a ceramic plate.	O mais humilde dos vegetais Rodianos, ela estava largada, cozida e encharcada sobre uma poça de óleo em um prato de cerâmica.	[BK-HJ]	calque	coinage - suffixation
Rodian	Was it a function of	Rodian versus human manufacture?	Seria uma propriedade da fabricação rodiana, diferente da humana?	[BK-HJ]	calque	coinage - suffixation
Rodian	A single	Rodian waited for me at the bottom of the ramp and pretended not to notice my expression of disgust.	Uma única Rodiana esperava por mim na parte de baixo da rampa e fingiu não perceber minha expressão de desgosto.	[BK-HJ]	calque	coinage - suffixation
Rodian	[BK-WJ] the	Rodian warned the young Devaronian standing next to him at the counter.	[BK-WJ] — o rodiano advertiu o jovem devaroniano que estava ao lado dele no balcão.	[BK-WJ]	calque	coinage - suffixation
Rodian	, but I was so poorly trained that I didn't know if I'd done it correctly and the	Rodian was simply too strong, or if I'd done it incorrectly.	Ele disse que a Força podia influenciar os de vontade fraca ou algo assim, mas eu estava tão mal treinado que não sabia se tinha feito tudo corretamente e o Rodiano era simplesmente forte demais ou se havia realizado aquilo de forma incorreta.	[BK-HJ]	calque	coinage - suffixation
Rodian	'Artoo has the full catalog of	Rodian weapons-' 'Excellent,' Ackbar wheezed, waving that away as unimportant.	— R2 tem o catálogo completo de armas Rodianas... — Excelente — bufou Ackbar, gesticulando que isso não tinha importância.	[BK-HJ]	calque	coinage - suffixation

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
Rodian	opened my eyes to check that my finger really was hovering over the correct button on the newly installed	Rodian weapons system panel—a moment of self-doubt, I suppose—and pressed when my eyes confirmed it.	Quando a hora chegou, abri os olhos para verificar se meu dedo real mente estava pairando sobre o botão correto no recém-instalado painel do sistema de armas rodianas — um momento de insegurança, pode-se dizer — e apertei assim que meus olhos confirmaram.	[BK-HJ]	calque	coinage - suffixation
Rodian	Maybe that	Rodian will have some extra weapons I can use.'	Talvez aquele Rodiano tenha algumas armas extras que eu possa usar.	[BK-HJ]	calque	coinage - suffixation
Rodian	Laneet twitched her head once to the left, which I believe signaled negative among	Rodians.	Laneet inclinou a cabeça uma vez para a esquerda, o que, imagino, sinalizava uma negativa entre os Rodianos.	[BK-HJ]	calque	coinage - suffixation
Rodian	Laneet referred to Taneetch Soonta, one of the	Rodians I'd met earlier.	Laneet referia-se a Taneetch Soonta, uma das Rodianas que encontrei antes.	[BK-HJ]	calque	coinage - suffixation
Rodian	'You just had me go on a trip to see the	Rodians about purchasing weapons and now you're saying you can't pay for weapons?'	— Vocês acabaram de me enviar em uma viagem para encontrar os Rodianos e falar sobre a compra de armas e agora estão dizendo que não podem pagar por armas?	[BK-HJ]	calque	coinage - suffixation
Rodian	Richly dressed	Rodians and an assortment of other species held quiet conversations barely audible against the notes of a Bith symphony floating	Rodianos ricamente vestidos e uma variedade de outras espécies mantinham conversas tranquilas e quase inaudíveis sob as notas de uma sinfonia bith que pairava sobre eles por meio de alto-falantes escondidos.	[BK-HJ]	calque	coinage - suffixation

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
Rodian	the Rodians had gone to some effort to make it smell pleasant to humans, but the competing scents of	Rodians and florals made the air difficult to breathe.	Tive a impressão de que tinham se esforçado para deixar o cheiro agradável para os humanos, mas os aromas conflitantes de Rodianos e florais tornavam o ar difícil de respirar.	[BK-HJ]	calque	coinage - suffixation
Rodian	I got the impression the	Rodians had gone to some effort to make it smell pleasant to humans, but the competing scents of Rodians and	Tive a impressão de que tinham se esforçado para deixar o cheiro agradável para os humanos, mas os aromas conflitantes de Rodianos e florais tornavam o ar difícil de respirar.	[BK-HJ]	calque	coinage - suffixation
Rodian	Several	Rodians waited to be introduced, all employees from different divisions of Utheel Outfitters, ready to discuss what business they could	Vários Rodianos esperavam para ser apresentados, todos funcionários de diferentes divisões da Utheel Equipamentos, prontos para discutir quaisquer negócios possíveis com o representante da Aliança Rebelde, e admito que achei isso agradável.	[BK-HJ]	calque	coinage - suffixation
Rodian	This kind of commerce normally involved a certain seediness that the	Rodians were deliberately refusing to provide.	Esse tipo de comércio normalmente envolvia uma certa sordidez que os Rodianos pareciam deliberadamente se recusar a fornecer.	[BK-HJ]	calque	coinage - suffixation
Rodian	The other visitors sitting with	Rodians were no doubt as interested in Chekkoo weapons as the Alliance was, and it struck me as weird for	Os outros visitantes que estavam sentados com os Rodianos estavam, sem dúvida, tão interessados nas armas Chekkoo quanto a Aliança, e me pareceu estranho que todos pudessem estar negociando a compra de armas mortais em um ambiente tão sereno.	[BK-HJ]	calque	coinage - suffixation

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
Sikurdian	[BK-WJ] Lower Flora's where we got jumped by	Sikurdian pirates, you know.	[BK-WJ] Foi ali que acabamos atacados por piratas sikurdianos, manja?	[BK-WJ]	calque	coinage
Aleena	refueling station were filled with a mix of species-horned Devaronians rubbed shoulders with green-skinned Duros, while diminutive	Aleena dodged massive Herglics.	[BK-WJ] Os corredores da estação de reabastecimento estavam cheios de diferentes espécies — devaronianos com seus chifres, durosianos de pele verde e minúsculos aleenas que desviavam dos enormes herglics.	[BK-WJ]	copy	coinage
Zabrak	the console with my elbow and the door slid wide, allowing me to step past the body of the	Zabrak.	Apertei o console com o cotovelo e a porta deslizou para o lado, permitindo que passasse sobre o corpo do Zabrak.	[BK-HJ]	copy	coinage
Zabrak		Zabrak have some horns on their heads but they are short and stubby and obviously no deterrent to a skullborer,	Os Zabrak têm alguns chifres em suas cabeças, mas são curtos e grossos e, obviamente, nenhum obstáculo para um furacrânio, já que não crescem na parte vulnerável.	[BK-HJ]	copy	coinage
Zabrak	A human female slumped, lifeless, near the hatch leading to the cabins, and nearby a horned	Zabrak male lay facedown blocking the door leading to the medical bay, the back of his head an open bloody	Uma humana estava caída, sem vida, perto da porta que dava para as cabines, e perto dela um Zabrak com chifres estava tombado de bruços, bloqueando a porta que dava para a área médica, com a parte de trás de sua cabeça aberta, formando uma sanguinolenta sujeira, embora já seca àquela altura.	[BK-HJ]	copy	coinage

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
Zabrak	The	Zabrak's body was half out of the bay-like the Cerean we had seen earlier, he'd been trying	Metade do corpo do Zabrak estava fora do compartimento. Como o Cereano que tínhamos visto antes, ele estava tentando fugir, talvez para procurar ajuda, quando o furacrânio o derrubou.	[BK-HJ]	copy	coinage
Zabrak	'I knew this	Zabrak, too.	— Eu conhecia esse Zabrak também.	[BK-HJ]	copy	coinage
bacta	Nakari's left hand, encased in a thin protective sheath full of	bacta, waved at me from the ship's loading ramp.	A mão esquerda de Nakari, envolta em uma fina capa protetora cheia de bacta, acenou para mim da rampa de carga da nave.	[BK-HJ]	copy	coinage
bacta	I slapped a	bacta patch on it, gave her something for the pain, and let the automated medical system continue from there.	Coloquei uma atadura bacta sobre a ferida, dei-lhe algo para a dor e deixei que o sistema médico automatizado continuasse a partir daí.	[BK-HJ]	copy	coinage - compounding
bantha	There's gaffi sticks,	Bantha tracks.	Olhe aqui, bastões, trilha de banthas.	[AV-NH]	copy	coinage
bantha	Well, there are two	Banths down there, but I don't see any— Wait a second.	Há dois "banthas" ali embaixo, mas não vejo nenhum... Espere aí.	[AV-NH]	copy	coinage
bantha	He might have had all the charm of a	bantha.'	Ele pode ter tido todo o charme de um bantha.	[BK-HJ]	copy	coinage
bantha	A noise in the ship startled me-something like a	bantha horking up a glob of phlegm the size of a small moon.	Um barulho na nave me assustou. Parecia um bantha assoando uma bola de catarro do tamanho de uma pequena lua.	[BK-HJ]	copy	coinage
bantha	[BK-WJ] Something made a strange noise, a little like the lowing of a	bantha or a dewback.	[BK-WJ] Alguma coisa fez um ruído estranho, parecido com o mugido de um bantha ou de um dewback.	[BK-WJ]	copy	coinage

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
bantha	'The Jewel couldn't outrun a	bantha right now.'	— A Joia não poderia ir mais rápido do que um bantha agora.	[BK-HJ]	copy	coinage
bantha	[BK-WJ] 'They're acting like	banthas did back home when a krayt dragon was on the hunt.'	[BK-WJ] — Estão agindo como os banthas lá em casa quando um dragão krayt estava caçando.	[BK-WJ]	copy	coinage
bantha	[BK-WJ] The ungainly ships reminded Luke of a herd of	banthas huddled together for protection against predators back home on Tatooine.	[BK-WJ] As naves enormes e desajeitadas fizeram Luke pensar em um rebanho de banthas amontoados para se proteger dos predadores em Tatooine, o planeta natal do garoto.	[BK-WJ]	copy	coinage
Bith	The	Bith suddenly ceased moving-or rather, I should say he ceased struggling, for his arms fell limp at his sides	O Bith de repente parou de se mexer, ou melhor, devo dizer que parou de se debater: seus braços tombaram para o lado, moles, e ele caiu de cara no chão, morto por causas completamente misteriosas.	[BK-HJ]	copy	coinage
Bith	The	Bith, Priban, had also been poisoned.	O Bith, Priban, também havia sido envenenado.	[BK-HJ]	copy	coinage
Bith	Richly dressed Rodians and an assortment of other species held quiet conversations barely audible against the notes of a	Bith symphony floating above them via hidden speakers.	Rodianos ricamente vestidos e uma variedade de outras espécies mantinham conversas tranquilas e quase inaudíveis sob as notas de uma sinfonia bith que pairava sobre eles por meio de alto-falantes escondidos.	[BK-HJ]	copy	coinage
Bith	The holo shifted to helmet footage of a	Bith in full armor walking through the Fexian forest.	A holo mudou para as imagens de um Bith que vestia uma armadura completa e andava pela floresta fexiana.	[BK-HJ]	copy	coinage

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
Bith	at other tables kept their voices low, their conversations amounting to no more than a soft hum over the	Bith music, and I wondered if maybe that incredible window was responsible for creating the strange atmosphere of reverence.	Os hóspedes nas outras mesas mantinham a voz baixa e suas conversas eram apenas um zumbido suave sob a música bith. Perguntei-me se aquela incrível janela seria a responsável por criar a estranha atmosfera de reverência.	[BK-HJ]	copy	coinage
Bith	Our view switched to his feed, presumably, since the	Bith disappeared and we saw nothing but the forest ahead and the quality of the sound changed from a comm	Nossa visão mudou, presumimos, para a filmagem de seu próprio capacete, já que o Bith desapareceu e nós não víamos nada além da floresta à frente. A qualidade do som mudou de uma estática típica de comunicadores para um abafado eco interno, como muitas vezes se ouve no interior de um capacete.	[BK-HJ]	copy	coinage
Bith	The holo switched back to the original view, where we could see the	Bith ducking and shaking his head and slapping at the top of it.	A holo voltou para seu ângulo de visão original, de onde podíamos ver o Bith abaixando-se, balançando a cabeça e batendo no topo dela.	[BK-HJ]	copy	coinage
Bith	human's limbs went slack, his eyes rolled up in his head, and he fell forward just as the	Bith had.	Os membros do humano se afrouxaram, seus olhos rolaram para trás e ele caiu para a frente, do mesmo jeito que o Bith.	[BK-HJ]	copy	coinage
Bith	finally got it together, much too late, and shot a stun blast at the unnamed human and at the	Bith.	Hafner finalmente se recompôs, e disparou tarde demais uma rajada atordoante na direção do humano sem nome e do Bith.	[BK-HJ]	copy	coinage

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
Bith	We got a toxicity report that indicated the	Bith would have fallen stone dead of heart failure if the skullborer hadn't penetrated his brain first-so slapping	Vimos um relatório de toxicidade que indicava que o Bith teria caído morto por insuficiência cardíaca se o furacrânio não tivesse penetrado em seu cérebro antes; então estapeá-los não era uma opção.	[BK-HJ]	copy	coinage
Yathik acid slugs	'Go, my minions, and fetch me three hundred	Yathik acid slugs!" Her voice and posture returned to normal.	— "Partam, meus lacaios, e tragam-me trezentas lesmas ácidas yathik!" — Sua voz e postura voltaram ao normal.	[BK-HJ]	copy	coinage - compounding
Wookiee	I didn't have a	Wookiee or a fast ship anymore, but I could blast everything.	Eu não tinha um Wookiee e nem uma nave rápida, mas poderia explodir tudo.	[BK-HJ]	copy	coinage
Wookiee	The	Wookiee grunted in agreement and added a nod of gratitude, and they bade us farewell for the evening after promising	O Wookiee grunhiu, de acordo, acrescentou um aceno de gratidão e, então, eles disseram boa noite, prometendo voltar de manhã bem cedo para começar a instalação do novo motor.	[BK-HJ]	copy	coinage
Wookiee	Her eyes flicked over to the Jewel, where Ruuf Waluuk and the	Wookiee continued to work in our absence.	— Os olhos dela passaram pela Joia, onde Ruuf Waluuk e o Wookiee continuavam a trabalhar na nossa ausência.	[BK-HJ]	copy	coinage
Wookiee	the light freighter next to the Desert Jewel, I noted that neither of the Kupohans was there; only the	Wookiee and the Duros had shown up for work today.	— Olhando de relance para o hangar, para o cargueiro leve ao lado da Joia do Deserto, notei que nenhum dos Kupohanos estava lá; apenas o Wookiee e o Duros tinham aparecido para o trabalho hoje.	[BK-HJ]	copy	coinage
Wookiee	And bring a	Wookiee.	E leve um Wookiee.	[BK-HJ]	copy	coinage
Wookiee	Chewie's working on the Falcon. I like that	Wookiee.	Chewie está trabalhando na Falcon. Gosto daquele wookiee.	[AV-FA]	copy	coinage

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
Wookiee	Let him have it. It's not wise to upset a	Wookiee.	Não é bom contrariar um Wookiee.	[AV-NH]	copy	coinage
Wookiee	OH MY. THE	WOOKIEE'S GONE. HIS NAME'S BLACK KRRSANTAN AND YOU DON'T WANT HIM WHERE YOU CAN'T SEE HIM...	MINHA NOSSA, O WOOKIEE SE FOI. ~~~ O NOME DELE É KRRSANTAN NEGRO E CÊ NÃO VAI QUERER ELE PELAS SUAS COSTAS. E... EI, A FALCON FOI CONSERTADA!	[CO-VD]	copy	coinage
Wookiee	I BELIEVE MASTER LUKE HAS BEEN TAKEN BY STORMTROOPERS. A	WOOKIEE HAS HUNT CHEWBACCA AND IS IN THE PROCESS OF TRYING TO DETACH CAPTAIN SOLO'S HAD. AND I'M	CREIO QUE O MESTRE LUKE TENHA SIDO CAPTURADO PELOS STORMTROOPERS. CHEWBACCA FOI FERIDO POR UM WOOKIEE, QUE ESTÁ TENTANDO DECAPITAR O CAPITÃO DO SOLO. ~~~ E ESTOU EM UM ESTADO LAMENTÁVEL. DROIDES TERRÍVEIS ARRANCARAM MEUS BRAÇOS!	[CO-VD]	copy	coinage
Wookiee	WHAT'S THE MATTER,	WOOKIEE? FEELING A BIT TIRED, ARE YOU? WELL, I'M SURE YOU'VE HAD A LONG DAY OF PULLING PEOPLE'	QUAL É O PROBLEMA, WOOKIEE? UM POUCO CANSADO COM POUCO CANSADO? BEM, ESTOU CERTO QUE TEVE UM LONGO DIA ARRANCANDO OS BRAÇOS DAS PESSOAS. POR QUE EU NÃO O AJUDO A REPOUSAR E RELAXAR UM POUQUINHO?	[CO-VD]	copy	coinage
Chobb's knob!		Chobb's knob!	Pelo botão de Chobb!	[BK-HJ]	copy	coinage / multiword expression
Wookiee	OH, MY. THIS REALLY IS QUITE UNNECESSARY. I JUST HOPE I DIDN'T HURT THAT POOR	WOOKIEE.	MINHA NOSSA. ISSO É REALMENTE DESNECESSÁRIO. ESPERO QUE EU NÃO TENHA FERIDO AQUELE POBRE WOOKIEE.	[CO-VD]	copy	coinage

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
Chuba	[BK-WJ] 'Even taught him to cook a not-bad pot of	chuba stew.	[BK-WJ] — Até o ensinei a preparar um guisado de chuba que não é nada mau.	[BK-WJ]	copy	coinage
Chuba	[BK-WJ]	Chubas ain't just Hutt chow, you know.	[BK-WJ] Sabe, chubas não são só comida de hutts.	[BK-WJ]	copy	coinage
cigarra	We found a man obscured in a cloud of	cigarra smoke who had a team of friends willing to do a rush paint job on the Jewel, finishing it	Encontramos um homem obscurecido por uma nuvem de fumaça de cigarra que tinha uma equipe de amigos dispostos a fazer um rápido trabalho de pintura na Joia, finalizando naquela tarde.	[BK-HJ]	copy	coinage
Wookiee	A	WOOKIEE!	UM WOOKIEE!	[CO-VD]	copy	coinage
Wookiee	facility, we spent the remainder of the morning and the entire afternoon helping Ruuf Waluuk, the Duros, and the	Wookiee remove the totaled engine from the Desert Jewel.	Nas instalações da Nessin CC, passamos o resto da manhã e toda a tarde ajudando Ruuf Waluuk, o Duros, e o Wookiee a remover o motor destruído da Joia do Deserto.	[BK-HJ]	copy	coinage
Wookiee	When the	Wookiee warbled something to Ruuf, the Kupohan shook his head and said, 'I don't know where Migg is.	Quando o Wookiee gorgolejou algo para Ruuf, o Kupohano balançou a cabeça e disse: — Eu não sei onde Migg está.	[BK-HJ]	copy	coinage
Wookiee	'The	Wookiee was completely clean,' she reported, 'as one might expect.	— O Wookiee era completamente limpo — relatou ela como se poderia esperar.	[BK-HJ]	copy	coinage
Wookiee	One of them was a	Wookiee, which made me miss Chewbacca.	Um deles era um Wookiee, o que me fez sentir saudades de Chewbacca.	[BK-HJ]	copy	coinage
Wookiee	Let the	Wookiee win.	Deixe o Wookiee vencer.	[AV-NH]	copy	coinage
Wookiee		Wookiees are known to do that.	Os Wookies são famosos por fazer isso.	[AV-NH]	copy	coinage

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
Darth	HOW DID YOU GUYS BRING DOWN	DARTH VADER ANYWAY?	COMO VOCÊS ABATERAM DARTH VADER, AFINAL?	[CO-VD]	copy	coinage
Darth	YOU WERE SPEAKING OF EXECUTIONS,	DARTH.	VOCÊ ESTAVA FALANDO EM EXECUÇÕES, DARTH.	[CO-VD]	copy	coinage
Darth	YOU MEAN VADER AS IN	DARTH VADER? AS IN THE GUY WHO'S ALMOST KILLED US EVERY TIME WE'VE EVER COME NEAR HIM?	VADER, COMO EM DARTH VADER? TIPO O SUJEITO QUE QUASE MATOU A GENTE TODAS AS VEZES EM QUE CHEGAMOS PERTO DELE?	[CO-VD]	copy	coinage
Darth	YOUR TARGET... IS	DARTH VADER.	SEU ALVO É DARTH VADER.	[CO-VD]	copy	coinage
Darth	I REPEAT,	DARTH VADER HAS BEEN SHOT DOWN ON VROGAS VAS. THIS IS RED LEADER CALLING FOR ASSISTANCE FROM ALL AVAILABLE ALLIANCE	REPITO, DARTH VADER FOI DERRUBADO EM VROGAS VAS. AQUILO É O LÍDER VERMELHO CHAMANDO APOIO DE TODAS AS FORÇAS DISPONÍVEIS DA ALIANÇA.	[CO-VD]	copy	coinage
Darth		DARTH VADER? RED FIVE, DO YOU HAVE VISUAL CONFIRMATION?	DARTH VADER? VERMELHO CINCO, TEM CONFIRMAÇÃO VISUAL?	[CO-VD]	copy	coinage
Darth		DARTH VADER!	DARTH VADER!	[CO-VD]	copy	coinage
Darth		DARTH VADER -- ENOUGH! ~~~ SURRENDER! NOW!	DARTH VADER... JÁ CHEGA! RENDA-SE! AGORA!	[CO-VD]	copy	coinage
Darth	...	DARTH VADER IS A WHOLE LOT SCARIER.	"... MAS DARTH VADER É MUITO MAIS ASSUSTADOR."	[CO-VD]	copy	coinage
Darth	-WJ] But Ben had also told Luke that his father was dead, betrayed and murdered by the Sith Lord	Darth Vader.	[BK-WJ] Mas Ben também contara a Luke que o pai estava morto, após ter sido traído e assassinado pelo lorde Sith Darth Vader.	[BK-WJ]	copy	coinage

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
Darth	It is a period of unrest in the Galaxy. The Sith Lord	Darth Vader, enforcer of the Galactic Empire, has learned that it was Luke Skywalker who was the rebel pilot responsible	É um período de inquietação na galáxia. O lorde sith Darth Vader, executor do Império Galáctico, descobriu que Luke Skywalker foi o piloto rebelde responsável pela destruição da Estrela da Morte. Agora, Vader está mais determinado do que nunca a localizar seu filho e trazê-lo para o lado sombrio.	[CO-VD]	copy	coinage
Darth		Darth Vader.	Darth Vader.	[AV-NH]	copy	coinage
Darth	Ben had warned him about the power of the dark side of the Force-it had corrupted his apprentice	Darth Vader.	[BK-WJ] Ele não acreditava em fantasmas, mas Ben o advertira sobre o poder do lado sombrio da Força que havia corrompido o aprendiz Darth Vader.	[BK-WJ]	copy	coinage
Darth	ruthless-and it had its own enforcers who could command the Force, beings such as the terrifying, black-armored	Darth Vader.	[BK-WJ] O Império era poderoso e implacável — e tinha seus próprios agentes que controlavam a Força, como Darth Vader, assustador em sua armadura preta.	[BK-WJ]	copy	coinage
Darth	That you will never be as strong as	Darth Vader.	Acha que nunca será forte como Darth Vader.	[AV-FA]	copy	coinage
Darth	But the relentless pursuit by	Darth Vader and the Imperial fleet is taking its toll on Alliance resources.	Mas a caçada incessante realizada por Darth Vader e a Frota Imperial desgasta os recursos da Aliança.	[BK-HJ]	copy	coinage
Darth	'He was betrayed by	Darth Vader.'	— Ele foi traído por Darth Vader.	[BK-HJ]	copy	coinage
Darth	Only a master of evil,	Darth.	Apenas um mestre do mal, Darth.	[AV-NH]	copy	coinage
Darth	Obi-Wan said the man who killed my father,	Darth Vader, had been seduced by the dark side of the Force.	Obi-Wan disse que o homem que matou meu pai, Darth Vader, tinha	[BK-HJ]	copy	coinage

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
			sido seduzido pelo lado sombrio da Força.			
Darth	I wondered if they had ever met	Darth Vader and seen what he could do with a lightsaber.	Perguntei-me se já haveriam encontrado Darth Vader e visto o que ele podia fazer com um sabre de luz.	[BK-HJ]	copy	coinage
Darth	[BK-WJ] The old Jedi's body had vanished the moment	Darth Vader's lightsaber blade touched him, leaving nothing but dusty robes on the floor.	[BK-WJ] O corpo do velho Jedi tinha desaparecido no momento em que o sabre de luz de Darth Vader o tocou, deixando para trás apenas roupas empoeiradas no chão.	[BK-WJ]	copy	coinage
Darth	A young Jedi named	Darth Vader, who was a pupil of mine until he turned to evil, helped the Empire hunt down and destroy	Um jovem Jedi chamado Darth Vader... que foi meu discípulo até se virar para o mal... ajudou o Império a perseguir e destruir os Cavaleiros Jedi.	[AV-NH]	copy	coinage
Weequay	I began shooting at the	Weequay to make them take cover and halt their advance to the flank; once they hunkered down and fired back,	Comecei a atirar nos Weequay para que se protegessem e interrompessem seu avanço em nossos flancos; assim que eles se escondessem e disparassem de volta, Nakari abriria buracos de bala em suas têmporas como pontos ao final de uma frase.	[BK-HJ]	copy	coinage
Weequay	She took fewer shots but they were well aimed, her very first one striking one of the	Weequay on the shoulder and knocking him down.	Ela deu poucos tiros, mas todos acertaram o alvo. Seu primeiro tiro, logo de cara, acertou um dos Weequay no ombro e o derrubou.	[BK-HJ]	copy	coinage

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
Weequay	But we need to take out those	Weequay first.	Mas precisamos dar um jeito nesses Weequay primeiro.	[BK-HJ]	copy	coinage
Weequay	The	Weequay did emerge from the ground cover to our left, but he didn't fire.	O Weequay surgiu do solo à nossa esquerda, mas não disparou.	[BK-HJ]	copy	coinage
Weequay	rolled away toward me, out of the shadow of its path, and poured four quick shots back at the	Weequay.	Drusil rolou na minha direção, para fora do caminho, e disparou quatro tiros rápidos contra o Weequay.	[BK-HJ]	copy	coinage
Weequay		Weequay.'	Weequay.	[BK-HJ]	copy	coinage
Tusken	of the staff but held on and charged the trooper who'd tried to disarm him, screaming like a	Tusken in the Tatooine night.	[BK-WJ] Ele grunhiu quando um disparo acertou o meio do bastão, mas aguentou firme e atacou o stormtrooper que havia tentado desarmá-lo, gritando como um tusken na noite de Tatooine.	[BK-WJ]	copy	coinage
Duros	THIS COMING FROM A	DUROS.	ISSO VINDO DE UM DUROS.	[CO-SE]	copy	coinage
Duros	Another of the mechanics, a	Duros, supplements his income by selling powdered pahzik horn offplanet as an aphrodisiac, but otherwise has no interest regarding us.	Outro dos mecânicos, um Duros, complementa sua renda vendendo pó de chifre de pahzik como afrodisíaco, mas também não nos interessa.	[BK-HJ]	copy	coinage
Duros	The view swung around to reveal a third member of the party, a green-skinned	Duros with wide, terrified red eyes behind his visor.	— O ângulo de visão mudou para revelar um terceiro membro do grupo, um Duros de pele verde, com olhos vermelhos arregalados e aterrorizados atrás do visor.	[BK-HJ]	copy	coinage

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
Duros	Nessin Courier Cargo facility, we spent the remainder of the morning and the entire afternoon helping Ruuf Waluuk, the	Duros, and the Wookiee remove the totaled engine from the Desert Jewel.	Nas instalações da Nessin CC, passamos o resto da manhã e toda a tarde ajudando Ruuf Waluuk, o Duros, e o Wookiee a remover o motor destruído da Joia do Deserto.	[BK-HJ]	copy	coinage
Duros	next to the Desert Jewel, I noted that neither of the Kupohans was there; only the Wookiee and the	Duros had shown up for work today.	— Olhando de relance para o hangar, para o cargueiro leve ao lado da Joia do Deserto, notei que nenhum dos Kupohanos estava lá; apenas o Wookiee e o Duros tinham aparecido para o trabalho hoje.	[BK-HJ]	copy	coinage
Duros	The view switched to the cam of the	Duros named Hafner, as he watched the original speaker, a human male, gesturing madly at him.	A visão mudou para a câmera do Duros chamado Hafner, que observava o primeiro explorador, um humano, gesticulando loucamente para ele.	[BK-HJ]	copy	coinage
EWOKS	SEEMS NO ONE TOLD THEM THEY LOST. THE	EWOKS DID US A GOOD TURN, AND GENERAL MADINE FEELS-- AND I AGREE-- THAT IT WOULD BE RUDE TO LEAVE	PARECE QUE NINGUÉM CONTOU PRA ELES QUE PERDERAM. OS EWOKS NOS DERAM UMA BOA VANTAGEM E O GENERAL MADINE ACHA... E EU CONCORDO... QUERIA GROSSERIA DEIXAR UM MONTE DE CABEÇAS DE BALDE NO QUINTAL DELES. ENTÃO VAMOS TERMINAR ISSO DE UMA VEZ POR TODAS.	[CO-SE]	copy	coinage
Tibanna gas	-WJ] Friend of a friend found an ol' ship log, see-a ship log with the coordinates of a	Tibanna gas deposit.	[BK-WJ] O amigo de um amigo encontrou o registro de uma velha nave, manja? Um diário de bordo com as coordenadas de um depósito de gás tibanna.	[BK-WJ]	copy	coinage - compounding

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
thinekk tree	It was a small stone structure hidden under the canopy of a	thinekk tree and further camouflaged by creeping vines.	Era uma pequena estrutura de pedra escondida sob a copa de uma árvore thinekk e ainda mais camuflada por trepadeiras.	[BK-HJ]	copy	coinage - compounding
tarine tea	[BK-WJ] Porridge and	tarine tea made for a warm, filling breakfast, but Luke got a chilly reception from Porst, and the guides all	[BK-WJ] Mingau e chá de tarine foram sua primeira refeição quente e satisfatória, mas Luke teve uma recepção fria de Porst, e todos os guias lhe informaram secamente que não estavam disponíveis.	[BK-WJ]	copy	coinage - compounding
ghest	'	Ghests?'	— Ghests?	[BK-HJ]	copy	coinage
ghest		Ghests are much slower on land and perceive that as a weakness.	Ghests são muito mais lentos na terra e enxergam isso como uma fraqueza.	[BK-HJ]	copy	coinage
ghest	The	ghest's jaw hadn't locked up, so prying it loose was more painful than difficult.	A mandíbula do Ghest não havia se fechado, então soltá-lo foi mais doloroso do que difícil.	[BK-HJ]	copy	coinage
ghest	The	ghest's long serpentine body trailed off into the water, a greenish log that ended in blood on the rock.	O longo corpo serpentino do ghest sumiu na água, deixando um rastro esverdeado que terminava em uma poça de sangue sobre a rocha.	[BK-HJ]	copy	coinage
ghest	The	ghest turned its pale round eyes on us and hissed as it slipped back into the water, disappearing completely, leaving	O ghest voltou seus pálidos olhos redondos para nós e sibilou enquanto deslizava de volta para a água, desaparecendo completamente e deixando-nos com o coração acelerado e só uma speeder funcionando.	[BK-HJ]	copy	coinage
ghest	The	ghest would have to be extremely fast and agile to	O ghest teria que ser extremamente rápido e ágil para me levar sem se cortar.	[BK-HJ]	copy	coinage

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
		take me out without getting cut.				
ghest	'Now something like that,' Soonta said, 'might allow you to survive a direct attack from a	ghest.'	— Agora, algo assim — disse Soonta — pode permitir que você sobreviva ao ataque direto de um ghest.	[BK-HJ]	copy	coinage
ghest	But it is notoriously difficult to get off a lethal shot before a	ghest bites you in half.	Mas é notoriamente difícil conseguir dar um tiro fatal antes que um ghest o morda e arranque metade de seu corpo.	[BK-HJ]	copy	coinage
ghest	Almost becoming snack food for a	ghest was vastly preferable to twiddling my thumbs on the hangar deck.	Quase virar lanche de um ghest era vastamente preferível a ficar vendo o tempo passar no hangar.	[BK-HJ]	copy	coinage
ghest	to be, but when they are, they are hunted in teams, and those teams often return with a dead	ghest and at least one dead Rodian.'	Eles não são caçados com tanta frequência como costumavam ser, mas, quando isso acontece, são caçados em grupo, e os grupos muitas vezes voltam com um ghest morto e pelo menos um Rodiano morto.	[BK-HJ]	copy	coinage
ghest	] The swing I'd taken with my lightsaber had shorn through entirely, leaving me alive but with a dead	ghest's teeth buried in my flesh.	O golpe que dei com o meu sabre de luz o tinha atravessado completamente, o que fez com que eu continuasse vivo, mas com os dentes de um ghest morto enterrados em minha carne.	[BK-HJ]	copy	coinage
ghest	Both swings connected, but the	ghest connected, too.	Os dois ataques o atingiram, mas o ghest também me atingiu.	[BK-HJ]	copy	coinage

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
ghest	Soonta said, 'I suppose-' and then the	ghest erupted from the swamp on my left, a flash of movement faster than I could track.	— Acho que... — disse Soonta, e então o ghest irrompeu do pântano à minha esquerda, um lampejo de movimento mais rápido do que eu podia acompanhar.	[BK-HJ]	copy	coinage
ghest	Your odds of ensuring the	ghest has to eat a lightsaber before it eats you are pretty good.'	Suas chances de garantir que um ghest precise comer um sabre de luz antes de comer você são muito boas.	[BK-HJ]	copy	coinage
ghest	I noticed that there was no way for us to watch the	ghest in return.	Notei que não havia como enxergar o ghest.	[BK-HJ]	copy	coinage
ghest	We scrambled back as the	ghest roared, frustrated to find it had ambushed something that was not meat, and it slammed the speeder into the	Nós recuamos quando o ghest rugiu, frustrado ao ver que tinha emboscado algo que não era de carne, e bateu com a speeder na plataforma de pedra com seus poderosos braços, destruindo as ventoinhas e inutilizando totalmente o veículo.	[BK-HJ]	copy	coinage
ghest	The dark water gave no sign of the	ghest's whereabouts, only a promise that it hid a food chain within its depths and I was not at	A água escura não dava nenhum sinal do paradeiro do ghest, apenas uma promessa de que escondia uma cadeia alimentar em suas profundezas na qual eu não estava no topo.	[BK-HJ]	copy	coinage
ghest	She took holos of the damaged speeder and the	ghest's body with her datapad before we left.	Ela captou holos da speeder danificada e do corpo do ghest com seu datapad antes de partirmos.	[BK-HJ]	copy	coinage

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
ghest	When I stretched out with my feelings and tried to locate the	ghest through the Force, all I got was an overwhelming sense of the life surrounding me-nothing so specific as	Quando sondei com minhas sensações e tentei localizar o ghest por meio da Força, tudo que consegui foi uma esmagadora sensação de vida à minha volta; nada tão específico como um único pássaro, peixe ou predador.	[BK-HJ]	copy	coinage
ghest	I gestured at the still waters where the	ghest waited.	Fiz um gesto para as águas paradas onde o ghest espreitava.	[BK-HJ]	copy	coinage
ghest	If the	ghest was still waiting in the swamp, it could easily pounce before she could take off.	Se o ghest ainda estivesse à espreita no pântano, poderia facilmente atacar antes que ela decolasse.	[BK-HJ]	copy	coinage
ghest	A couple of centimeters more and the	ghest would have had my throat, and I would have bled out regardless.	Dois centímetros a mais e o ghest teria acertado minha garganta, e eu teria morrido.	[BK-HJ]	copy	coinage
ghest	'Just in case there may be	ghests nearby.'	— Para o caso de haver ghests por perto.	[BK-HJ]	copy	coinage
Givin	Any	Givin seen on the street right now might draw more curiosity than we want.'	Qualquer Givin visto na rua agora pode despertar mais curiosidade do que queremos.	[BK-HJ]	copy	coinage
Givin		Givin don't have mucous membranes similar to humans or even tear ducts, so her loud expression of raw emotion	Os Givins não têm membranas mucosas semelhantes às dos humanos, nem mesmo canais lacrimais, então sua expressão forte de emoção pura era algo que eu nunca tinha observado antes.	[BK-HJ]	copy	coinage

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
Givin	The	Givin had a talent for uttering sentences that altered the way I looked at a problem.	— A Givin tinha um talento para proferir frases que alteravam a forma como eu encarava um problema.	[BK-HJ]	copy	coinage
Givin	The	Givin leaned forward and whispered.	A Givin se inclinou para a frente e sussurrou:	[BK-HJ]	copy	coinage
Givin	The	Givin looked disturbed as she flailed about for an answer.	A Givin parecia perturbada enquanto se contorcia procurando uma resposta.	[BK-HJ]	copy	coinage
Givin	The	Givin made a phlegmy noise in her throat that might have been laughter.	A Givin fez um barulho de pigarro com a garganta que poderia ser uma risada.	[BK-HJ]	copy	coinage
Givin	The	Givin moved with surprising swiftness; I heard her chair clatter to the sidewalk in her haste to join me.	A Givin moveu-se com rapidez surpreendente; escutei-a derrubar a cadeira na calçada na pressa para se juntar a mim.	[BK-HJ]	copy	coinage
Givin	The	Givin never let us in the door; she simply spewed math at us through the comm and threw in the	A Givin não nos deixou entrar; simplesmente cuspiu matemática em nós pelo comunicador e atirou as palavras "vão embora" em certo ponto, então desistimos e falamos que estaríamos na garagem se ela precisasse de nós.	[BK-HJ]	copy	coinage
Givin	The	Givin nodded once in reply and tilted her chin at the ceiling before I left the quarters, but her voice	A Givin assentiu uma vez em resposta e inclinou o queixo para o teto antes de eu deixar o alojamento, mas sua voz me chamou de volta.	[BK-HJ]	copy	coinage
Givin	The	Givin's shoulders visibly slumped.	Os ombros da Givin visivelmente caíram.	[BK-HJ]	copy	coinage
Givin	The	Givin's tone turned morose.	O tom da Givin ficou sombrio:	[BK-HJ]	copy	coinage

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
Givin	The	Givin's words evoked embarrassed smiles from both of us, but I was grateful to Drusil for saying them anyway.	As palavras da Givin evocaram sorrisos envergonhados em nós dois, mas fiquei grato por Drusil tê-las dito.	[BK-HJ]	copy	coinage
Givin	The	Givin's head turned to gaze downhill.	A cabeça da Givin virou-se para olhar para baixo da colina.	[BK-HJ]	copy	coinage
Givin	The	Givin shook her head.	A Givin balançou a cabeça.	[BK-HJ]	copy	coinage
Givin	The	Givin was listing gaps in Imperial knowledge-primarily due to taking out the security droid-that all added up to	A Givin estava listando as lacunas nas informações imperiais (principalmente devido ao fato de termos tirado de ação o droide de segurança) que nos fariam ganhar tempo.	[BK-HJ]	copy	coinage
Givin	The	Givin was sitting up straight in a meditative position on the top bunk, her long tunic flowing down from her	A Givin estava sentada ereta em uma posição de meditação na cama de cima, com sua túnica longa fluindo de seus ombros como cortinas.	[BK-HJ]	copy	coinage
Givin	'Threepio reminded me of a	Givin greeting custom that I'd almost forgotten.	— 3PO me lembrou de um hábito de saudação dos Givins que eu tinha quase esquecido.	[BK-HJ]	copy	coinage
Givin	If you can't at least speak the language of math a	Givin will have a difficult time trusting you, so you have to demonstrate your ability right away.	Se você não puder pelo menos falar a língua da matemática, um Givin terá dificuldade para confiar em você, então é preciso demonstrar de imediato a sua capacidade.	[BK-HJ]	copy	coinage
Givin	Apparently, there's a	Givin woman newly arrived on Denon who can, if reports are accurate, slice almost anything.	Ao que parece, há uma mulher Givin recém-chegada a Denon que, se os relatos forem precisos, poderia slicear quase qualquer coisa.	[BK-HJ]	copy	coinage

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
Givin	'Are all	Givin capable of analyzing fleet movements the way you are?'	— Todos os Givins são capazes de analisar os movimentos da frota do jeito que faz?	[BK-HJ]	copy	coinage
Givin	You do not know me well - or any	Givin, I would wager - and I was most recently in the employ of the Empire for an extended period, however	Você não me conhece bem. Apostaria que não conhece nenhum Givin. E eu estive até bem recentemente a serviço do Império por um longo período, ainda que contra a minha vontade.	[BK-HJ]	copy	coinage
Givin	'There are stories, of course-legends really-of a few	Givin who became Jedi in the past, but they refused to share their insights with the rest of our species.	Há histórias, é claro, mais como lendas, de alguns poucos Givins que se tornaram Jedi no passado, mas se recusaram a compartilhar suas ideias com o resto da espécie.	[BK-HJ]	copy	coinage
Givin	transmission, so I must begin reading in midsentence:... small custom ship, inbound from Denon, search for two humans, one	Givin, one droid, highest priority, report sighting immediately to ISB, bounty offered for capture, do not destroy.	Perdemos o início da transmissão, então devo começar a ler pelo meio de uma frase: .. pequena nave particular, vinda de Denon, procurem por dois humanos, uma Givin, um droide, são da mais alta prioridade, reportar de imediato ao DSI, recompensa oferecida pela captura, não pela destruição.	[BK-HJ]	copy	coinage
Givin	'If I sell anything that this particular	Givin woman knows, then the Empire will come ask me where I got it!	— Se eu vender qualquer coisa que essa Givin sabe, o Império vai vir me perguntar como eu soube!	[BK-HJ]	copy	coinage
Givin	I returned to the quarters, thrust my hands in my pockets, and looked up at the	Givin.	Voltei para os alojamentos, enfiei as mãos nos bolsos e olhei para a Givin.	[BK-HJ]	copy	coinage

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
Givin	You heard him ask about the	Givin.'	Você o ouviu perguntar sobre a Givin.	[BK-HJ]	copy	coinage
Givin	'Where's the	Givin?'	— Onde está a Givin?	[BK-HJ]	copy	coinage
Givin	'You will proceed to the shore, where the	Givin-' Without warning, something truly massive erupted from the lagoon underneath the ship, jaws yawning wide and treating the bounty	— Vocês seguirão até a costa, onde a Givin... Sem aviso, algo verdadeiramente enorme irrompeu da lagoa debaixo da nave, abrindo bem as mandíbulas e tratando a nave precisamente como a torrada que parecia ser, engolindo-a.	[BK-HJ]	copy	coinage
Givin	'There's a goodly sum for information leading to the capture of the	Givin, but a much greater one for directly delivering her to the Empire.'	— Há uma soma de respeito por informações que levem à captura da Givin, mas uma muito maior para quem entregá-la diretamente para o Império.	[BK-HJ]	copy	coinage
Givin	covered in muck and was also the one that had been scraped and bitten by that creature, but the	Givin grabbed it and pulled me along into a passage that I had completely missed in the dark.	Estava coberta de lodo e também era a que tinha sido arranhada e mordida por aquela criatura, mas a Givin agarrou-a e puxou-me por uma passagem que eu tinha ignorado completamente no escuro.	[BK-HJ]	copy	coinage
Givin	Mentally reviewing the	Givin 'greeting maths' that Leia taught me distracted me somewhat from the fact that I was crouched in slime up	Repassar mentalmente a "saudação matemática" givin que Leia me ensinou serviu para me distrair um pouco do fato de estar agachado no lodo até os tornozelos e quase poder sentir esporos de mofo e bolor tomando toda a área disponível dentro dos meus pulmões.	[BK-HJ]	copy	coinage

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
Givin	Drusil sitting across from me but rather Nakari, her encouragement and confidence in me replacing the skepticism of the	Givin, her smile and dark eyes gazing at me instead of Drusil's skull-like visage.	Mantendo meus olhos apontados para o macarrão, fingi que Drusil não estava sentada à minha frente, mas, sim, Nakari, com seu encorajamento e confiança em mim substituindo o ceticismo da Givin, seu sorriso e olhos escuros olhando para mim em vez da fachada de Drusil, parecida com um crânio.	[BK-HJ]	copy	coinage
Givin	It's nothing like the	Givin homeworld.'	Não é nada como a terra natal dos Givins.	[BK-HJ]	copy	coinage
Givin	I looked at the	Givin, incredulous that she could figure his position so precisely, and she shrugged.	Olhei para a Givin, incrédulo por ela ter descoberto a posição dele com tanta precisão, e ela deu de ombros.	[BK-HJ]	copy	coinage
Givin	To human eyes the	Givin looked somewhat like sad skeletons, their heads resembling bare skulls with brows sloped up to meet together in the	Aos olhos humanos, os Givins eram um pouco parecidos com esqueletos tristes, com cabeças lembrando crânios nus e sobrancelhas inclinadas que se uniam no meio, dando-lhes a aparência de luto perpétuo ou talvez consternação por descobrir algo peludo rastejando em sua comida.	[BK-HJ]	copy	coinage
Givin	Artoo accompanied her, and I heard him chattering and the	Givin mumbling to him as I gently lowered Nakari's body to the deck.	R2 a acompanhou. Escutava-o tagarelar e a Givin murmurar de volta enquanto eu deitava suavemente o corpo de Nakari sobre o convés.	[BK-HJ]	copy	coinage
Givin	'I could, perhaps, avail myself of some information in this system,' the	Givin mused, gesturing at her custom-built hardware.	— Eu poderia, talvez, absorver algumas informações nesse sistema — ponderou a Givin, apontando para seu hardware personalizado.	[BK-HJ]	copy	coinage

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
Givin	, 'I said, though I wondered if she would be able to accompany me on the mission to smuggle the	Givin off Denon.	— Não irei — falei, ainda que me perguntasse se ela seria capaz de me acompanhar na missão de levar a Givin para fora de Denon.	[BK-HJ]	copy	coinage
Givin	'They would keep us from using any established lane out of here,' the	Givin replied, 'but of course we will not be using any of them.	— Eles nos impedirão de usar qualquer rota estabelecida para fora daqui — respondeu a Givin -, mas é claro que não as usaremos.	[BK-HJ]	copy	coinage
Givin	The Kupohans need a couple of weeks to establish the	Givin's routine and search for weaknesses in her security so that they can give you the best chance of	Os Kupohanos precisam de cerca de duas semanas para estabelecer a rotina da Givin e procurar os pontos fracos em sua segurança, para que possam dar a você melhores chances de sucesso.	[BK-HJ]	copy	coinage
Givin	, beginning by leaving a message at an Alliance dead drop that Major Derlin's team needed to move the	Givin's family to Omereth immediately.	Tínhamos passado o dia anterior nos preparando loucamente para a libertação de Drusil Bephorin, começando por deixar uma mensagem em uma caixa postal clandestina da Aliança, dizendo que a equipe do major Derlin precisava mover a família da Givin para Omereth imediatamente.	[BK-HJ]	copy	coinage
Givin	A note of unmistakable pride crept into the	Givin's voice, which still sounded as if it were being muffled by a mouthful of something chewy.	— Uma nota de orgulho inconfundível surgiu na voz da Givin, que ainda soava como se abafada por um punhado de comida pastosa.	[BK-HJ]	copy	coinage

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
Givin	At our blank looks, the	Givin's head drooped and stared at the floor.	— Diante dos nossos olhares inexpressivos, a cabeça da Givin pendeu para a frente e ela olhou para o chão.	[BK-HJ]	copy	coinage
Givin	to move, it did, sliding across the table in a damp, uneven slither until I released it near the	Givin's bowl.	Quando desejei que o macarrão se movesse, ele o fez, deslizando sobre a mesa em um retorcer úmido e irregular até que eu o libertei perto do prato da Givin.	[BK-HJ]	copy	coinage
Givin	I hoped the	Givin's family was still safe; there was no bounty on them as far as I knew, so maybe the	Eu esperava que a família da Givin ainda estivesse a salvo; não havia nenhuma recompensa por eles, até onde eu sabia, e talvez por isso os caçadores tivessem ficado apenas à espreita, esperando nossa chegada.	[BK-HJ]	copy	coinage
Givin	'The droid did his job adequately,' the	Givin said, a dismissive summation to which Artoo belched an electronic burst of outrage, 'but I speak of the piloting	— O droide fez o seu trabalho de forma adequada — disse a Givin, em um somatório de desprezo para o qual R2 arrotou uma explosão eletrônica de indignação mas falo da pilotagem antes disso.	[BK-HJ]	copy	coinage
Givin	'Ready,' the	Givin said.	— Pronta — assentiu a Givin.	[BK-HJ]	copy	coinage
Givin	'Wait,' the	Givin said, staring into the forest.	— Espere — disse a Givin, olhando para a floresta.	[BK-HJ]	copy	coinage
Givin	'Yes, it's customary among the	Givin to say hello with math.	— Sim, é costume entre os Givin dizer olá com matemática.	[BK-HJ]	copy	coinage
Givin	'No, I want you to let him go and tell me where the	Givin woman is.'	— Não, eu quero que vocês o deixem ir e me digam onde está a Givin.	[BK-HJ]	copy	coinage

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
Givin	taken out at least the two guards closest to Drusil and Artoo had neutralized the security droid-otherwise the	Givin wouldn't be here with me-but that still left up to six ISB agents able to pursue and	Eu sabia que Nakari havia derrubado pelo menos os dois guardas mais próximos de Drusil e R2 tinha neutralizado o droide de segurança (senão a Givin não estaria comigo), mas com isso ainda restavam seis agentes do DSI capazes de nos perseguir e pedir reforços para nos capturar.	[BK-HJ]	copy	coinage
Givin	I hoped Major Derlin had succeeded, or we would have an extremely unhappy	Givin on our hands.	— Torci para que o major Derlin tivesse conseguido, ou teríamos uma Givin extremamente infeliz em nossas mãos.	[BK-HJ]	copy	coinage
Givin	Thank the stars for Threepio's and Leia's experience with	Givin.	Graças às estrelas 3PO e Leia tinham experiência com os Givins.	[BK-HJ]	copy	coinage
Givin	'I had to deal with	Givin when I served in the Senate.	— Tive que lidar com Givins quando servi no Senado.	[BK-HJ]	copy	coinage
Givin	'Over the years	Givin have grown accustomed to the inability of other beings to greet them properly, so to be polite she will	— Ao longo dos anos, os Givin se acostumaram com a incapacidade dos outros seres de cumprimentá-los adequadamente, então, para ser educada, ela vai usar uma equação cuja resposta é três, seguindo seus costumes tradicionais de cumprimento, mas poupando vocês dois do constrangimento de você não saber a resposta.	[BK-HJ]	copy	coinage

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
Gotal	out of her hand just as she was squeezing it between her body and Migg's to target the	Gotal.	Movendo-se muito mais rápido do que eu esperava, a perna esquerda do Gotal disparou em um chute direto visando a lateral da barriga de Nakari e derrubou a pistola de sua mão justo quando ela estava espremendo entre seu corpo e o de Migg para acertar o Gotal.	[BK-HJ]	copy	coinage
Gotal	unsteady feet, I managed to stand just as Nakari fell, her legs swept out from under her by the	Gotal.	Rolando e me forçando a ficar de pé, ainda meio sem equilíbrio, consegui me levantar assim que Nakari caiu, após levar uma rasteira do Gotal.	[BK-HJ]	copy	coinage
Gotal	We also have a	Gotal in my room who claims to be an ISB agent.	Temos também um Gotal no meu quarto que afirma ser um agente DSI.	[BK-HJ]	copy	coinage
Gotal	That,' she said, pointing at the	Gotal, 'is a dangerous individual.	Esse — disse ela, apontando para o Gotal — é um indivíduo perigoso.	[BK-HJ]	copy	coinage
Gotal	'They continue to be well, though the	Gotal is a surly creature.'	— Eles continuam bem, embora o Gotal seja uma criatura intratável.	[BK-HJ]	copy	coinage
Gotal	R2-D2 had an arm capable of delivering an electric shock, and the	Gotal never saw the strike coming from behind, having forgotten about the random droid he'd passed in the alley	R2-D2 tinha um braço capaz de emitir um choque elétrico, e o Gotal nem viu o ataque vindo por trás, tendo se esquecido do droide aleatório pelo qual havia passado no beco e provavelmente sem esperar que tal criatura fosse se meter.	[BK-HJ]	copy	coinage
Gotal	'We know all the Imperial agents in the area, and I don't remember seeing a	Gotal on the list.'	— Conhecemos todos os agentes imperiais da área e não lembro de ter visto um Gotal na lista.	[BK-HJ]	copy	coinage

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
Gotal	Moving far faster than I expected, the	Gotal's left leg whipped out in a straight kick aimed at the side of Nakari's midsection, and it	Movendo-se muito mais rápido do que eu esperava, a perna esquerda do Gotal disparou em um chute direto visando a lateral da barriga de Nakari e derrubou a pistola de sua mão justo quando ela a estava espremendo entre seu corpo e o de Migg para acertar o Gotal.	[BK-HJ]	copy	coinage
Gotal	'Excuse me,' the	Gotal said.	— Desculpem — disse o Gotal.	[BK-HJ]	copy	coinage
Gotal	The	Gotal said, 'You have made a huge mistake.'	— Vocês cometeram um grande erro.	[BK-HJ]	copy	coinage
Gotal	'He's not unconscious from drinking,' the	Gotal said, gesturing at his horns with a thumb.	— Ele não está inconsciente de beber — disse o Gotal, apontando para seus chifres com um polegar.	[BK-HJ]	copy	coinage
Gotal	The	Gotal sneered at her.	O Gotal zombou:	[BK-HJ]	copy	coinage
Gotal	We lugged Migg and the	Gotal up the alley to the cantina entrance, making sure our hoods were back in place, and Artoo summoned a	Nós carregamos Migg e o Gotal pelo beco até a entrada da cantina, checamos se nossos capuzes estavam de volta no lugar, e R2 chamou um táxi droide para nos levar de volta ao hotel.	[BK-HJ]	copy	coinage
Gotal	Hello,' I said to the	Gotal, 'we haven't been formally introduced.	Olá — disse para o Gotal -, não fomos formalmente apresentados.	[BK-HJ]	copy	coinage
Gotal	It was a	Gotal with sienna skin and yellow eyes, thick brows supporting the sensitive horns that allowed his species to detect electromagnetic	Era um Gotal com pele terracota e olhos amarelos, sobrancelhas grossas para sustentar os chifres sensíveis que permitiam que sua espécie detectasse campos eletromagnéticos de todos os tipos.	[BK-HJ]	copy	coinage

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
Gungan	ALL WE CAN CONCLUDE YOUR HIGHNESS. THERE ARE REPORTS OF TYPHOON-STRENGTH STORMS ALL AROUND THE PLANET-- EVEN THE	GUNGANS HAVE CONFIRMED IT.	ALGUM TIPO DE ATAQUE VINDO DE NOSSA ÓRBITA, É O QUE CONCLUÍMOS, ALTEZA. HÁ RELATOS DE TEMPESTADES COM A FORÇA DE UM TUFÃO POR TODO O PLANETA... ATÉ OS GUNGANS CONFIRMARAM.	[CO-SE]	copy	coinage
happabore	[BK-WJ] The	happabore halted, its pinkish snout quivering, and gave a low moan that sounded like it was in pain.	[BK-WJ] O happabore parou, com o focinho rosado tremendo. O animal soltou um gemido baixo, como se estivesse sentindo dor.	[BK-WJ]	copy	coinage
happabore	[BK-WJ] 'Time to go, Marcus,' Sarco said, stepping on a stubby horn behind the	happabore's eye and swinging himself up onto the howdah's forward seat.	[BK-WJ] — Está na hora de ir, Marcus — disse Sarco, usando o chifre grosso atrás do olho do happabore como apoio e se acomodando no assento da frente.	[BK-WJ]	copy	coinage
happabore	] 'I have a bad feeling about this,' Threepio said as Sarco jabbed a prod into the side of the	happabore's head and the huge beasts picked their way down the narrow path that led past the massive spire	[BK-WJ] — Estou com um mau pressentimento sobre isso — disse 3PO enquanto Sarco cutucava a lateral da cabeça do happabore com uma vara, fazendo os enormes animais começarem a andar pela trilha estreita para além da enorme torre de Tikaroo em direção à selva.	[BK-WJ]	copy	coinage
happabore	[BK-WJ] As Sarco secured a pair of hunting rifles to the lead	happabore's howdah, Farnay came charging around the corner of the depot.	[BK-WJ] Enquanto Sarco prendia um par de rifles no assento do happabore maior, Farnay apareceu correndo.	[BK-WJ]	copy	coinage
happabore	[BK-WJ] Luke looked sadly in the direction Farnay had gone, then put his hands uncertainly on the	happabore's shoulder.	[BK-WJ] Luke olhou com tristeza para onde Farnay tinha ido embora, e em seguida apoiou as mãos de maneira não muito firme sobre o ombro do happabore.	[BK-WJ]	copy	coinage

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
happabore	[BK-WJ] He and Sarco struggled to get Threepio up onto the seat atop the smaller	happabore, with the golden droid protesting mightily.	[BK-WJ] Ele e Sarco se esforçaram para encaixar 3PO no assento sobre o happabore menor, enquanto o droide dourado protestava incansavelmente.	[BK-WJ]	copy	coinage
happabore	[BK-WJ] Sarco shrugged, returned the rifles to their slings, and jabbed the	happabore with the prod.	[BK-WJ] Sarco deu de ombros, guardou os rifles e cutucou o happabore para seguirem viagem.	[BK-WJ]	copy	coinage
happabore	[BK-WJ] It took a few minutes for Luke to get used to the jolting gait of the	happabores and take a real look at the Devaronian jungle surrounding them.	[BK-WJ] Levou alguns minutos para Luke se acostumar com o balanço dos happabores e começar a prestar atenção na selva devaroniana.	[BK-WJ]	copy	coinage
happabore	[BK-WJ] They weren't	happabores but rather the creatures Luke had seen in his vision.	[BK-WJ] Não eram happabores; eram criaturas que tinham aparecido na visão de Luke.	[BK-WJ]	copy	coinage
happabore	[BK-WJ] The	happabores clambered over tangles of massive tree roots, their tiny eyes peering out at the trail ahead.	[BK-WJ] Os happabores passavam com dificuldade por cima de emaranhados de raízes enormes, os olhos minúsculos perscrutando a trilha à frente.	[BK-WJ]	copy	coinage
happabore	[BK-WJ] 'The	happabores don't eat flesh,' Sarco said.	[BK-WJ] — Os happabores não comem carne — disse Sarco.	[BK-WJ]	copy	coinage
happabore	[BK-WJ] The	happabores stood nearby, occasionally churning up the dirt with their snouts as they searched for roots to gnaw.	[BK-WJ] Os happabores estavam ali perto, revolvendo a terra com seus focinhos à procura de raízes para mastigar de vez em quando.	[BK-WJ]	copy	coinage

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
happabore	[BK-WJ] Sarco brought the	happabores to a halt a few meters away from the edge of the jungle.	[BK-WJ] Sarco fez os happabores pararem a alguns metros do fim da floresta.	[BK-WJ]	copy	coinage
happabore	[BK-WJ] 'We'll meet again, Marcus,' he said, and strode off across the rocky valley to where the	happabores were waiting.	[BK-WJ] — Nos veremos de novo, Marcus — ele disse, e saiu andando rápido pelo vale rochoso em direção ao lugar onde os happabores estavam esperando.	[BK-WJ]	copy	coinage
Herglics	filled with a mix of species-horned Devaronians rubbed shoulders with green-skinned Duros, while diminutive Aleena dodged massive	Herglics.	[BK-WJ] Os corredores da estação de reabastecimento estavam cheios de diferentes espécies — devaronianos com seus chifres, durosianos de pele verde e minúsculos aleenas que desviavam dos enormes herglics.	[BK-WJ]	copy	coinage
Hutt	Han and Chewie are off somewhere trying to earn enough credits to pay off Jabba the	Hutt.	Han e Chewie estão em algum lugar tentando ganhar créditos suficientes para pagar Jabba, o Hutt.	[BK-HJ]	copy	coinage
Hutt	'Artoo, when we get to Nanth'ri, begin calculating a jump that will take us through	Hutt Space.	— R2, quando chegarmos a Nanth'ri, comece a calcular um salto capaz de nos levar através do Espaço Hutt.	[BK-HJ]	copy	coinage
Hutt	'Out past	Hutt Space,' Ackbar answered.	— Além do Espaço Hutt — respondeu Ackbar.	[BK-HJ]	copy	coinage

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
Hutt	but the drawback of more Imperial worlds, or dart south for a short distance and then east again, traversing	Hutt Space and avoiding the Empire while risking who knew what in the seedy side of the galaxy.	Poderíamos seguir para o norte galáctico, que tinha a vantagem de ser uma rota mais curta para Omereth, mas a desvantagem de conter mais mundos imperiais, ou zarpar em direção sul por um curto período e então seguir em direção leste de novo, atravessando o Espaço Hutt e evitando o Império, mas correndo o risco de encontrar sabe-se lá o quê naquela área decadente da galáxia.	[BK-HJ]	copy	coinage
Hutt	Drusil volunteered to share what little she knew of Imperial operations in the sectors surrounding	Hutt Space, and I said we'd certainly make the offer, but the Kupohans probably knew much of that already	Drusil ofertou compartilhar o pouco que sabia das operações imperiais nos setores vizinhos ao Espaço Hutt, e eu disse que certamente faríamos a oferta, mas os Kupohanos provavelmente já sabiam da maior parte e não dariam muito valor a isso.	[BK-HJ]	copy	coinage
Hutt	Imperials again once Drusil and Artoo announced that we were back on established routes, skirting the far side of	Hutt Space and traveling to the galactic north, dropping into a deserted system, and then plotting our course from there	A preocupação de ficarmos perdidos no espaço foi substituída pela preocupação de esbarrar com imperiais novamente assim que Drusil e R2 anunciaram que estávamos de volta em rotas estabelecidas. Contornamos o lado mais distante do Espaço Hutt e viajamos para o norte galáctico, caindo em um sistema deserto, e, em seguida, traçando nosso curso de lá para Omereth.	[BK-HJ]	copy	coinage

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
Hutt	One thing was more likely near	Hutt Space: bounty hunters.	Uma coisa seria mais comum lá pelas bandas do Espaço Hutt; caçadores de recompensas.	[BK-HJ]	copy	coinage
Hutt	Drusil offered up her knowledge of Imperial maneuvers outside of	Hutt Space first, and when Azzur inquired as to how she came to possess this intelligence, the answer renewed his	Drusil ofereceu primeiro seu conhecimento das manobras imperiais em volta do Espaço Hutt, e, quando Azzur perguntou como ela viera a ter posse desses dados, a resposta renovou sua agitação.	[BK-HJ]	copy	coinage
Hutt	I happen to know the Empire has been inspecting-and thereby harassing-all traffic going into	Hutt Space in an effort to cut into their trade and reduce the Hutts' ability to remain independent.'	Por acaso, sei que o Império tem inspecionado (e incomodado) todo o tráfego que entra no Espaço Hutt, em um esforço de prejudicar seu comércio e reduzir a capacidade dos Hutts de permanecerem independentes.	[BK-HJ]	copy	coinage
Hutt	Empire must have been frantic to find us if it had sent this one Interdictor to the edge of	Hutt Space without any escorts.	O Império deveria estar em um frenesi para nos encontrar, se enviou este interventor até o limite do Espaço Hutt sem escolta.	[BK-HJ]	copy	coinage
Hutt	[BK-WJ] Chubas ain't just	Hutt chow, you know.	[BK-WJ] Sabe, chubas não são só comida de hutts.	[BK-WJ]	copy	coinage
Hutt	feet wafted in, hot and cloying and fat in my nostrils, much too big for the space, like a	Hutt squeezed into an armchair.	Eu não pude achar palavras, diplomáticas ou não; pude apenas prender minha ânsia de vômito quando a rampa se abriu e o odor de queijo estragado e pés cheios de fungos flutuou para dentro, quente, enjoativo e pesado em minhas narinas, grande demais para aquele	[BK-HJ]	copy	coinage

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
			ambiente, como um Hutt espremido em uma poltrona.			
Hutt	thereby harassing-all traffic going into Hutt Space in an effort to cut into their trade and reduce the	Hutts' ability to remain independent.'	Por acaso, sei que o Império tem inspecionado (e incomodado) todo o tráfego que entra no Espaço Hutt, em um esforço de prejudicar seu comércio e reduzir a capacidade dos Hutts de permanecerem independentes.	[BK-HJ]	copy	coinage
Hutt	The	Hutts like to use them as bodyguards and bounty hunters.'	Os Hutts gostam de usá-los como guarda-costas e caçadores de recompensas.	[BK-HJ]	copy	coinage
Hutt	'We could be mercenaries working for the	Hutts or something.'	— Nós poderíamos ser mercenários trabalhando para os Hutts ou algo assim.	[BK-HJ]	copy	coinage
Hutt	'Understood, but if they think we're with the	Hutts, they might waste time searching for us in the criminal underworld here.'	— Entendido, mas, se eles acham que estamos com os Hutts, podem perder tempo procurando por nós no submundo do crime daqui.	[BK-HJ]	copy	coinage
Jawas	But why would imperial troops want to slaughter	Jawas?	Mas por que as Tropas Imperiais iriam querer matar os Jawas?	[AV-NH]	copy	coinage
Jawas	I can't abide those	Jawas.	Eu não suporto esses Jawas.	[AV-NH]	copy	coinage

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
Jawas	These are the same	Jawas that sold us R2 and 3PO.	São os Jawas que venderam o R2 e o C-3PO para nós.	[AV-NH]	copy	coinage
Jedi (adj)	Of course, he was here on	Jedi business-and of course the Jedi do not maintain their family ties-but I was told who he was	Claro, ele vinha aqui cuidar de assuntos dos Jedi; e, claro, os Jedi não mantêm laços familiares. Mas me contaram quem ele era e cheguei a ter a oportunidade de encontrá-lo uma ou duas vezes.	[BK-HJ]	copy	coinage
Jedi (adj)	tasks more quickly later on, and perhaps allow me to move larger objects, or accomplish any number of other	Jedi exercises.	Eu não tinha outro objetivo em mente que não fosse aumentar a minha percepção da Força; não havia vegetais ou outros objetos para empurrar pela cabine, de qualquer modo, e percebi que uma maior compreensão da Força me ajudaria a executar tais tarefas mais rapidamente no futuro, e talvez me permitisse mover objetos maiores ou realizar outros exercícios Jedi.	[BK-HJ]	copy	coinage
Jedi (adj)	[BK-WJ] And yet here you are with a	Jedi laser sword in your hand, like you mean to use it.'	[BK-WJ] E, no entanto, aqui está você com uma espada laser de Jedi na mão, preparado para usá-la.	[BK-WJ]	copy	coinage
Jedi (adj)	[BK-WJ] During their brief time as master and student, Ben Kenobi had taught him the basics of	Jedi meditation, warning him that opening a connection to the Force was something even the eldest Jedi Masters studied over	[BK-WJ] Durante o breve tempo em que foram mestre e discípulo, Ben Kenobi lhe ensinara os princípios básicos da meditação Jedi, advertindo-o de que abrir uma conexão com a Força era algo que mesmo os mestres Jedi mais velhos estudavam.	[BK-WJ]	copy	coinage

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
Jedi (adj)	[BK-WJ] The great hall was lit with shafts of late-afternoon sun, casting the shapes of the	Jedi statues in shadow on the far wall.	[BK-WJ] O grande salão estava iluminado pelos raios de sol do final da tarde, projetando as sombras das estátuas dos Jedi na parede mais distante.	[BK-WJ]	copy	coinage
Jedi (adj)	[BK-WJ] 'So you carry a	Jedi weapon, but you can't use it.'	[BK-WJ] — Então você carrega uma arma Jedi, mas não sabe usá-la.	[BK-WJ]	copy	coinage
Jedi (adj)	The	Jedi font of miracles.	A fonte Jedi dos milagres.	[BK-HJ]	copy	coinage
Jedi (noun)	s aboard the Millennium Falcon. The droid will soon be delivered to the Resistance... leading them to the last	Jedi.	[AV - FA] E está a bordo da Millenium Falcon. Em breve, o droide será entregue à Resistência... levando-os ao último Jedi.	[AV-FA]	copy	coinage
Jedi (noun)	He was training a new generation of	Jedi.	[AV - FA] Ele estava treinando uma nova geração de Jedi.	[AV-FA]	copy	coinage
Jedi (noun)	The	Jedi.	[AV - FA] Os Jedi.	[AV-FA]	copy	coinage
Jedi (noun)	Luke is a	Jedi.	[AV - FA] Luke é um Jedi.	[AV-FA]	copy	coinage
Jedi (noun)	conduct some business on the side with the Rebellion might not extend to consorting with a sympathizer of the	Jedi.	A disposição dos Chekkoo em efetuar alguns negócios paralelos com a Rebelião poderia não incluir associações com um simpatizante dos Jedi.	[BK-HJ]	copy	coinage
Jedi (noun)	I don't suppose you had any relatives among the	Jedi?'	Será que você tem algum parente entre os Jedi?	[BK-HJ]	copy	coinage

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
Jedi (noun)	else home with him, like a handy step-by-step manual on how to train yourself to become a	Jedi?'	Desliguei o sabre de luz rodiano e perguntei: — Imagino que Huulik não tenha trazido mais nada para casa com ele, como um manual prático passo a passo de como treinar para se tornar um Jedi.	[BK-HJ]	copy	coinage
Jedi (noun)	'Your dad was a	Jedi?	— Seu pai era um Jedi?	[BK-HJ]	copy	coinage
Jedi (noun)	'Were they the ones who told you about your father the	Jedi?'	— Foram eles que lhe contaram sobre seu pai, o Jedi?	[BK-HJ]	copy	coinage
Jedi (noun)	But what if there was a grain of truth to what the Empire says about the	Jedi?'	Mas e se houver um grão de verdade no que diz sobre os Jedi?	[BK-HJ]	copy	coinage
Jedi (noun)	to find anything out since the Empire's done what they can to wipe out all records of the	Jedi.	É difícil encontrar qualquer coisa, já que o Império faz tudo o que pode para acabar com todos os registros dos Jedi.	[BK-HJ]	copy	coinage
Jedi (noun)	. When we're finished with this, I'll help you find someone to teach you how to be a	Jedi.'	— Eu lhe digo uma coisa: quando terminarmos isso, vou ajudá-lo a encontrar alguém para ensiná-lo a ser um Jedi.	[BK-HJ]	copy	coinage
Jedi (noun)	It means taking another step along the path to becoming a	Jedi.	Significa dar mais um passo no caminho para me tornar um Jedi.	[BK-HJ]	copy	coinage

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
Jedi (noun)	which I and many others dismissed her expertise as 'math stuff' applied equally to how others must view the	Jedi.	Mas até mesmo sua piada me proporcionou uma nova visão de como as pessoas deveriam me enxergar: a forma rápida e casual como eu e muitos outros desprezavam seu conhecimento como "coisas matemáticas" aplicava-se igualmente à maneira como os outros deveriam ver os Jedi.	[BK-HJ]	copy	coinage
Jedi (noun)	[BK-WJ] And there never will be-I'm the last of the	Jedi.	[BK-WJ] E nunca vai haver. Sou o último Jedi.	[BK-WJ]	copy	coinage
Jedi (noun)	[BK-WJ] 'But I swear I will become a	Jedi.	[BK-WJ] — Mas juro que vou me tornar um Jedi.	[BK-WJ]	copy	coinage
Jedi (noun)	[BK-WJ] 'A useful tool-and one designed to kill	Jedi.'	[BK-WJ] — Uma ferramenta útil, projetada para matar Jedi.	[BK-WJ]	copy	coinage
Jedi (noun)	[BK-WJ] 'In a couple of years you might have passed for a	Jedi.	[BK-WJ] — Em alguns anos, você poderia ter se passado por um Jedi.	[BK-WJ]	copy	coinage
Jedi (noun)	[BK-WJ] 'I will become a	Jedi.	[BK-WJ] — Vou me tornar um Jedi.	[BK-WJ]	copy	coinage
Jedi (noun)	THE FORCE IS MEANINGLESS. AND THE	JEDI ARE EXTINCT.	A FORÇA NÃO TEM IMPORTÂNCIA. E OS JEDI ESTÃO EXTINTOS.	[CO-SE]	copy	coinage
Jedi (noun)	That was the first specific exploit of my father's career as a	Jedi I'd ever heard.	Essa era a primeira vez que ouvia sobre uma proeza específica da carreira de meu pai como Jedi.	[BK-HJ]	copy	coinage
Jedi (noun)	[BK-WJ] 'You don't know the first thing about	Jedi,' Luke said.	[BK-WJ] — Você não sabe nada sobre os Jedi — disse Luke.	[BK-WJ]	copy	coinage

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
Jedi (noun)	'I was told so by another	Jedi, Obi-Wan Kenobi.'	— Quem me contou foi outro Jedi, Obi-Wan Kenobi.	[BK-HJ]	copy	coinage
Jedi (noun)	THOUSAND REBELS THIS DAY. AND I WILL STILL BE STANDING TOMORROW. WHILE YOU WILL BE AS BAD AS THE	JEDI WHO ONCE WALKED THESE...	É TARDE DEMAIS PARA SE ESCONDER, KARBIN. EU SOZINHO LUTEI CONTRA MILHARES DE REBELDES HOJE E AINDA ESTAREI AQUI AMANHÃ. ENQUANTO VOCÊ ESTARÁ TÃO MORTO QUANTO OS JEDI QUE OUTRORA CAMINHAVAM POR ESSE--	[CO-VD]	copy	coinage
Jedi (noun)	LEARNING TO BE A	JEDI WILL HAVE TO WAIT.	APRENDER A SER UM JEDI VAI TER QUE ESPERAR.	[CO-VD]	copy	coinage
Jedi (noun)	Now the	Jedi are all but extinct.	Agora, os Jedi estão quase extintos.	[AV-NH]	copy	coinage
Jedi (noun)	The	Jedi are extinct.	Os Jedi estão extintos.	[AV-NH]	copy	coinage
Jedi (noun)	'So you don't believe that the	Jedi betrayed the Emperor?'	— Então você não acredita que os Jedi traíram o imperador?	[BK-HJ]	copy	coinage
Jedi (noun)	I am no	Jedi, but I know the Force.	Não sou Jedi, mas conheço a Força.	[AV-FA]	copy	coinage
Jedi (noun)	To know that telekinesis was possible-not just for	Jedi, but for me-gave me better hope for the future than I had enjoyed for a long time.	Saber que a telecinese era possível, não apenas para os Jedi, mas para mim, dava mais esperança no futuro do que eu tivera por um bom tempo.	[BK-HJ]	copy	coinage
Jedi (noun)	Remember, a	Jedi can feel the Force flowing through him.	Lembre-se, um Jedi pode sentir a Força fluindo dentro de si.	[AV-NH]	copy	coinage
Jedi (noun)	With so much firepower concentrated here, I wondered if even a	Jedi could make it to the door unscathed.	Com tanto poder de fogo concentrado aqui, me perguntava se mesmo um Jedi conseguiria chegar àquela porta ileso.	[BK-HJ]	copy	coinage
Jedi (noun)	[BK-WJ] 'The	Jedi didn't stockpile wealth like that,' Luke said.	[BK-WJ] — Os Jedi não acumulavam riquezas assim — disse Luke.	[BK-WJ]	copy	coinage

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
Jedi (noun)	'I would have to confess that my views on the	Jedi do not align with the official Imperial view.'	— Devo confessar que minha opinião sobre os Jedi não se alinha com a visão oficial imperial.	[BK-HJ]	copy	coinage
Jedi (noun)	Of course, he was here on Jedi business-and of course the	Jedi do not maintain their family ties-but I was told who he was and even had occasion to meet	Claro, ele vinha aqui cuidar de assuntos dos Jedi; e, claro, os Jedi não mantêm laços familiares. Mas me contaram quem ele era e cheguei a ter a oportunidade de encontrá-lo uma ou duas vezes.	[BK-HJ]	copy	coinage
Jedi (noun)	How did the	Jedi do this reliably and on cue?	Como os Jedi faziam isso de forma confiável e no momento certo?	[BK-HJ]	copy	coinage
Jedi (noun)	And they didn't succeed in getting rid of all knowledge concerning the	Jedi, either.	E eles não conseguiram se livrar de todo o conhecimento relativo aos Jedi também.	[BK-HJ]	copy	coinage
Jedi (noun)	[BK-WJ] Farther down the wall, Luke saw fragments of scenes in which	Jedi fought warriors wearing spiked armor and masks.	[BK-WJ] Mais adiante, Luke viu fragmentos de cenas em que os Jedi lutavam contra guerreiros que usavam máscaras e armaduras pontudas.	[BK-WJ]	copy	coinage
Jedi (noun)	I cleared my throat and said, 'I wonder if the	Jedi had any secret tricks to keep them from feeling awkward.'	Limpei a garganta e disse: — Me pergunto se os Jedi teriam algum truque secreto que os impedia de parecer sem jeito.	[BK-HJ]	copy	coinage
Jedi (noun)	[BK-WJ] Only his loyalty to the old	Jedi had kept him from protesting more vigorously in front of Han and Chewbacca.	[BK-WJ] Somente sua lealdade ao velho Jedi tinha evitado que ele protestasse com maior veemência na frente de Han e Chewbacca.	[BK-WJ]	copy	coinage

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
Jedi (noun)	[BK-WJ] There was a lake out there in the jungle-a lake an alien	Jedi had swum in.	[BK-WJ] Havia um lago na selva, um lago no qual um Jedi alienígena havia mergulhado.	[BK-WJ]	copy	coinage
Jedi (noun)	[BK-WJ] A	Jedi had to learn to let go of anger before calling on the Force, Ben had instructed.	[BK-WJ] Um Jedi tinha que aprender a deixar a raiva de lado antes de invocar a Força; era o que Ben havia ensinado.	[BK-WJ]	copy	coinage
Jedi (noun)	sinister FIRST ORDER has risen from the ashes of the Empire and will not rest until Skywalker, the last	Jedi, has been destroyed.	Em sua ausência, a sinistra PRIMEIRA ORDEM se ergue das cinzas do Império e não irá descansar até que Skywalker, o último Jedi, seja destruído.	[AV-FA]	copy	coinage
Jedi (noun)	The	Jedi have a way of turning daunting tasks into routine ones.'	Os Jedi conseguem transformar tarefas assustadoras em coisas de rotina.	[BK-HJ]	copy	coinage
Jedi (noun)	If I ever had the good fortune to be trained by a real	Jedi, he or she would probably tell me that hand motion was vital, serving a function I couldn't even	Se eu algum dia tiver a sorte de ser treinado por um verdadeiro Jedi, ele ou ela talvez venham a me dizer que o movimento da mão é vital, que serve a uma função que nem posso imaginar, e que todo o meu errante progresso foi como um bêbado cambaleando no escuro e tomando o caminho errado para casa.	[BK-HJ]	copy	coinage
Jedi (noun)	The Force is what gives a	Jedi his power.	A Força é o que dá poder ao Jedi.	[AV-NH]	copy	coinage
Jedi (noun)	Are you a	Jedi in fact, Luke Skywalker?'	Você é um Jedi no fim das contas, Luke Skywalker?	[BK-HJ]	copy	coinage

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
Jedi (noun)	'There are stories, of course-legends really-of a few Givin who became	Jedi in the past, but they refused to share their insights with the rest of our species.	Há histórias, é claro, mais como lendas, de alguns poucos Givins que se tornaram Jedi no passado, mas se recusaram a compartilhar suas ideias com o resto da espécie.	[BK-HJ]	copy	coinage
Jedi (noun)	I met a	Jedi, joined the Rebellion, and almost instantly had this tremendous success.	Conheci um Jedi, me juntei à Rebelião e quase instantaneamente tive esse tremendo êxito.	[BK-HJ]	copy	coinage
Jedi (noun)	I want to learn the ways of the Force and become a	Jedi like my father.	Quero aprender sobre a Força e ser um Jedi como meu pai.	[AV-NH]	copy	coinage
Jedi (noun)	It might take me many years, but I am determined to become a	Jedi like my father.	Posso levar muitos anos, mas estou determinado a me tornar um Jedi como meu pai.	[BK-HJ]	copy	coinage
Jedi (noun)	Perhaps you can learn something from it and one day become a	Jedi like your father and my uncle.	Talvez você possa aprender algo com isso e um dia se tornar um Jedi como seu pai e meu tio.	[BK-HJ]	copy	coinage
Jedi (noun)	[BK-WJ] Even frozen in stone, the	Jedi looked like deadly dancers, captured in the act of leaping and tumbling, their lightsabers like extensions of their bodies.	[BK-WJ] Mesmo com os movimentos congelados, os Jedi pareciam dançarinos mortais, registrados no meio do pulo, os sabres de luz parecendo uma extensão do corpo.	[BK-WJ]	copy	coinage
Jedi (noun)	[BK-WJ] Eedit's	Jedi must have stood in the same spot and looked up at the same moons, back when the temple was	[BK-WJ] Os Jedi de Eedit deviam ter ficado naquele mesmo lugar e observado as mesmas luas na época em que o templo estava inteiro e ninguém imaginava que a Ordem Jedi pudesse acabar.	[BK-WJ]	copy	coinage

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
Jedi (noun)	you saw on my belt, one left for me by my father, and I'd like to be a	Jedi myself someday if I can.	Eu não imagino que seja... bem, veja só, Soonta, foi um sabre de luz que você viu no meu cinto, um que foi deixado para mim por meu pai, e gostaria de ser um Jedi algum dia, se eu for capaz.	[BK-HJ]	copy	coinage
Jedi (noun)	A young	Jedi named Darth Vader, who was a pupil of mine until he turned to evil, helped the Empire hunt down	Um jovem Jedi chamado Darth Vader... que foi meu discípulo até se virar para o mal... ajudou o Império a perseguir e destruir os Cavaleiros Jedi.	[AV-NH]	copy	coinage
Jedi (noun)	Using the word	Jedi out loud probably would not be wise here.	— Provavelmente não seria sábio usar a palavra Jedi em voz alta ali.	[BK-HJ]	copy	coinage
Jedi (noun)	[BK-WJ] He walked slowly around the fallen	Jedi, raising his deadly electrostaff as if he meant to ram it into Luke's back.	[BK-WJ] Ele andou lentamente ao redor do Jedi caído, erguendo o bastão elétrico como se fosse enterrá-lo nas costas de Luke.	[BK-WJ]	copy	coinage
Jedi (noun)	It would be good to have the	Jedi return, I think.'	Seria bom se os Jedi retornassem, acho.	[BK-HJ]	copy	coinage
Jedi (noun)	[BK-WJ] But Luke could make out children in	Jedi robes, lightsabers raised in front of them as an instructor demonstrated the proper defensive stance.	[BK-WJ] Mas Luke conseguiu enxergar crianças em vestes de Jedi carregando sabres de luz à frente enquanto um instrutor demonstrava a posição defensiva apropriada.	[BK-WJ]	copy	coinage
Jedi (noun)	[BK-WJ] But that knowledge had vanished along with the old	Jedi's body.	[BK-WJ] Mas aquele conhecimento havia desaparecido junto com o corpo do velho Jedi.	[BK-WJ]	copy	coinage

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
Jedi (noun)	[BK-WJ] The old	Jedi's body had vanished the moment Darth Vader's lightsaber blade touched him, leaving nothing but dusty robes on	[BK-WJ] O corpo do velho Jedi tinha desaparecido no momento em que o sabre de luz de Darth Vader o tocara, deixando para trás apenas roupas empoeiradas no chão.	[BK-WJ]	copy	coinage
Jedi (noun)	[BK-WJ] The stairs ended at the spot where the alien	Jedi's comrade had handed him his lightsaber.	[BK-WJ] A escadaria terminava onde o Jedi alienígena havia recebido o sabre de luz.	[BK-WJ]	copy	coinage
Jedi (noun)	[BK-WJ] The old	Jedi's hand had dipped to the lightsaber on his belt, faster than anyone would have imagined a desert hermit	[BK-WJ] A mão do velho Jedi tinha mergulhado em direção ao sabre de luz mais rápido do que qualquer um imaginaria que um ermitão do deserto fosse capaz.	[BK-WJ]	copy	coinage
Jedi (noun)	[BK-WJ] He knelt in the middle of the hall, resting his hand atop the	Jedi's massive stone one.	[BK-WJ] Ele ajoelhou no meio do salão, apoiando a mão sobre a maciça pedra inaugural Jedi.	[BK-WJ]	copy	coinage
Jedi (noun)	[BK-WJ] The last of the	Jedi sank to the grass in despair.	[BK-WJ] O último Jedi afundou na grama, desesperado.	[BK-WJ]	copy	coinage
Jedi (noun)	[BK-WJ] 'I'm not a	Jedi-the lightsaber belonged to my father.	[BK-WJ] — Não sou um Jedi. O sabre de luz era do meu pai.	[BK-WJ]	copy	coinage
Jedi (noun)	[BK-WJ] 'So you're a	Jedi, then? I don't think so.	[BK-WJ] — Então você é um Jedi? Acho que não.	[BK-WJ]	copy	coinage
Jedi (noun)	Without the	Jedi, there can be no balance in the Force.	Sem os Jedi, não pode haver equilíbrio na Força.	[AV-FA]	copy	coinage
Jedi (noun)	[BK-WJ] For those emotions unlocked the dark side of the Force, leading a	Jedi to temptation-and sometimes ruin.	[BK-WJ] Essas emoções liberavam o lado sombrio da Força, levando um Jedi à tentação — e às vezes à ruína.	[BK-WJ]	copy	coinage

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
Jedi (noun)	still had my doubts about Drusil's value to the Alliance, and her questioning about my connections to the	Jedi was disconcerting, but she might prove useful to us in the short term while her interests and ours coincided.	Eu ainda tinha minhas dúvidas quanto ao valor de Drusil para a Aliança, e seu questionamento sobre minhas conexões com os Jedi foram desconcertantes, mas ela poderia ser útil para nós a curto prazo, enquanto seus interesses e os nossos coincidissem.	[BK-HJ]	copy	coinage
Jedi (noun)	So a	Jedi was involved in the destruction of the Death Star.	Então um Jedi esteve envolvido na destruição da Estrela da Morte.	[BK-HJ]	copy	coinage
Jedi (noun)	[BK-WJ] What had it been like when	Jedi were common sights in the galaxy?	[BK-WJ] Como será que tinha sido quando os Jedi eram comuns na galáxia?	[BK-WJ]	copy	coinage
Jedi (noun)	It's like they bought the Imperial line that the	Jedi were dishonorable.'	É como se eles tivessem aceitado a versão imperial de que os Jedi eram desonrosos.	[BK-HJ]	copy	coinage
Jedi (noun)	But I don't feel the	Jedi were in the habit of betraying others.	Mas não acho que os Jedi tivessem o hábito de trair os outros.	[BK-HJ]	copy	coinage
Jedi (noun)	The	Jedi were real?	Os Jedi eram reais?	[AV-FA]	copy	coinage
Jedi (noun)	[BK-WJ] When the	Jedi were the galaxy's defenders of peace and justice.'	[BK-WJ] Quando os Jedi eram os defensores da paz e da justiça da galáxia.	[BK-WJ]	copy	coinage
Jedi (noun)	I thought the	Jedi weren't allowed such relationships.'	Pensei que os Jedi não tivessem autorização para ter tais relações.	[BK-HJ]	copy	coinage
Jedi (noun)	But he used to talk about another	Jedi who could fly like no other, and his name also happened to be Skywalker.	Mas falava de outro Jedi que podia voar como ninguém, e seu nome por acaso também era Skywalker.	[BK-HJ]	copy	coinage
Jedi (noun)	My father was a	Jedi who fought in the Clone Wars.'	Meu pai era um Jedi que lutou nas Guerras Clônicas.	[BK-HJ]	copy	coinage

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
Jedi (noun)	[BK-WJ] 'Unless the	Jedi who lived here were very tall, that was designed to be opened with the Force,' he said.	[BK-WJ] — A menos que os Jedi que vivessem aqui fossem muito altos, aquilo foi projetado para ser ativado com a Força — Luke disse.	[BK-WJ]	copy	coinage
Jedi (noun)	[BK-WJ] And all the	Jedi who walked these halls.'	[BK-WJ] E de todos os Jedi que andaram por estes salões.	[BK-WJ]	copy	coinage
Jedi (noun)	Looked at in that light, it might have been the	Jedi who were betrayed, not the Emperor.'	Visto sob essa luz, podem ter sido os Jedi os traídos, e não o imperador.	[BK-HJ]	copy	coinage
Jedi (noun)	the new	Jedi will rise.	o novo Jedi surgirá.	[AV-FA]	copy	coinage
Jedi (noun)	Though it wasn't a strictly prohibited weapon, its association with the	Jedi would tend to make one guilty by association in the eyes of the Empire.	Embora não fosse uma arma estritamente proibida, sua associação com os Jedi tendia a fazer alguém parecer automaticamente culpado aos olhos do Império.	[BK-HJ]	copy	coinage
Jedi (noun)	Do you wish to become a	Jedi yourself one day, or was that merely an idle fantasy?'	Deseja se tornar um Jedi algum dia ou era apenas uma fantasia ociosa?	[BK-HJ]	copy	coinage
Jedi knight	'A member of our clan was a	Jedi knight.	— Um membro do nosso clã era Cavaleiro Jedi.	[BK-HJ]	copy	coinage - compounding
Jedi knight	'A son of a	Jedi knight?	— Um filho de um Cavaleiro Jedi?	[BK-HJ]	copy	coinage - compounding
Jedi knight	[BK-WJ] Chapter 09: The Weapon of a	Jedi knight	[BK-WJ] 9 A ARMA DE UM CAVALEIRO JEDI	[BK-WJ]	copy	coinage - compounding
Jedi knight	Now, meeting someone else who had personally known a	Jedi knight, I found it hard to hide my excitement, but instead of shouting No way!	Agora, encontrando mais alguém que havia conhecido pessoalmente um Cavaleiro Jedi, achei difícil esconder minha emoção; mas, em vez de gritar "Que incrível!	[BK-HJ]	copy	coinage - compounding

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
Jedi knight	[BK-WJ] Ben Kenobi had told him the real story: that Luke's father had been a	Jedi knight, a gifted star pilot and a cunning warrior.	[BK-WJ] Ben Kenobi tinha revelado a verdade: o pai de Luke havia sido um cavaleiro Jedi, um piloto talentoso e um guerreiro astuto.	[BK-WJ]	copy	coinage - compounding
Jedi knight	He was a	Jedi knight in the Clone Wars and a good pilot, and that's all I know.'	Ele foi um cavaleiro Jedi nas Guerras Clônicas e um bom piloto, e isso é tudo que eu sei.	[BK-HJ]	copy	coinage - compounding
Jedi knight	[BK-WJ] Luke tried to imagine what the patrons of the cantina had thought to see a	Jedi knight in their midst after nearly two decades in which Force-users had been nothing more than rumor and	[BK-WJ] Luke tentou imaginar o que os fregueses do bar tinham pensado ao ver um cavaleiro Jedi depois de serem considerados um boato, uma lenda, durante quase duas décadas.	[BK-WJ]	copy	coinage - compounding
Jedi knight	Asking the local garrison of troopers if someone may have shot a Rodian	Jedi knight offplanet would attract the wrong sort of attention.	Perguntar para o grupo local de stormtroopers se alguém havia atirado em um Cavaleiro Jedi Rodiano fora do planeta atrairia o tipo errado de atenção.	[BK-HJ]	copy	coinage - compounding
Jedi knight	has discovered the Journal of Ben Kenobi and has begun investigating any information he can on the Force-using	Jedi knights and their ways.	Luke, sem saber que Vader é seu pai, luta contra o império ao lado da Aliança Rebelde. Novo nos caminhos da Força, Luke encontrou o diário Ben Kenobi e começou a investigar qualquer informação que puder conseguir sobre os cavaleiros de Jedi e suas habilidades com a Força.	[CO-VD]	copy	coinage - compounding
Jedi knight	This is the weapon of a	Jedi knight.	É a arma de um Cavaleiro Jedi.	[AV-NH]	copy	coinage - compounding
Jedi knight	I was once a	Jedi knight, the same as your father.	Fui um Cavaleiro Jedi, assim como o seu pai.	[AV-NH]	copy	coinage - compounding

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
Jedi knight	, who was a pupil of mine until he turned to evil, helped the Empire hunt down and destroy the	Jedi knights.	Um jovem Jedi chamado Darth Vader... que foi meu discípulo até se virar para o mal... ajudou o Império a perseguir e destruir os Cavaleiros Jedi.	[AV-NH]	copy	coinage - compounding
Jedi knight	For over a thousand generations, the	Jedi knights were the guardians of peace and justice in the old Republic... before the dark times... before the Empire.	Por mais de mil gerações... os Cavaleiros Jedi foram os guardiões da paz e da justiça na Velha República. Antes da Era das Trevas. Antes do Império.	[AV-NH]	copy	coinage - compounding
Jedi Master	the basics of Jedi meditation, warning him that opening a connection to the Force was something even the eldest	Jedi Masters studied over a lifetime.	[BK-WJ] Durante o breve tempo em que foram mestre e discípulo, Ben Kenobi lhe ensinara os princípios básicos da meditação Jedi, advertindo-o de que abrir uma conexão com a Força era algo que mesmo os mestres Jedi mais velhos estudavam.	[BK-WJ]	copy	coinage - compounding
Jedi order	spot and looked up at the same moons, back when the temple was whole and no one imagined the	Jedi order could ever fall.	[BK-WJ] Os Jedi de Eedit deviam ter ficado naquele mesmo lugar e observado as mesmas luas na época em que o templo estava inteiro e ninguém imaginava que a Ordem Jedi pudesse acabar.	[BK-WJ]	copy	coinage - compounding
Jedi order	[BK-WJ] His lightsaber was all that was left of his father, and possibly of the	Jedi order he'd served.	[BK-WJ] O sabre de luz era tudo o que havia restado do pai, e possivelmente da Ordem Jedi.	[BK-WJ]	copy	coinage - compounding

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
Jedi order	think that he'd ever learn to command the Force or become a skilled duelist, let alone see the	Jedi order reborn.	[BK-WJ] Era loucura pensar que algum dia conseguiria controlar a Força ou se tornar um duelista habilidoso, muito menos que veria a Ordem Jedi renascer.	[BK-WJ]	copy	coinage - compounding
Jedi temple	WAIT-- THIS WRITING. I THINK THIS WAS WRITTEN WITH A LIGHTSABER... THIS WAS A	JEDI TEMPLE.	ESPERE... ESSA ESCRITA. PARECE QUE FOI FEITA COM UM SABRE DE LUZ... E ISSO ERA UM TEMPO JEDI.	[CO-VD]	copy	coinage - compounding
Jedi temple	] THERE IS POWER IN THIS PLACE. I CAN FEEL IT STIRRING. THIS WORLD WAS ONCE THE SITE OF A	JEDI TEMPLE. NO WONDER THE BOY--	HÁ PODER NESTE LUGAR. SINTO ELE SE AGITAR. ESSE MUNDO... JÁ FOI LOCAL DE UM TEMPLO JEDI. É POR ISSO QUE O GAROTO --	[CO-VD]	copy	coinage - compounding
Jedi temple	THESE ARE ALL THAT REMAIN OF THE TREE THAT GREW AT THE HEART OF THE	JEDI TEMPLE ON CORUSCANT.	ISSO É TUDO O QUE RESTOU DA ÁRVORE QUE CRESCEU NO CORAÇÃO DO TEMPLO JEDI, EM CORUSCANT.	[CO-SE]	copy	coinage - compounding
Jedi temple	BEN... ? BEN, I DID IT, I FOUND YOUR JOURNAL ON TATOOINE. I READ ABOUT THE	JEDI TEMPLE ON VROGAS VAS, AND I THOUGHT IF I COULD FIND IT, I'D... BEN, IS THAT SOMETHING HERE	BEN... ? BEN, EU CONSEGUI, ENCONTREI O SEU DIÁRIO EM TATOOINE. EU LI SOBRE O TEMPLO JEDI EM VROGAS VAS. E PENSEI QUE EU PUDESSE ENCONTRÁ-LO, EU... BEN, TEM ALGUMA COISA AQUI QUE EU POSSO USAR PRA...	[CO-VD]	copy	coinage - compounding
Jedi temple	think he went looking for the first	Jedi temple.	acham que foi procurar o primeiro templo Jedi.	[AV-FA]	copy	coinage - compounding
Jedi temple	[BK-WJ] The towers were a	Jedi temple-and the Force was calling him there.	[BK-WJ] As torres eram um templo Jedi, e a Força o chamava até lá.	[BK-WJ]	copy	coinage - compounding

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
Jedi temple	the underworld sources of his secret ally, Dr. Aphra, Vader has received word of Luke's location - the former	Jedi temple on the planet VROGAS VAS... .	Por meio das fontes do submundo e de sua aliada secreta, a Dra. Aphra, Vader descobriu a localização de Luke: o antigo templo Jedi do planeta Vrogas Vas...	[CO-VD]	copy	coinage - compounding
krayt dragon	'Well, didn't you tell me you've hunted a	krayt dragon before?	— Bem, você não me disse que já caçou um dragão krayt?	[BK-HJ]	copy	coinage - compounding
krayt dragon	I've been to Tatooine, actually, and bagged a	krayt dragon there.	Já estive em Tatooine, na verdade, e cacei um dragão krayt por lá.	[BK-HJ]	copy	coinage - compounding
krayt dragon	[BK-WJ] 'They're acting like banthas did back home when a	krayt dragon was on the hunt.'	[BK-WJ] — Estão agindo como os banthas lá em casa quando um dragão krayt estava caçando.	[BK-WJ]	copy	coinage - compounding
kyber crystal	: It was energy from the same sort of power cell that fueled blasters, given form by passing through a	kyber crystal as superheated plasma that arced at the top and returned to the hilt.	A lâmina não era pura luz, é claro: era energia vinda do mesmo tipo de célula de energia que alimentava pistolas de raios, que ganhava aquela forma após passar por um cristal kyber em forma de um plasma superaquecido que arqueava no topo e retornava para o cabo.	[BK-HJ]	copy	coinage - compounding
Moff	Leia had given me a briefing, warning me that	Moff Abran Balfour patrolled the spice route often, and he represented the nearest Imperial presence to the current location of	Leia tinha me dado um relatório, avisando que o moff Abran Balfour patrulhava constantemente a rota de especiarias e que ele era a presença imperial mais próxima da atual localização da frota da Aliança.	[BK-HJ]	copy	coinage
mynock	It will behave more like a	mynock, attaching itself inconspicuously and going along for the ride.	Deve se comportar mais como um mynock, unindo-se discretamente ao sistema e indo passear com ele.	[BK-HJ]	copy	coinage

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
nerf	'I'm sure butchers would be able to supply	nerf brains or something like that,' I said.	— Tenho certeza de que os açougueiros poderiam fornecer cérebros de nerf ou algo assim — respondi.	[BK-HJ]	copy	coinage
nerf	I began dishing out some noodles and	nerf with a clean fork from the utensil drawer.	Comecei a colocar um pouco de macarrão e nerf no meu prato com um garfo limpo da gaveta de utensílios.	[BK-HJ]	copy	coinage
nerf	She put me in charge of 'all things	nerf,' and pointed to a collection of vegetables she had stashed away, which she would be preparing.	Ela me colocou no comando de "tudo o que fosse nerf" e voltou-se para uma coleção de vegetais que havia separado e que ela prepararia.	[BK-HJ]	copy	coinage
nerf	She was right: I had thoroughly thawed that	nerf, then kept going until I had burned it into a dry, tough piece of leather.	Ela estava certa: eu tinha descongelado aquele nerf completamente e então continuado até que queimasse e virasse um pedaço seco de couro duro.	[BK-HJ]	copy	coinage
nerf	They were broader and shorter than	nerfs, coated with a dense mat of black fur, and their horns were strangely aligned on the tops of their	Eles eram mais largos e mais curtos do que os nerfs, cobertos por um denso tapete de pelo preto, e seus chifres eram estranhamente alinhados no topo das suas cabeças, como se alguém tivesse apoiado um pergaminho gigante em cima deles, voltado para a frente.	[BK-HJ]	copy	coinage
nerf nuggets	Best	nerf nuggets ever.	Melhores nuggets de nerf de todos.	[BK-HJ]	copy	coinage - compounding
nerf nuggets	He was cooking your	nerf nuggets last night and he wouldn't be if you hadn't decided to act.	Ele estava cozinhando seus nuggets de nerf ontem à noite e não estaria aqui se você não tivesse decidido agir.	[BK-HJ]	copy	coinage - compounding

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
nerf nuggets	But you didn't tell me how good her	nerf nuggets were!	Mas você não me disse como os nuggets de nerf eram bons!	[BK-HJ]	copy	coinage - compounding
nerf nuggets	'Buckwheat noodles and	nerf nuggets with onions.'	— Macarrão de trigo e nuggets de nerf com cebolas.	[BK-HJ]	copy	coinage - compounding
nerf nuggets	list and tell them you're a friend of Sakhet's on Denon, and that I make the best	nerf nuggets you've ever had.	Entrem em contato com qualquer um dessa lista e digam que vocês são amigos de Sakhet, de Denon, e que eu faço os melhores nuggets de nerf que você já provou.	[BK-HJ]	copy	coinage - compounding
nerf nuggets	'Ah, in addition to the pahzik meat, we have	nerf nuggets!	— Ah, além da carne de pahzik, temos nuggets de nerf!	[BK-HJ]	copy	coinage - compounding
nerf nuggets	'	Nerf nuggets, eh?	— Nuggets de nerf, hein?	[BK-HJ]	copy	coinage - compounding
nerf nuggets	Nakari shook some pepper over her	nerf nuggets.	Nakari salpicou um pouco de pimenta sobre seus nuggets de nerf.	[BK-HJ]	copy	coinage - compounding
nerf nuggets	in a low voice, her four dark eyes glinting with amusement, 'we just gave you two orders of the	nerf nuggets.'	— Não se preocupe — disse ela em voz baixa, os quatro olhos escuros brilhando, bem-humorados —, nós só preparamos duas porções dos nuggets de nerf.	[BK-HJ]	copy	coinage - compounding
nerf steak	'You sure can thaw a	nerf steak' was about all Nakari could muster as a tribute after taking the first bite of my cooking.	Você realmente sabe descongelar um bife de nerf foi tudo que Nakari pôde dizer como elogio após dar a primeira mordida no que eu havia cozinhado.	[BK-HJ]	copy	coinage - compounding
nerf steak	'Do you make your caf like your	nerf steak?'	— Você faz caf do jeito que prepara bifés de nerf?	[BK-HJ]	copy	coinage - compounding

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
nerf steak	We had time to kill, and Nakari whipped out a couple of frozen	nerf steaks from the galley's freezer.	Tínhamos tempo para matar, e Nakari sacou do freezer da cozinha um par de bifés de nerf congelados.	[BK-HJ]	copy	coinage - compounding
nerf steak	I ruined the	nerf steaks.'	Eu arruinei os bifés de nerf.	[BK-HJ]	copy	coinage - compounding
nerf steak	Didn't mean to imply criticism of your	nerf steaks.'	Não quis insinuar nenhuma crítica aos seus bifés de nerf.	[BK-HJ]	copy	coinage - compounding
Padawan	[BK-WJ] 'That's where you're wrong, Nobody's	Padawan.	[BK-WJ] — É aí que você se engana, padawan sem mestre — disse o alienígena.	[BK-WJ]	copy	coinage
Padawan	[BK-WJ] 'Do you know what I'm going to do after I defeat you, Nobody's	Padawan?'	[BK-WJ] — Sabe o que vou fazer depois que te derrotar, padawan sem mestre?	[BK-WJ]	copy	coinage
Padawan	[BK-WJ] 'Nobody's	Padawan!'	[BK-WJ] — Padawan sem mestre!	[BK-WJ]	copy	coinage
Padawan	[BK-WJ] 'This is an electrostaff, Nobody's	Padawan,' Sarco said as Luke struggled to his feet, spitting out blood.	[BK-WJ] — Este é um bastão elétrico, padawan sem mestre — Sarco disse enquanto Luke se esforçava para levantar, cuspiendo sangue.	[BK-WJ]	copy	coinage
Padawan	[BK-WJ] 'I should thank you, Nobody's	Padawan,' he said.	[BK-WJ] — Eu deveria agradecê-lo, padawan sem mestre — ele disse.	[BK-WJ]	copy	coinage
Padawan	[BK-WJ] 'Not bad, Nobody's	Padawan,' he said.	[BK-WJ] — Nada mal, padawan sem mestre — ele disse.	[BK-WJ]	copy	coinage
Padawan	[BK-WJ]	Padawan-that was it.	[BK-WJ] Padawan. Isso.	[BK-WJ]	copy	coinage
Padawan	[BK-WJ] 'Nobody's	Padawan, the last apprentice of an extinct religion,' Sarco said.	[BK-WJ] — O padawan sem mestre, o último aprendiz de uma religião extinta — disse Sarco.	[BK-WJ]	copy	coinage

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
pahzik	only served our purposes but also provided some shelter to the pale grassy flatlands below dotted with herds of	pahzik.	O golpe do ar não reduziu significativamente até mergulharmos em um segundo e um terceiro defletores e então sermos guiados pelo controle de tráfego de Tonekh por uma descida em zigue-zague em meio a enormes torres de pedra para a captura do vento, que não só servia aos nossos propósitos, mas também fornecia um pouco de abrigo para as pálidas planícies gramadas abaixo, pontilhadas por rebanhos de pahzik.	[BK-HJ]	copy	coinage
pahzik	You think it's the	pahzik?'	Você acha que são os pahzik?	[BK-HJ]	copy	coinage
pahzik	Using the Jewel's upmarket scanners, I took a close-up holo of the	pahzik because I'd never seen one before.	Usando os sofisticados scanners da Joia, tirei um holo em close dos pahzik, porque eu nunca os tinha visto antes.	[BK-HJ]	copy	coinage
pahzik	Since most of the planet was an unbroken windswept plain, the	pahzik had plenty of room to roam and multiply, and the Kupohans seemed happy to let them breed, since they	Como a maior parte do planeta era uma planície ininterrupta varrida pelo vento, os pahzik tinham muito espaço para percorrer e se multiplicar, e os Kupohanos pareciam felizes em deixá-los se reproduzir, já que, supostamente, eram deliciosos.	[BK-HJ]	copy	coinage
pahzik	Another of the mechanics, a Duros, supplements his income by selling powdered	pahzik horn offplanet as an aphrodisiac, but otherwise has no interest regarding us.	Outro dos mecânicos, um Duros, complementa sua renda vendendo pó de chifre de pahzik como afrodisíaco, mas também não nos interessa.	[BK-HJ]	copy	coinage

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
pahzik	and moaned and ruffled our hair, though I suspected the moaning was caused by the passage of air through	pahzik horns.	Mesmo nos confins abrigados da cidade, o vento assobiava, gemia e bagunçava o cabelo, mas suspeito que o gemido fosse causado pela passagem do ar pelos chifres dos pahzik.	[BK-HJ]	copy	coinage
pahzik	'Ah, in addition to the	pahzik meat, we have nerf nuggets!	— Ah, além da carne de pahzik, temos nuggets de nerf!	[BK-HJ]	copy	coinage
pahzik	-HJ] I accepted, and an afternoon of trading stories about the desert extended into a dinner of room-service	pahzik meat, which was in my opinion tastier than nerf and a significant point in Kupoh's favor.	Eu aceitei, e uma tarde trocando histórias sobre o deserto se estendeu para um jantar de carne de pahzik, entregue pelo serviço de quarto e que era, na minha opinião, mais saborosa do que carne de nerf- um significativo ponto a favor de Kupoh.	[BK-HJ]	copy	coinage
pikhron	[BK-WJ] '	Pikhrons,' Sarco grunted.	[BK-WJ] — Pikhrons — grunhiu Sarco.	[BK-WJ]	copy	coinage
pikhron	[BK-WJ] 'But what's a	pikhron?'	[BK-WJ] — Mas o que é um pikhron?	[BK-WJ]	copy	coinage
pikhron	[BK-WJ] I've never bagged a	pikhron.'	[BK-WJ] Nunca peguei um pikhron.	[BK-WJ]	copy	coinage
pikhron	Tikaroo for the Scavenger to return and claim he'd fallen off a cliff or been gored by a	pikhron bull, or some tale that no one would ever be able to prove was a lie.	[BK-WJ] Ela ficou preocupada demais com Luke para esperar o Abutre voltar a Tikaroo afirmando que o estrangeiro havia caído de um penhasco ou fora morto por um pikhron ou alguma outra história que ninguém jamais teria como comprovar.	[BK-WJ]	copy	coinage
pikhron	[BK-WJ] 'You're Marcus-the outlander who wants to go on a	pikhron hunt.'	[BK-WJ] — Você é Marcus, o estrangeiro que quer sair para caçar pikhrons.	[BK-WJ]	copy	coinage

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
pikhron	[BK-WJ] Their governor wanted to go on a	pikhron hunt, but no one would take him.	[BK-WJ] O governador deles queria caçar os pikhrons, mas ninguém quis levá-lo.	[BK-WJ]	copy	coinage
pikhron	[BK-WJ] Threepio looked up and saw the	pikhron matriarch scrambling back into the glade over the pile of rubble, followed by the other beasts.	[BK-WJ] 3PO ergueu a cabeça e viu a matriarca pikhron voltando para a clareira, caminhando com dificuldade sobre o entulho, seguida pelos outros pikhrons.	[BK-WJ]	copy	coinage
pikhron	[BK-WJ] He stretched his hand out to the	pikhron matriarch, stroking her scaly muzzle.	[BK-WJ] Estendeu a mão para tocar a matriarca pikhron, afagando o seu focinho escamoso.	[BK-WJ]	copy	coinage
pikhron	[BK-WJ] 'They followed the old ways, living in harmony with the forest elders-that's what	pikhron means in our language.	[BK-WJ] — Eles seguiam as velhas tradições, vivendo em harmonia com os anciãos da floresta. É isso que — pikhron— quer dizer na nossa língua.	[BK-WJ]	copy	coinage
pikhron	[BK-WJ] Brought back plenty of	pikhron skins to sell to old Porst, and he knows better than to try and cheat me.	[BK-WJ] Trouxe um monte de peles de pikhron para vender para o velho Porst, e ele pensaria duas vezes antes de tentar me enganar.	[BK-WJ]	copy	coinage
pikhron	[BK-WJ] The alien had brought the equipment for hoisting a dead	pikhron so the beast could be skinned; Luke was glad to use it for some other purpose.	[BK-WJ] O alienígena tinha trazido o equipamento para içar um pikhron morto a fim de arrancar a pele do animal. Luke ficou contente por usá-lo para outra finalidade.	[BK-WJ]	copy	coinage
pikhron	[BK-WJ] What's the point of caring about a few	pikhrons?	[BK-WJ] Por que se importar com alguns pikhrons?	[BK-WJ]	copy	coinage

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
pikhron	[BK-WJ] The chirping birds no longer registered in his ears, nor the chuffs and snorts of the	pikhrons.	[BK-WJ] Já não ouvia os pássaros cantando ao longe, nem os bufos e roncos dos pikhrons.	[BK-WJ]	copy	coinage
pikhron	[BK-WJ] He could feel the agitated presence of the	pikhrons.	[BK-WJ] Conseguia sentir a presença agitada dos pikhrons.	[BK-WJ]	copy	coinage
pikhron	[BK-WJ] 'But we're leaving the	pikhrons alone.'	[BK-WJ] — Mas vamos deixar os pikhrons em paz.	[BK-WJ]	copy	coinage
pikhron	[BK-WJ] As the beasts resumed their journey through the jungle, Luke looked back to see the	pikhrons ambling away through the trees.	[BK-WJ] Enquanto os animais começavam a caminhar pela floresta, Luke olhou para trás e viu os pikhrons se afastando entre as árvores.	[BK-WJ]	copy	coinage
pikhron	[BK-WJ] 'My data file on this planet is basic, but apparently	pikhrons are native herbivores.	[BK-WJ] — Meu arquivo de dados sobre este planeta é básico, mas aparentemente os pikhrons são herbívoros nativos.	[BK-WJ]	copy	coinage
pikhron	[BK-WJ] The	pikhrons began to snuffle and snort, tossing their heads.	[BK-WJ] Os pikhrons começaram a bufar e a roncar, sacudindo a cabeça.	[BK-WJ]	copy	coinage
pikhron	[BK-WJ] The	pikhrons broke into a run, charging over the rubble behind the troopers, seeking safety.	[BK-WJ] Os pikhrons saíram em disparada, passando por cima do entulho atrás dos stormtroopers, à procura de segurança.	[BK-WJ]	copy	coinage
pikhron	[BK-WJ] Sarco fired at the onrushing	pikhrons, but the volley of shots merely bounced off the matriarch's thick hide.	[BK-WJ] Sarco disparou contra os pikhrons, mas a sequência de tiros apenas ricocheteou sobre a pele grossa da matriarca.	[BK-WJ]	copy	coinage

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
pikhron	[BK-WJ] Luke opened his eyes and saw the	pikhrons clambering over the rubble of the fallen temple wing.	[BK-WJ] Luke abriu os olhos e viu os pikhrons subindo sobre o entulho da ala caída do templo.	[BK-WJ]	copy	coinage
pikhron	[BK-WJ] 'But the people here lived in harmony with the	pikhrons for generations.'	[BK-WJ] — Mas as pessoas viveram em harmonia com os pikhrons durante gerações.	[BK-WJ]	copy	coinage
pikhron	[BK-WJ] The	pikhrons huddled together in terror, bellowing.	[BK-WJ] Os pikhrons se juntaram, gritando aterrorizados.	[BK-WJ]	copy	coinage
pikhron	[BK-WJ] He realized he could feel the	pikhrons in the Force—the comfort they took in one another and the pleasure they felt in the shade of	[BK-WJ] Ele percebeu que conseguia sentir os pikhrons na Força — o conforto que as criaturas sentiam por estarem juntas na sombra de seu vale.	[BK-WJ]	copy	coinage
pikhron	[BK-WJ] 'Now most of the villagers don't care about the old ways, and there aren't many	pikhrons left in the jungle,' Farnay said.	[BK-WJ] — Agora a maioria dos aldeões não se importa com as velhas tradições. E não sobraram muitos pikhrons na floresta — disse Farnay.	[BK-WJ]	copy	coinage
pikhron	[BK-WJ] I'm famous for knowing every pool, sand pit, and shady glade the	pikhrons like to visit.'	[BK-WJ] Sou famoso por conhecer cada lagoa, poço de areia e clareira obscura que os pikhrons gostam de visitar.	[BK-WJ]	copy	coinage
pikhron	[BK-WJ] The	pikhrons looked up, jerking their heads up and down as they pawed at the grass.	[BK-WJ] Os pikhrons olharam para cima, balançando a cabeça enquanto pisoteavam a grama.	[BK-WJ]	copy	coinage
pikhron	[BK-WJ] Beyond them the	pikhrons lowed quietly to one another.	[BK-WJ] Do outro lado, os pikhrons mugiam baixo uns para os outros.	[BK-WJ]	copy	coinage
pikhron	[BK-WJ] 'Bagged	pikhrons on my last three hunts.	[BK-WJ] Consegui capturar pikhrons em minhas últimas três caçadas.	[BK-WJ]	copy	coinage

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
pikhron	[BK-WJ] Something made a low sound nearby, and Luke saw	pikhrons standing quietly among the trees on the far side of the courtyard, watching him warily.	[BK-WJ] Alguma coisa fez um barulho baixo ali perto, e Luke viu pikhrons parados em silêncio entre as árvores do outro lado do pátio, observando-o atentamente.	[BK-WJ]	copy	coinage
pikhron	[BK-WJ] Around the four of them the	pikhrons stood in a protective ring.	[BK-WJ] Em torno dos quatro, os pikhrons formavam um círculo protetor.	[BK-WJ]	copy	coinage
pikhron	by the spring bubbling up through the broken fountain, while the birds zipped from tree to tree and the	pikhrons watched quietly.	[BK-WJ] Luke contornou os fossos e atravessou correndo a poça formada pela água da fonte, enquanto pássaros voavam rapidamente de árvore em árvore e os pikhrons observavam em silêncio.	[BK-WJ]	copy	coinage
pikhron	[BK-WJ] The	pikhrons were charging across the glen, trumpeting in fury.	[BK-WJ] Os pikhrons corriam em disparada pela clareira, berrando em fúria.	[BK-WJ]	copy	coinage
pikhron	[BK-WJ] The sun was burning off the dew, the birds were singing, and the	pikhrons were nibbling at fruit in the branches of the trees.	[BK-WJ] O sol fazia o orvalho evaporar, os pássaros cantavam, e os pikhrons mordiscavam frutas nos galhos das árvores.	[BK-WJ]	copy	coinage
pikhron	[BK-WJ] He fought until the sun was low in the sky and the	pikhrons were pale shapes in the gloom.	[BK-WJ] Lutou até o sol ficar baixo no céu e os pikhrons se tornarem silhuetas pálidas na escuridão que se formava.	[BK-WJ]	copy	coinage
plas	Seeing the lifeless black lump of	plas that represented her now, a surge of anger and the cold that came with it rose up inside me	Vendo o vulto negro sem vida e envolto por plas que agora a representava, uma onda de raiva e o frio que a acompanhava levantaram-se dentro de mim de novo.	[BK-HJ]	copy	coinage

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
plas material	The thin	plas material crackled as I picked up Nakari and with some effort hitched her over my shoulder.	O fino material de plas estalava enquanto pegava Nakari e, com algum esforço, colocava-a por sobre o meu ombro.	[BK-HJ]	copy	coinage - compounding
poodoo	AH,	POODOO. NO! NEVER HEARD OF YOU AT ALL!	AH, POODOO. NUNCA! NUNCA OUVI NADA SOBRE VOCÊ!	[CO-VD]	copy	coinage / expletive interjection
poodoo	Remember, I've seen you covered in	poodoo and I still think you're fine.'	Lembre-se, eu o vi coberto de poofoo e continuo achando você legal.	[BK-HJ]	copy	coinage
poodoo	'	Poodoo if I don't,' the Rodian replied, 'I have ships on my list coming in here with legitimate business	— Um poofoo que eu não preciso — respondeu o Rodiano. — Tenho navas na minha lista que estão para chegar aqui com negócios legítimos e preciso usar o atracadouro.	[BK-HJ]	copy	coinage / expletive interjection
poodoo rolls downhill	'Because	poodoo rolls downhill and Vader's not at the top.	— Porque o poofoo rola ladeira abaixo e Vader não está no topo.	[BK-HJ]	copy	coinage / multiword expression
Rathtar	Don't tell me a	Rathtar's gotten loose.	Não me diga que tem um rathtar à solta.	[AV-FA]	copy	coinage
Rathtar	What's a	Rathtar?	O que é rathtar?	[AV-FA]	copy	coinage
Rathtar	I'm hauling	Rathtars.	Estou transportando rathtars.	[AV-FA]	copy	coinage
Rathtar	You're not hauling	Rathtars on this freighter, are you?	Não está transportando rathtars aqui, né?	[AV-FA]	copy	coinage
Rathtar	You think hunting	Rathtars is cheap?	Acha que caçar rathtars é barato?	[AV-FA]	copy	coinage
Rathtar	Did you just say	Rathtars?	Você disse rathtar?	[AV-FA]	copy	coinage
Rathtar	What about the	Rathtars?	E os rathtars?	[AV-FA]	copy	coinage
Sith	The	Sith.	Os Sith.	[AV-FA]	copy	coinage

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
Sith	DO YOU TRULY THINK YOU CAN AMBUSH A DARK LORD OF THE	SITH?	ACHA QUE PODE EMBOSCAR UM LORDE SOMBRIO DOS SITH?	[CO-VD]	copy	coinage
Sith	, LET'S MOVE. PLAY YOUNG YOU LIKE THE POSSIBLE CRASH POSITIONS. WE'VE GOT A DARK LORD OF THE	SITH TO SAVE.	MUITO BEM. VAMOS. TRIANGULE AS POSIÇÕES DA QUEDA. TEMOS UM LORDE SITH SOMBRIO PARA SALVAR.	[CO-VD]	copy	coinage
Sith	I'M A LORD OF THE	SITH.	SOU UM LORDE DOS SITH.	[CO-VD]	copy	coinage
Sith Lord	[BK-WJ] But Ben had also told Luke that his father was dead, betrayed and murdered by the	Sith Lord Darth Vader.	[BK-WJ] Mas Ben também contara a Luke que o pai estava morto, após ter sido traído e assassinado pelo lorde Sith Darth Vader.	[BK-WJ]	copy	coinage - compounding
Sith Lord	It is a period of unrest in the Galaxy. The	Sith Lord Darth Vader, enforcer of the Galactic Empire, has learned that it was Luke Skywalker who was the rebel	É um período de inquietação na galáxia. O lorde sith Darth Vader, executor do Império Galáctico, descobriu que Luke Skywalker foi o piloto rebelde responsável pela destruição da Estrela da Morte. Agora, Vader está mais determinado do que nunca a localizar seu filho e trazê-lo para o lado sombrio.	[CO-VD]	copy	coinage - compounding
womp rat	I used to bull's-eye	womp rats in my T-16 back home.	Costumava acertar em tocas de rato com meu velho T-16... e não tinham mais do que 2 metros.	[AV-NH]	neutralisation	coinage - compounding
Whiforla-song	[BK-WJ]	Whiforla-song is one of the six million forms of communication in which I am fluent, and among the most	[BK-WJ] O cantar whiforlano é uma das seis milhões de formas de comunicação nas quais sou fluente, e é uma das mais complexas.	[BK-WJ]	normalisation	coinage - compounding

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
Coruscani	[BK-WJ] 'The oil you have onboard might date back to the First	Coruscani Migration.	[BK-WJ] — O óleo que vocês têm a bordo deve ser do período da Primeira Migração.	[BK-WJ]	omission	coinage - suffixation
Darth	You can't win,	Darth.	Não pode vencer.	[AV-NH]	omission	coinage
Devaronian	[BK-WJ] Behind the	Devaronian girl he could see Threepio and Artoo staring down at him in concern.	[BK-WJ] Atrás da garota ele avistou 3PO e R2, que o encaravam preocupados.	[BK-WJ]	omission	coinage - suffixation
happabore	[BK-WJ] Artoo offered a quiet beep from his place atop the rear	happabore.	[BK-WJ] R2 soltou um assobio baixo.	[BK-WJ]	omission	coinage
happabore	[BK-WJ] He could also feel their wariness about the intruders atop the	happabores and their urge to flee, which was warring with their instinct to remain still and silent.	[BK-WJ] Ele também conseguia sentir a cautela deles em relação aos intrusos e o impulso de fugir, o que entrava em conflito com o instinto dos animais de permanecerem imóveis e em silêncio.	[BK-WJ]	omission	coinage
Moff	One of	Moff Balfour's Star Destroyers showed up immediately, though it was too far away to pull me in with a	Um dos destróieres estelares de Balfour apareceu de imediato, embora estivesse muito longe para me puxar com um raio trator ou atacar de qualquer forma significativa.	[BK-HJ]	omission	coinage
Duros	corridors of the refueling station were filled with a mix of species-horned Devaronians rubbed shoulders with green-skinned	Duros, while diminutive Aleena dodged massive Herglics.	[BK-WJ] Os corredores da estação de reabastecimento estavam cheios de diferentes espécies — devaronianos com seus chifres, durosianos de pele verde e minúsculos aleenas que desviavam dos enormes herglics.	[BK-WJ]	recreation	coinage

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
Mandalorian xenotox	... MOST PROTOCOL DROIDS DON'T HOUSE 500 MILLIGRAMS OF	MANDALORIAN XENOTOX IN THEIR MIDDLE FINGER.	... A MAIORIA DOS DROIDES DE PROTOCOLO NÃO ALOJAM QUINHENTOS MILIGRAMAS DE XENOTOX MANDALORIANO EM SEUS DEDOS MÉDIOS.	[CO-VD]	calque	coinage - suffixation - clipping - compounding
Mandalorian xenotox	SHOT YET? NO WONDER CHEWIE'S GETTING HIS FURRY BUTT KICKED. HE'S STILL GOT WHO-KNOWS-HOW-MUCH	MANDALORIAN XENOTOX COURSING THROUGH HIS VEINS. WELL, DON'T JUST STAND THERE, YOU USELESS TRASH BARREL...	R2, VOCÊ AINDA NÃO APLICOU UMA DOSE NELE? NÃO É À TOA QUE O CHEWIE ESTÁ SENDO SURREADO FEITO UM TAPETE. ELE AINDA TÁ COM SABE-SE LÁ QUANTO XENOTOX MANDALORIANO CORRENDO PELAS VEIAS. BOM, NÃO FICA AÍ PARADO, SUA LATA DE LIXO INÚTIL...	[CO-VD]	calque	coinage - suffixation - clipping - compounding
MEDKIT	TUCK, I GOT YOU ANOTHER	MEDKIT...	TUCK, CONSEGUI OUTRO KIT MÉDICO PRA VOCÊ...	[CO-SE]	calque	compounding
photoreceptor	[BK-WJ] The protocol droid gave a startled hop as his	photoreceptors lit up.	[BK-WJ] O droide de protocolo teve um sobressalto enquanto seus fotorreceptores se acendiam.	[BK-WJ]	calque	compounding
photoreceptor	[BK-WJ] asked Threepio, his	photoreceptors like lamps in the darkness.	[BK-WJ] — perguntou 3PO, seus fotorreceptores brilhando como lâmpadas na escuridão.	[BK-WJ]	calque	compounding
photoreceptor	[BK-WJ] Threepio sat on a bench against the wall, his	photoreceptors dark as he recharged, but Luke saw the red light of Artoo's processing indicator turn his way, followed	[BK-WJ] 3PO estava sentado em um banco encostado à parede, seus fotorreceptores apagados enquanto recarregava. Mas Luke viu a luz vermelha do indicador de processamento de R2 virar para sua direção, seguida por um bipe de curiosidade.	[BK-WJ]	calque	compounding

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
photoreceptor	, and a droid with gold plating walked stiffly into the hangar beside a dull gray supervisor droid with red	photoreceptors.	[BK-WJ] As portas do compartimento de carga se abriram, e um droide com revestimento dourado entrou pisando duro ao lado de um droide supervisor cinza-claro com fotorreceptores vermelhos.	[BK-WJ]	calque	compounding
astro droid	These	astro droids are getting quite out of hand.	Aliás, essas engenhocas são totalmente imprevisíveis.	[AV-NH]	copy	clipping - compounding
astromech		Astromechs are the opposite of stealthy and are ill suited to moving cross-country across a largely rocky island covered	Astromechs são o oposto de furtivo e inadequados para se mover pelo solo de uma ilha rochosa coberto por uma fina camada de solo relvado.	[BK-HJ]	copy	clipping - compounding
astromech	'But mostly he's my personal	astromech.'	Mas é, essencialmente, meu astromec pessoal.	[BK-HJ]	copy	clipping - compounding
astromech	He made it into his ship, recorded a brief message about what happened to him with his	astromech, and gave it orders to bring him back here.	Conseguiu chegar à sua nave, gravou uma breve mensagem sobre o que aconteceu com ele em seu astromec e deu-lhe ordens para que o trouxesse de volta para cá.	[BK-HJ]	copy	clipping - compounding
astromech	] They'd never believe we'd split up and put their big-money target under the protection of an	astromech, right?	Eles nunca vão achar que nós nos separamos e que você deixou o valioso alvo deles sob a proteção de um astromec, certo?	[BK-HJ]	copy	clipping - compounding
astromech	'Did his	astromech survive the trip?'	— O astromec sobreviveu à viagem?	[BK-HJ]	copy	clipping - compounding

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
astromech	[BK-WJ] The mission details have been loaded into your	astromech.	[BK-WJ] Os detalhes da missão foram carregados em seu astromecânico.	[BK-WJ]	copy	clipping - compounding
astromech	[BK-WJ] Isn't that right, Master-' I meant the	astromech,' Sarco said.	[BK-WJ] Não é mesmo, mestre... — Eu estava falando do astromecânico — interrompeu Sarco.	[BK-WJ]	copy	clipping - compounding
astromech	[BK-WJ] The	astromech hooted accusingly at Threepio.	[BK-WJ] O astromecânico emitiu um som semelhante a uma vaia acusadora para 3PO.	[BK-WJ]	copy	clipping - compounding
astromech	[BK-WJ] 'Artoo, switch the deflectors to double front,' Luke said, ignoring the	astromech's sulky beep that he'd already done so.	[BK-WJ] — R2, ajuste os defletores para força total na parte da frente — disse Luke, ignorando o apito mal-humorado do astromecânico dizendo que já tinha feito aquilo.	[BK-WJ]	copy	clipping - compounding
astromech	[BK-WJ] 'The	astromech that assisted Skywalker when he destroyed the first Death Star?'	[BK-WJ] — O astromecânico que ajudou Skywalker quando ele destruiu a primeira Estrela da Morte?	[BK-WJ]	copy	clipping - compounding
astromech	[BK-WJ] He tugged on the ropes to make sure the	astromech was secure, and Artoo hooted unhappily, rotating his dome to fix his single electronic eye reproachfully on Luke.	[BK-WJ] Ele puxou as cordas com força para se certificar de que o astromecânico estava seguro, e R2 assobiou infeliz, girando sua cabeça arredondada para encarar Luke repreensivamente com seu único olho eletrônico.	[BK-WJ]	copy	clipping - compounding
astromech	[BK-WJ] The	astromech whistled mournfully, no happier than Jessika about the need for an inspection.	[BK-WJ] O astromecânico assobiou desanimado, não mais contente do que Jessika com a inspeção.	[BK-WJ]	copy	clipping - compounding

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
astromech	[BK-WJ] Her job was to inventory the base's	astromechs and make sure they were ready for duty-programming updated, flight instruments tested and confirmed as operational.	[BK-WJ] Seu trabalho era inventariar os astromecânicos da base e se certificar de que estavam prontos para a ação — com programação atualizada, instrumentos de voo testados e operantes.	[BK-WJ]	copy	clipping - compounding
astromech	and am fluent in nearly seven million forms of communication-including, of course, the relatively primitive languages spoken by	astromechs and diagnostics readers.'	[BK-WJ] Acabei de instalar um ótimo banco de dados TranLang e sou fluente em quase sete milhões de formas de comunicação. Inclusive, é claro, nas linguagens relativamente primitivas faladas por astromecânicos e leitores de diagnóstico.	[BK-WJ]	copy	clipping - compounding
astromech droid	My confidants at this point consist of one blue-and-white	astromech droid.	Meu confidente nesse momento é nada mais que um droide astromec azul e branco.	[BK-HJ]	copy	clipping - compounding
astromech droid	'Add an	astromech droid and you'd probably be fine,' I said, thinking of R2-D2.	— Adicione um droide astromec e você provavelmente ficará bem — disse eu, pensando em R2-D2.	[BK-HJ]	copy	clipping - compounding
astromech droid	'There should be a human woman with dark curly hair and an	astromech droid waiting.	— Deve haver uma mulher de cabelo escuro encaracolado e um droide astromec à espera.	[BK-HJ]	copy	clipping - compounding
astromech droid	'They know you and your	astromech droid were involved but may not have seen Luke until he emerged from the sewer behind me.	— Eles sabem que você e seu droide astromec estavam envolvidos, mas podem não ter visto Luke até ele emergir do esgoto depois de mim.	[BK-HJ]	copy	clipping - compounding

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
astromech droid	I worried that Artoo was probably recognizable, but he could plausibly be any	astromech droid of his series and not necessarily the one involved in the operation on Denon.	Fiquei preocupado pensando que R2 talvez fosse reconhecível, mas ele poderia muito bem ser qualquer droide astromec de sua série e não necessariamente o que se envolveu na operação em Denon.	[BK-HJ]	copy	clipping - compounding
Bothan spynet	We're not organized like the	Bothan spynet.	Não somos organizados como a spynet bothana.	[BK-HJ]	copy	compounding / neosemy
Bothan spynet	'A Kupohan who occasionally does contract work for the	Bothan spynet and others runs a small noodle hut as a front for her intelligence services.	— Uma Kupohana que ocasionalmente faz serviços por contrato para a spynet bothana e outros. Ela dirige uma pequena tenda de macarrão como fachada para seus serviços de inteligência.	[BK-HJ]	copy	compounding / neosemy
datachip	His sausage fingers fished a	datachip out of his tunic pocket, and he handed it to me.	— Seus dedos de salsicha pescaram um datachip do bolso de sua túnica, e ele entregou-o para mim.	[BK-HJ]	copy	compounding
datapad	He held up a	datapad.	Ele levantou um datapad.	[BK-HJ]	copy	compounding
datapad	On the way, she sent the sum of her scouting on Drusil Bephorin to Nakari's	datapad.	No caminho, ela enviou o resultado de sua vigília a Drusil Bephorin para o datapad de Nakari.	[BK-HJ]	copy	compounding
datapad	A clacking noise could be heard through the comm as she ran her fingers over her	datapad.	Um barulho de algo batendo pôde ser ouvido pelo intercom enquanto ela corria os dedos sobre o datapad.	[BK-HJ]	copy	compounding
datapad	[BK-WJ] the officer asked as he slid Luke's ID through a slot in his	datapad.	[BK-WJ] — o oficial perguntou, deslizando o cartão de identificação de Luke por um leitor de seu datapad.	[BK-WJ]	copy	compounding

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
datapad	A	datapad I assembled myself with associated couplers for interfacing with most alien dataports.	Um datapad que eu mesma montei com acopladores associados para se comunicar com a maioria dos dataports alienígenas.	[BK-HJ]	copy	compounding
datapad	His fingers massaged his	datapad again as he spoke.	— Seus dedos massageavam o datapad de novo enquanto ele falava.	[BK-HJ]	copy	compounding
datapad	She left the cockpit to retrieve her	datapad, and I set a course for a smaller city on the opposite side of the globe from the capital.	Ela deixou a cabine para buscar seu datapad e eu defini um curso para uma cidade menor do lado oposto do globo em relação à capital.	[BK-HJ]	copy	compounding
datapad	There we pored over the information Sakhet had downloaded to Nakari's	datapad and also compared Artoo's observations about security with our own through an interface.	Então nos debruçamos sobre as informações que Sakhet tinha baixado para o datapad de Nakari e também comparamos as observações de R2 sobre a segurança com as nossas, usando uma interface.	[BK-HJ]	copy	compounding
datapad	twitch of the primary and basal ears, scribbling on an old-fashioned paper ticket instead of the more common	datapad and growling something at the cook, lips curled over her large flat teeth.	A Kupohana não deu sinal de que meu pedido fosse incomum, apenas contraiu de leve as orelhas primárias e basais, rabiscando em um bilhete de papel à moda antiga em vez de um datapad, que seria o mais usual, e rosnando algo para a cozinheira com os lábios curvados sobre os grandes dentes chatos.	[BK-HJ]	copy	compounding

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
datapad	His hand danced about on his personal	datapad and he said, 'I am depositing a goodly sum into an escrow account, which your droid may access and	Sua mão dançou sobre o datapad pessoal e ele prosseguiu: — Estou depositando uma boa soma em uma conta bloqueada, que seu droide poderá acessar e distribuir para vocês dois, e agradeço-lhes por trazer de volta a minha nave, os membros de minha tripulação, o vivo e os mortos, e uma vida alienígena que vai deliciar meus cientistas.	[BK-HJ]	copy	compounding
datapad	Using crisp movements, Drusil cleared the maps from her	datapad and made a conscious effort to ameliorate her tone.	Usando movimentos rápidos, Drusil fechou os mapas em seu datapad e fez um esforço consciente para amenizar seu tom:	[BK-HJ]	copy	compounding
datapad	She got busy with her	datapad and showed me a figure.	Ela ocupou-se com seu datapad e me mostrou uma soma.	[BK-HJ]	copy	compounding
datapad	Nakari told him and he tapped out a search on his	datapad and waited for results.	— Nakari informou-o; ele digitou uma busca em seu datapad e esperou pelos resultados.	[BK-HJ]	copy	compounding
datapad	She grabbed her	datapad and woke it from its sleep.	Ela pegou seu datapad e acordou-o da hibernação.	[BK-HJ]	copy	compounding
datapad	[BK-WJ] Jessika aimed her	datapad at the port and the pad blinked, beginning to exchange data with the droid's systems.	[BK-WJ] Jessika apontou o datapad para a entrada e o aparelho piscou, trocando dados com os sistemas do droide.	[BK-WJ]	copy	compounding
datapad	She took holos of the damaged speeder and the ghest's body with her	datapad before we left.	Ela captou holos da speeder danificada e do corpo do ghest com seu datapad antes de partirmos.	[BK-HJ]	copy	compounding

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
datapad	I authorized Artoo to make the initial payment, and Soonta made a pleased gurgle when her	datapad confirmed the transfer of funds.	Autorizei R2 a fazer o pagamento inicial, e Soonta deu um murmúrio satisfeito quando seu datapad confirmou a transferência de fundos.	[BK-HJ]	copy	compounding
datapad	He picked up a	datapad from his desk and stabbed at it rapidly with a thick finger.	— Ele pegou um datapad de sua mesa e digitou rapidamente com um dedo grosso.	[BK-HJ]	copy	compounding
datapad	Nakari returned,	datapad in hand.	Nakari voltou, datapad na mão.	[BK-HJ]	copy	compounding
datapad	-HJ] One of them, a jowly, thick-lipped Sullustan male, was still seated in a lounge chair with a	datapad in his lap, the large orbs of his eyes open and filmed over in death; he'd been killed	Um deles, um Sullustano do sexo masculino com papada e lábios grossos, ainda estava sentado em uma poltrona com um datapad no colo, com as grandes órbitas dos olhos abertas e embaçadas com sua morte; morreria antes que pudesse ficar de pé.	[BK-HJ]	copy	compounding
datapad	It looked like she had a	datapad in there at least, and perhaps some other things.	Parecia que ela tinha um datapad ali, e talvez outras coisas.	[BK-HJ]	copy	compounding
datapad	I would have to make sure Nakari hadn't hooked her	datapad into the ship's computer at all, because Drusil-or I supposed anyone else in the system if we	Eu tinha que checar se Nakari havia conectado seu datapad ao computador da nave, porque Drusil — ou qualquer outra pessoa do sistema, se agora estávamos expostos — seria capaz de sliceá-lo e acessar a lista completa de contatos que nos foi dada por Sakhet.	[BK-HJ]	copy	compounding

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
datapad	all systems for data invasions, I returned to the cockpit and caught Nakari up, advising her to keep her	datapad isolated and in her possession until we no longer needed that list of contacts.	Balançando a cabeça uma vez e pedindo licença depois de solicitar a R2 que monitorasse continuamente todos os sistemas contra invasões, voltei para a cabine e alertei Nakari, aconselhando-a que mantivesse seu datapad isolado e em sua posse até que não precisássemos mais da lista de contatos.	[BK-HJ]	copy	compounding
datapad	His finger flew across his miniature	datapad keyboard.	— Seu dedo voou pelo teclado do datapad em miniatura.	[BK-HJ]	copy	compounding
datapad	Her	datapad lay on top of her crossed legs, but she wasn't using it when I entered.	Seu datapad estava sobre suas pernas cruzadas, mas ela não o estava usando quando entrei.	[BK-HJ]	copy	compounding
datapad	When Drusil entered the hangar midmorning brandishing a large carry-sack and holding her	datapad like a weapon, I suspected that she had bad news for us, though I could not imagine how she	Quando Drusil entrou no hangar, lá pela metade da manhã, carregando uma enorme bolsa a tiracolo e segurando seu datapad como se fosse uma arma, suspeitei que ela tivesse más notícias para nós, embora não conseguisse imaginar em que ela pareceria diferente se tivesse uma boa notícia.	[BK-HJ]	copy	compounding
datapad	Her fingers hovered over the	datapad next to the door.	— Seus dedos pairaram sobre o datapad ao lado da porta.	[BK-HJ]	copy	compounding
datapad	Nakari hooked up an interface with her	datapad so he could download a report for us.	Nakari conectou uma interface ao seu datapad para que ele pudesse transferir um relatório para nós.	[BK-HJ]	copy	compounding

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
datapad	Drusil didn't care, though; she approached the table and put down her	datapad so that we could see it easily without peering over her shoulder.	Mas Drusil não se importou; ela se aproximou da mesa e pousou o datapad para que pudéssemos vê-lo facilmente sem espiar por cima do ombro dela.	[BK-HJ]	copy	compounding
datapad	fur that his other movements went largely unnoticed-such as the discreet tapping of his finger against a miniature	datapad strapped to the inside of his left arm, or the way his gaze would lose focus briefly as his	Uma pessoa ficava tão absorta na animada pele de seu queixo que seus outros movimentos passavam despercebidos — como a batida discreta de seu dedo contra um datapad em miniatura preso no interior de seu braço esquerdo, ou a forma como seu olhar perdia momentaneamente o foco quando sua atenção se fixava em algo rolando pela lente-monitor suspensa diante de dois de seus quatro olhos.	[BK-HJ]	copy	compounding
datapad	'I expect you can independently verify my identity with that	datapad strapped to your arm.	— Imagino que você possa verificar de forma independente a minha identidade com esse datapad preso ao seu braço.	[BK-HJ]	copy	compounding
datapad	I tapped the code into the	datapad that would unlock the hatch to the living quarters.	Digitei o código no datapad para destravar a porta para os alojamentos.	[BK-HJ]	copy	compounding

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
datapad	Switching from her	datapad to the ship's computer, which could access Kupoh's infonet maintained by satellites and orbital platforms, she typed	Após mudar do seu datapad para o computador da nave, que podia acessar a infonet de Kupoh por meio de satélites e plataformas orbitais, ela digitou uma busca e rosnou quando um erro forçou-a a apagar tudo e digitar de novo, batendo nas teclas e mostrando àquela palavra quem mandava ali.	[BK-HJ]	copy	compounding
dataport	A datapad I assembled myself with associated couplers for interfacing with most alien	dataports.	Um datapad que eu mesma montei com acopladores associados para se comunicar com a maioria dos dataports alienígenas.	[BK-HJ]	copy	compounding
dewback	[BK-WJ] Something made a strange noise, a little like the lowing of a bantha or a	dewback.	[BK-WJ] Alguma coisa fez um ruído estranho, parecido com o mugido de um bantha ou de um dewback.	[BK-WJ]	copy	compounding
turbolaser	It was one of the combat-outfitted CR90s with six dual	turbolasers, and I wondered if Major Derlin could still be there.	Era uma das CR90 preparadas para combate, com seis turbolasers duplos, e me perguntei se o major Derlin ainda estaria por lá.	[BK-HJ]	copy	compounding
turbolaser	Sir, they've taken out our	turbolasers.	Senhor, eles destruíram os turbolasers.	[AV-FA]	copy	compounding
flimsicard	window I saw two Kupohans working inside, one taking orders and one in a tiny kitchen area, filling greased	flimsicard take-out boxes with noodles, meat, and vegetables.	Quando chegamos à janela, vi duas Kupohanas trabalhando no interior, uma anotando os pedidos e outra em uma pequena cozinha, enchendo algumas engorduradas caixas de flimsicard com macarrão, carne e vegetais para viagem.	[BK-HJ]	copy	compounding

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
holofeed	I blinked and saw his words stream in the	holofeed: ONE MINUTE TO ARRIVAL IN NANTH'RI SYSTEM.	Pisquei e vi suas palavras correrem pelo holofeed; UM MINUTO PARA A CHEGADA AO SISTEMA NANTH'RI.	[BK-HJ]	copy	clipping - compounding
HoloNet	Though the Empire strictly controlled the interstellar	HoloNet, the Kupohans had a local system infonet set up almost of necessity to exchange weather information and help ships	Embora o Império controlasse rigorosamente a HoloNet interestelar, os Kupohanos tinham um sistema local de infonet criado pela necessidade de trocar informações sobre o tempo e ajudar naves a pousar com segurança.	[BK-HJ]	copy	clipping - compounding
HoloNet	The Empire has transmitted orders through their	HoloNet originating from Denon.	O Império transmitiu ordens através de sua HoloNet, com origem em Denon.	[BK-HJ]	copy	clipping - compounding
hyperdrive	We will be exiting the system in another direction, where their simulated mass will not hinder our	hyperdrive.	Vamos sair do sistema em outra direção, onde sua massa simulada não retardará nosso hiperdrive.	[BK-HJ]	calque	compounding
hyperdrive	projectors still working, we'd have to clear the Interdictor's simulated mass by a good deal before our	hyperdrive could engage, and the cruiser would have plenty of time to redirect those starboard projectors toward Kupoh if its	Isso não necessariamente nos libertaria; com dois de seus projetores ainda funcionando, teríamos que nos afastar bastante da massa simulada do interventor antes de nosso hiperdrive poder ser ligado, e o cruzador teria tempo de sobra para redirecionar os projetores de estibordo na direção de Kupoh se sua tripulação estivesse alerta e fosse operacionalmente eficiente.	[BK-HJ]	calque	compounding

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
hyperdrive	I upgraded most of the ship, but he helped me get the	hyperdrive.	Eu atualizei a maior parte da nave, mas ele me ajudou a conseguir o hiperdrive.	[BK-HJ]	calque	compounding
hyperdrive	There's nothing wrong with the	hyperdrive.	Não há nada de errado com o hiperdrive.	[BK-HJ]	calque	compounding
hyperdrive	was about to turn to Nakari and apologize for getting us killed when Artoo bleeped in triumph, flipped the	hyperdrive, and we shot forward into a white blur, leaving behind a puzzle of wreckage for Imperial latecomers.	Estava prestes a me voltar para Nakari e pedir desculpas por ter nos matado quando R2 bipou em triunfo, ativou o hiperdrive, e disparamos para a frente em um borrão branco, deixando para trás um quebra-cabeça de destroços para os retardatários imperiais.	[BK-HJ]	calque	compounding
hyperdrive	a course out of the system in between those mass shadows and travel a goodly distance offplanet before the	hyperdrive can engage.	Assim, para escapar, devemos traçar um curso para fora do sistema que passe entre essas sombras de massa e viaje por uma distância considerável fora do planeta até que o hiperdrive possa ser ativado.	[BK-HJ]	calque	compounding
hyperdrive	And she was, because she successfully distracted me from the countdown, and the	hyperdrive shot us out of that sector into a region of space more accurately charted by Drusil's equations than	E ela era, porque teve sucesso em me distrair da contagem regressiva e o hiperdrive atirou-nos para fora daquele setor, nos levando a uma região do espaço traçada com mais precisão pelas equações de Drusil do que por qualquer mapa estelar existente.	[BK-HJ]	calque	compounding

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
infontet	Though the Empire strictly controlled the interstellar HoloNet, the Kupohans had a local system	infontet set up almost of necessity to exchange weather information and help ships land safely.	Embora o Império controlasse rigorosamente a HoloNet interestelar, os Kupohanos tinham um sistema local de infontet criado pela necessidade de trocar informações sobre o tempo e ajudar naves a pousar com segurança.	[BK-HJ]	copy	compounding
infontet	Switching from her datapad to the ship's computer, which could access Kupoh's	infontet maintained by satellites and orbital platforms, she typed in a query and growled at a mistake that forced her	Após mudar do seu datapad para o computador da nave, que podia acessar a infontet de Kupoh por meio de satélites e plataformas orbitais, ela digitou uma busca e rosnou quando um erro forçou-a a apagar tudo e digitar de novo, batendo nas teclas e mostrando àquela palavra quem mandava ali.	[BK-HJ]	copy	compounding
swoop bike	, a dark-blue, beetle-shaped crate that may have belonged to the Dressellian whom Nakari had shot off the	swoop bike.	Era a de design mais elegante daquele grupo de naves com blindagem pesada: uma caixa azul--escura em forma de besouro que poderia ter pertencido ao Dresselliano que Nakari derrubara da swoop bike com um tiro.	[BK-HJ]	copy	compounding
swoop bike	A mechanical whine announced the approach of a	swoop bike.	Um gemido mecânico anunciou a aproximação de uma swoop bike.	[BK-HJ]	copy	compounding
landspeeder	[BK-WJ]	Landspeeders, speeder bikes, and a trio of squat, green-skinned pack beasts awaited their owners out front.	[BK-WJ] Landspeeders, speeder bikes e um trio de grandes animais de carga esperavam seus proprietários do lado de fora.	[BK-WJ]	copy	suffixation - compounding

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
landspeeder	a few months before, he'd been a farm boy on Tatooine, fixing vaporators and tinkering with skyhoppers and	landspeeders.	[BK-WJ] Apenas alguns meses antes ele era um garoto que vivia numa fazenda em Tatooine, consertando vaporizadores em skyhoppers e landspeeders.	[BK-WJ]	copy	suffixation - compounding
starfighter	THE THREE SQUADRONS OF REBEL	STARFIGHTERS I SEE BEFORE ME.	OS TRÊS ESQUADRÕES DE STARFIGHTERS REBELDES QUE ESTÃO À MINHA FRENTE	[CO-VD]	copy	compounding
skyhoppers	-WJ] Just a few months before, he'd been a farm boy on Tatooine, fixing vaporators and tinkering with	skyhoppers and landspeeders.	[BK-WJ] Apenas alguns meses antes ele era um garoto que vivia numa fazenda em Tatooine, consertando vaporizadores em skyhoppers e landspeeders.	[BK-WJ]	copy	suffixation - compounding
speeder bike	] Even if Soonta were to leave me here to go get help, she'd need to get on her	speeder bike safely-and there was no guarantee she could do that.	— Mesmo se Soonta me deixasse aqui para ir buscar ajuda, ela precisaria chegar à sua speeder bike com segurança e não havia garantia de que pudesse fazer isso.	[BK-HJ]	copy	suffixation - compounding
speeder bike	's sentence was cut off as an enormous scaled figure splashed out of the swamp and pounced on my	speeder bike, wrapping it up with clawed hands and biting down into the front steering vanes with a mouthful of	— São grandes criaturas que gostam de se mover em silêncio pela água até emergir de súbito para colher alimento das margens, principalmente herbívoros e aves, e nós acabamos de chegar voando e de pousar na margem... A frase de Soonta foi cortada quando uma enorme figura escamada espirrou para fora do pântano e se lançou sobre minha speeder bike, envolvendo-a com as mãos em garras e mordendo as	[BK-HJ]	copy	suffixation - compounding

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
			ventoinhas dianteiras de direção com uma boca cheia de dentes afiados.			
speeder bike	[BK-WJ] Landspeeders,	speeder bikes, and a trio of squat, green-skinned pack beasts awaited their owners out front.	[BK-WJ] Landspeeders, speeder bikes e um trio de grandes animais de carga esperavam seus proprietários do lado de fora.	[BK-WJ]	copy	suffixation - compounding
speeder bike	The bay contained more pallets of equipment and a couple of	speeder bikes coated in lavender dust, but no bodies of any kind and no brainsucking predators that we could see.	O compartimento continha mais paletes de equipamento e duas speeder bikes cobertas de poeira cor de lavanda, mas não havia corpos de espécie alguma ou predadores sugadores de miolos que pudéssemos ver.	[BK-HJ]	copy	suffixation - compounding
speeder bike	Taneetch Soonta spoke to the warehouse supervisor and secured two brightly colored demo	speeder bikes for a day trip.	Taneetch Soonta falou com o supervisor do armazém e obteve duas speeder bikes de teste, bem coloridas, para uma excursão de um dia.	[BK-HJ]	copy	suffixation - compounding

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
spynet	'Well, we already know that some of them do contract work for the	spynet.	— Bem, já sabemos que alguns deles são pagos para trabalhar para a spynet.	[BK-HJ]	copy	compounding
(de)activate lightsaber	[BK-WJ] Luke deactivated his	lightsaber and hung it on his belt.	[BK-WJ] Luke desativou o sabre de luz e o prendeu no cinto.	[BK-WJ]	literal translation	compounding / collocation
(de)activate lightsaber	[BK-WJ] He activated his	lightsaber, the brilliant blue blade emerging from its hilt with a familiar snap and hiss.	[BK-WJ] Ele ativou o sabre de luz, o laser azul brilhante saindo aos poucos do cabo com o estalo e o assobio familiares.	[BK-WJ]	literal translation	compounding / collocation
(de)activate lightsaber	Doing my best to relax and leave myself open to the Force, I activated Huulik's	lightsaber and marveled again at how the hilt didn't feel quite right; even though I'd wiped it down	Fazendo o possível para relaxar e ficar aberto à Força, ativei o sabre de luz de Huulik e de novo fiquei impressionado com a estranheza que o cabo me causava; mesmo depois de tê-lo limpo com um pano úmido e removido todos os indícios de detritos, ele ainda parecia querer escapar do meu punho com uma superfície viscosa e escorregadia que não existia no meu próprio sabre de luz.	[BK-HJ]	literal translation	compounding / collocation
(de)activate lightsaber	[BK-WJ] Holding his deactivated	lightsaber in one hand, he walked over and stood beneath the pillar, its surface turned orange by the setting sun.	[BK-WJ] Segurando o sabre de luz, ele se aproximou e ficou parado sob a coluna, cuja superfície estava alaranjada pelo pôr do sol.	[BK-WJ]	literal translation	compounding / collocation
bacta patch	I slapped a	bacta patch on it, gave her something for the pain, and let the automated medical system continue from there.	Coloquei uma atadura bacta sobre a ferida, dei-lhe algo para a dor e deixei que o sistema médico automatizado continuasse a partir daí.	[BK-HJ]	literal translation	coinage - compounding

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
basal ears	At some point he'd lost a bite-sized chunk of his left	basal ear and had never had it surgically improved.	Ele havia perdido um naco da orelha basal esquerda e nunca fizera cirurgias para melhorar a situação.	[BK-HJ]	literal translation	compounding
basal ears	He was also Kupohan, but he only had two neck torcs, a single earring on his	basal ear, and an entirely ordinary beard.	Também era Kupohano, mas tinha apenas dois torcs no pescoço, um único brinco na orelha basal e uma barba totalmente comum.	[BK-HJ]	literal translation	compounding
basal ears	In addition to the earrings on his	basal ears, his beard beads turned out to be gold, as we'd suspected, and his braided strands swung and	Além dos brincos em suas orelhas basais, as contas de sua barba pareciam ser de ouro, como havíamos suspeitado, e seus fios trançavam e batiam como um ábaco quando ele falava.	[BK-HJ]	literal translation	compounding
basal ears	She had six neck torcs circling her throat, indicating her sixth decade of life, and her	basal ears practically drooped from the weight of her silver status earrings.	Ela tinha seis torcs em volta da garganta, indicando sua sexta década de vida, e seus ouvidos basais praticamente caíam sob o peso de seus brincos de prata, indicando status.	[BK-HJ]	literal translation	compounding
BUCKETHEAD	NOTHING ELSE ON THE SCANNERS. THIS	BUCKETHEAD MUST BE A SCOUT. LET'S JAM HIS TRANSMISSIONS AND TAG HIM BEFORE HE SCURRIES BACK TO MOMMA. BLUE	NÃO TEM NADA NOS ESCÂNERES. ESSE CABEÇA DE BALDE PODE SER SÓ UM EXPLORADOR. VAMOS BLOQUEAR AS TRANSMISSÕES DELE E SEGUI-LO ANTES QUE VOLTE PRA MAMÃE. ESQUADRÃO AZUL... ASSUMAM A LIDERANÇA.	[CO-VD]	literal translation	compounding / insult
BUCKETHEAD	OTHER THINGS ON MY MIND WHEN WE HAD	BUCKETHEADS AND WALKERS SHOOTING AT US.	TINHA OUTRAS COISAS EM MENTE QUANDO OS CABEÇAS DE BALDE E AS NAVES ESTAVAM ATIRANDO EM NÓS.	[CO-SE]	literal translation	compounding / insult

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
BUCKETHEAD	GOOD TURN, AND GENERAL MADINE FEELS-- AND I AGREE-- THAT IT WOULD BE RUDE TO LEAVE A COMPANY OF	BUCKETHEADS IN THEIR BACKYARD. SO WE'RE GOING TO FINISH THIS, ONCE AND FOR ALL.	PARECE QUE NINGUÉM CONTOU PRA ELES QUE PERDERAM. OS EWOKS NOS DERAM UMA BOA VANTAGEM E O GENERAL MADINE ACHA... E EU CONCORDO... QUERIA GROSSERIA DEIXAR UM MONTE DE CABEÇAS DE BALDE NO QUINTAL DELES. ENTÃO VAMOS TERMINAR ISSO DE UMA VEZ POR TODAS.	[CO-SE]	literal translation	compounding / insult
BUCKETHEAD	-- SEE THAT? SEND THE	BUCKETHEADS PACKING! -- SUPPORT OF GROUND OPERATIONS FOR MOP-UP, COBALT AND EXETER GROUPS--	-- VIU AQUILO? VOLTOU OS CABEÇAS DE BALDE PRA CORRER! -- SUPORTE À OPERAÇÃO DE SOLO PRA LIMPEZA, GRUPOS COBALTO E EXETER--	[CO-SE]	literal translation	compounding / insult
caf cup	Soonta took a sip from her	caf cup and then said, 'You're a prospective customer.	— Soonta tomou um gole de sua xícara de caf e disse: -Você é um cliente em potencial.	[BK-HJ]	literal translation	clipping - compounding
caf machine	, and perhaps it would have worked if I'd been in the cockpit instead of trying to make the	caf machine produce something drinkable, but we'd lost too much time and space in those ten to fifteen seconds	Eu já havia pensado nisso, e talvez tivesse funcionado se eu estivesse na cabine em vez de tentando fazer com que a máquina de caf produzisse algo bebível, mas tínhamos perdido muito tempo e espaço nesses dez a quinze segundos em que estive incapaz de fazer qualquer coisa.	[BK-HJ]	literal translation	clipping - compounding
come out of hyperspace	I HAD BETTER, DR. APHRA. ~~~ COMING OUT OF	HYPERSPACE NOW.	É BOM QUE EU ENCONTRE, DRA. APHRA. SAINDO DO HIPERESPAÇO AGORA.	[CO-VD]	literal translation	compounding / collocation

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
concussion missiles	blinked for me on the bladed edge of the cruiser, and I assigned two of the Jewel's six	concussion missiles to it while also locating it with the Force.	Um pequeno retângulo acendeu e piscou para mim no canto pontudo do cruzador, e atribuí dois dos seis mísseis de concussão da Joia a ele, enquanto o localizava com a Força.	[BK-HJ]	literal translation	compounding
concussion missiles	The	concussion missiles struck one after the other, the first weakening the generator's own shield and the second following up,	Um após o outro, os mísseis de concussão atingiram o alvo, o primeiro enfraquecendo o próprio escudo do gerador e o segundo penetrando e destruindo o gerador.	[BK-HJ]	literal translation	compounding
concussion missiles	Then I kept going in as straight a line as possible, thrusting past the Interdictor as the	concussion missiles hit and running for all the Jewel was worth, and my path was like a needle pulling a	Então, continuei em linha reta o máximo que pude, me afastando do interventor enquanto os mísseis de concussão atingiam seus alvos e acelerando o máximo que a Joia permitia, e meu caminho foi como uma agulha puxando uma linha de caças TIE às minhas costas.	[BK-HJ]	literal translation	compounding
concussion missiles	soon as I cleared the bridge I targeted the twin bulges of the port gravity projectors and sent two	concussion missiles each at them.	Eu ficava grudado à estrutura do cruzador para tornar mais difíceis os disparos com seus canhões e, assim que passei pela ponte, mirei nas protuberâncias gêmeas que eram os projetores de gravidade de bombordo e despachei dois mísseis de concussão para cada um deles.	[BK-HJ]	literal translation	compounding

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
concussion missiles	That engine didn't melt down spontaneously, and I'm assuming you launched your six	concussion missiles at someone.'	Esse motor não derreteu espontaneamente e presumo que lançaram seus seis mísseis de concussão em alguém.	[BK-HJ]	literal translation	compounding
concussion missiles	I will sell the information immediately and order you an engine of your choosing, together with the	concussion missiles and the fuel you need.'	Vou vender as informações imediatamente e encomendar um motor de sua escolha, juntamente com os mísseis de concussão e o combustível de que precisam.	[BK-HJ]	literal translation	compounding
concussion missiles	'We need to refuel, rearm with six	concussion missiles, and we also need to either repair or replace one of our sublight engines, depending on the damage.'	— Precisamos reabastecer a nave, rearmar nossos seis mísseis de concussão e consertar ou substituir um dos nossos motores subluz, dependendo do dano.	[BK-HJ]	literal translation	compounding
consular ship	If this is a consular	ship, where is the ambassador?	Se é uma nave consular, onde está o Embaixador?	[AV-NH]	literal translation	compounding
consular ship	This is a consular	ship.	Esta é uma nave consular.	[AV-NH]	literal translation	compounding
Whiforlan fluting form	-WJ] 'I thought on the way to our docking bay we could start practicing the first of the four	Whiforlan fluting forms.'	[BK-WJ] — Estava pensando a caminho do hangar que poderíamos começar a praticar a primeira das quatro formas de flautar whiforlano.	[BK-WJ]	literal translation	coinage - suffixation - compounding
Whiforlan fluting form	[BK-WJ] 'That sound you're making-it's the first	Whiforlan fluting form!'	[BK-WJ] — Esse som que está fazendo... é a primeira forma de flautear whiforlano!	[BK-WJ]	literal translation	coinage - suffixation - compounding
Whiforlan fluting	[BK-WJ] And there he was worrying about proper	Whiforlan fluting.	[BK-WJ] E lá estava ele se preocupando com o flautear whiforlano adequado...	[BK-WJ]	literal translation	coinage - suffixation - compounding

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
Coreward	We were going to jump	Coreward along the Hydian Way to Exodeen, and from there we would take a smaller hyperspace lane called the Nanth'	Saltaríamos rumo ao Núcleo ao longo da Via Hydiana até Exodeen, e, de lá, pegaríamos um atalho pelo hiperespaço chamado Rota Comercial Nanth'ri, que ofereceria várias maneiras diferentes de chegar a Omereth.	[BK-HJ]	literal translation	compounding
cranker root	I found the	cranker root, dead now, but a thing sensed as fundamentally distinct from the plate.	Encontrei a raiz de cranker, agora morta, mas percebida como algo fundamentalmente distinto do prato.	[BK-HJ]	literal translation	compounding / neosemy
cranker root	I imagined that the	cranker root, especially, looked unhappy where it was and wouldn't mind moving a tiny bit.	Imaginei que a raiz de cranker, em especial, parecia infeliz onde estava e não se importaria se eu a movesse um pouquinho.	[BK-HJ]	literal translation	compounding / neosemy
cranker root	The	cranker root lay inert, jaundiced and phlegmatic in the yellow light of the room's filtered glow panel.	A raiz de cranker jazia inerte, biliosa e fleumática, sob a luz amarela do painel luminoso do quarto.	[BK-HJ]	literal translation	compounding / neosemy
cranker root	The	cranker root looked thoroughly nonthreatening.	A raiz de cranker não parecia nem um pouco ameaçadora.	[BK-HJ]	literal translation	compounding / neosemy
cranker root	The	cranker root represented the opposite of danger.	A raiz de cranker representava o oposto do perigo.	[BK-HJ]	literal translation	compounding / neosemy
credit chip	[BK-WJ] 'Oh, there's enough paperwork in the galaxy as it is,' Luke said smoothly, reaching for his	credit chip.	[BK-WJ] — Ah, a galáxia já tem papelada demais! — exclamou Luke, pegando seu chip de crédito.	[BK-WJ]	literal translation	compounding / neosemy

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
datapad beep	[BK-WJ] Her	datapad beeped for her attention, and she looked down at it with a sigh, then at the cone-headed R4	[BK-WJ] Seu datapad apitou, e ela o encarou com um suspiro enquanto uma unidade R4 de cabeça cônica passava rolando com três pernas curtas.	[BK-WJ]	literal translation	compounding / collocation
datapad beep	[BK-WJ] The	datapad beeped, indicating the diagnostics program had finished running.	[BK-WJ] O datapad apitou, indicando que o programa de diagnóstico havia terminado de rodar.	[BK-WJ]	literal translation	compounding / collocation
datapad beep	[BK-WJ] 'You'll break the data link and then-' Her	datapad beeped plaintively.	[BK-WJ] — Você vai interromper a conexão de dados e aí... O datapad apitou, se queixando.	[BK-WJ]	literal translation	compounding / collocation
dataport	Artoo paused in Fayet Kelen's reception area, where a	data-port in the wall allowed him to download the pertinent files for the mission.	R2 fez uma pausa na sala de recepção de Fayet Kelen, onde uma porta de dados na parede lhe permitiu baixar os arquivos pertinentes para a missão.	[BK-HJ]	literal translation	compounding
deflector shield	And whoa-they just threw up their deflector	shields.	E, uau, elas acabaram de ligar seus escudos defletores.	[BK-HJ]	literal translation	compounding / neosemy
deflector shield	I flipped on the deflector	shields, cursing myself for not doing so as a routine precaution, and changed my approach to the island.	Liguei os escudos defletores, xingando-me por não o ter feito antes como precaução de rotina, e mudei minha rota de aproximação da ilha.	[BK-HJ]	literal translation	compounding / neosemy
deflector shield	'Well, nothing's happening right now except recharging the deflector	shields.	— Bem, nada está acontecendo agora, exceto a recarga dos escudos defletores.	[BK-HJ]	literal translation	compounding / neosemy

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
deflector shield	Throwing up the deflector	shields, I accelerated even more, to about three-quarters full, and their first shots never landed, but Nakari still saw	Ativando os escudos defletores, acelerei ainda mais, para cerca de três quartos da velocidade máxima, e seus primeiros tiros não nos acertaram, mas Nakari viu os raios passarem pela cabine e percebeu tardiamente que estávamos sob ataque.	[BK-HJ]	literal translation	compounding / neosemy
deflector shield	I flipped on the deflector	shields and locked on the targeting computer.	Ativei os escudos defletores e travei o sistema de mira do computador.	[BK-HJ]	literal translation	compounding / neosemy
deflector shield	Angle the deflector	shields while I charge up the main guns.	Posicione os escudos defletores enquanto carrego as armas.	[AV-NH]	literal translation	compounding / neosemy
deflector shield	Angle the deflector	shields... while I make the calculations for the jump to light speed.	Ajuste o escudo defletor... enquanto eu faço os cálculos para a velocidade da luz.	[AV-NH]	literal translation	compounding / neosemy
deflector shield	too quickly because the pirates might decide to use missiles if they saw us widening the gap; our deflector	shields should be able to withstand some blasterfire but might be overtaxed by missiles.	Nós tínhamos folga para forçar os motores, entretanto eu não queria me afastar muito rapidamente, pois os piratas poderiam decidir usar mísseis se nos vissem ganhar distância; nossos escudos defletores deveriam ser capazes de resistir a alguns disparos de raios, mas poderiam ficar sobrecarregados com mísseis.	[BK-HJ]	literal translation	compounding / neosemy

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
deflector shield	Sullust, a holodisplay here, which is kind of low-end because I'd rather have these high-end deflector	shields, and twin sublight engines on either side that will shoot you through space faster than an X-wing.	— Ela tem jammers e sensores topo de linha feitos em Sullust, uma holointerface aqui, que é um modelo mais barato, porque preferi investir nestes escudos defletores mais caros, e motores subluz gêmeos dos dois lados, que vão fazer você disparar pelo espaço mais rápido do que um X-wing.	[BK-HJ]	literal translation	compounding / neosemy
deflector shield	- We're losing a deflector	shield.	— É o escudo defletor.	[AV-NH]	literal translation	compounding / neosemy
deflector shield	HIS TIE'S ARMED WITH DEFLECTOR	SHIELDS! CONCENTRATE YOUR FIRE ON--	O TIE DELE TEM ESCUDOS DEFLETORES! CONCENTREM OS ATAQUES EM --	[CO-VD]	literal translation	compounding / neosemy
WASPWORMS	WASPWORMS. I HATE	WASPWORMS.	MINHOCAS-VESPAS. EU ODEIO MINHOCAS-VESPAS.	[CO-VD]	literal translation	compounding
WASPWORMS		WASPWORMS. I HATE WASPWORMS.	MINHOCAS-VESPAS. EU ODEIO MINHOCAS-VESPAS.	[CO-VD]	literal translation	compounding
transparisteel	shuddered, a metallic clang reverberated around us, and then a loud hiss and foosh announced the ejection of the	transparisteel from its casing and the concomitant deluge of seawater into the ship.	A nave estremeceu, um ruído metálico reverberou à nossa volta, e então um alto silvo e um fuush anunciaram a ejeção do transparaço de sua moldura e o concomitante dilúvio de água marinha na nave.	[BK-HJ]	literal translation	clipping - compounding
energy weapon	[BK-WJ] The temple had been bombed and then vandalized with heavy	energy weapons-someone had worked hard to erase any sign of beauty that had escaped the initial spasm of violence.	[BK-WJ] O templo tinha sido bombardeado e vandalizado com pesadas armas de energia — alguém tinha se esforçado bastante para apagar qualquer sinal de beleza que tivesse permanecido após o primeiro ataque violento.	[BK-WJ]	literal translation	compounding

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
entertainment holo	'You each get a soft bed, we'll bring you food, and you can watch whatever entertainment	holos you want.	— Cada um tem uma cama macia, vamos trazer comida e vocês podem assistir aos holos de entretenimento que quiserem.	[BK-HJ]	literal translation	clipping - compounding
Tibanna gas	-WJ] Friend of a friend found an ol' ship log, see-a ship log with the coordinates of a	Tibanna gas deposit.	[BK-WJ] O amigo de um amigo encontrou o registro de uma velha nave, manja? Um diário de bordo com as coordenadas de um depósito de gás tibanna.	[BK-WJ]	literal translation	coinage - compounding
thinekk tree	It was a small stone structure hidden under the canopy of a	thinekk tree and further camouflaged by creeping vines.	Era uma pequena estrutura de pedra escondida sob a copa de uma árvore thinekk e ainda mais camuflada por trepadeiras.	[BK-HJ]	literal translation	coinage - compounding
Fexian skullborer	'How do you keep a Fexian	skullborer alive in captivity?	— Como você mantém um furacrânio fexiano vivo em cativeiro?	[BK-HJ]	literal translation	coinage - suffixation - compounding
Fexian skullborer	Might there be a Fexian	skullborer perching up there even now, invisible to our eyes?	Haveria um furacrânio fexiano empoleirado lá em cima naquele instante, invisível aos nossos olhos?	[BK-HJ]	literal translation	coinage - suffixation - compounding
Fexian skullborer	'For now we are calling these creatures Fexian	skullborers.	Por ora, estamos chamando estas criaturas de furacrânios fexianos.	[BK-HJ]	literal translation	coinage - suffixation - compounding
Fexian skullborer	way forward to get a better look and saw that five of them in the middle row contained Fexian	skullborers lying on their sides-unconscious for sure, since we could see them, but more likely dead.	Abrimos caminho para ver melhor e vimos que cinco delas na fileira do meio continham furacrânios fexianos caídos de lado. Inconscientes, com certeza, já que podíamos vê-los; mais provavelmente mortos.	[BK-HJ]	literal translation	coinage - suffixation - compounding

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
thermal hyperscan vindicator	He's a BB unit with a selenium drive and a thermal	hyperscan vindicator.	É uma unidade BB com drive de selênio e vindicador térmico.	[AV-FA]	literal translation	compounding
tarine tea	[BK-WJ] Porridge and	tarine tea made for a warm, filling breakfast, but Luke got a chilly reception from Porst, and the guides all	[BK-WJ] Mingau e chá de tarine foram sua primeira refeição quente e satisfatória, mas Luke teve uma recepção fria de Porst, e todos os guias lhe informaram secamente que não estavam disponíveis.	[BK-WJ]	literal translation	coinage - compounding
Galactic Standard	She perused the menu above the hut, hand-painted in Galactic	Standard and repeated in other alphabets.	Ela deu uma olhada no menu no alto da tenda, pintado à mão em padrão galáctico e repetido em outros alfabetos.	[BK-HJ]	literal translation	compounding
Galactic Standard (Time)	it takes to find her, the more dangerous she becomes. All sentry droids, all sentry droids, resynchronize to Galactic	Standard Time. Offset 473. How are we getting in?	Estamos vasculhando a área. Ela está só começando a testar os poderes. Quanto mais demormos a encontrá-la, mais perigosa ela ficará. Droides de segurança, sincronizem com o Horário Galáctico Padrão. Regulagem 473. Como vamos entrar?	[AV-FA]	literal translation	compounding
Galactic Standard (Time)	Glowing signs for businesses were often presented in several alphabets in addition to Galactic	Standard, many of them in letterforms that I didn't recognize at all.	Sinais brilhantes de empresas eram frequentemente apresentados em diversos alfabetos além do padrão galáctico, muitos deles em letras que eu não reconhecia.	[BK-HJ]	literal translation	compounding
get offplanet	'Where do we take her once we get	offplanet?'	— Para onde a levaremos depois que sairmos do planeta?	[BK-HJ]	literal translation	compounding / collocation
get offplanet	But I think her desperation to get	offplanet and reunite with her family was clouding her usual clear thought.	Mas acho que seu desespero para sair do planeta e se reunir com sua família	[BK-HJ]	literal translation	compounding / collocation

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
			estava nublando seu pensamento claro habitual.			
get offplanet	would be scouring all security feeds in search of us, and if they picked us up before we got	offplanet we'd be hard-pressed to fight off the reinforcements they could summon.	Quando planejamos a operação na véspera, achei essa etapa um mero excesso de cautela, que nos faria abrir mão de rapidez em troca de artimanhas, mas Nakari insistiu; ela estava convencida de que o DSI estaria vasculhando toda a rede de segurança atrás de nós, e, se nos pegassem antes de sairmos do planeta, seria bem difícil combater os reforços que poderiam convocar.	[BK-HJ]	literal translation	compounding / collocation
get offplanet	Your equipment is fine, but it will be useless if we can't get it	offplanet safely.'	Seu equipamento é bom, mas será inútil se não pudermos mandá-lo para fora do planeta com segurança.	[BK-HJ]	literal translation	compounding / collocation
gravity projector	I planned to come up over the opposite side and take a shot at the newly vulnerable	gravity projectors.	Planejava subir pelo lado oposto e dar um disparo contra os projetores de gravidade, agora vulneráveis.	[BK-HJ]	literal translation	compounding
gravity projector	'Aren't those	gravity projectors going to keep us here?'	— Os projetores de gravidade não vão nos prender aqui?	[BK-HJ]	literal translation	compounding
gravity projector	'I have indicated the mass shadows of their	gravity projectors with blue lines.	— Indiquei as sombras de massa de seus projetores de gravidade com linhas azuis.	[BK-HJ]	literal translation	compounding

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
gravity projector	They are not holding anyone, just inspecting and then having their Interdictors turn off their	gravity projectors at intervals to allow cleared ships to leave.	Eles não estão detendo ninguém, apenas inspecionando e depois fazendo com que seus interventores desliguem seus projetores de gravidade a alguns intervalos para permitir que as naves liberadas partam.	[BK-HJ]	literal translation	compounding
gravity projector	The flagship captain wants the	gravity projectors to be redirected this instant; the other destroyer captain maintains we are a ruse; and the Interdictor captain	O capitão do destróier principal quer que os projetores de gravidade sejam redirecionados nesse instante; o capitão do outro destróier mantém que somos um ardil; e o capitão do interventor insiste para que esperem uma resposta da Polser antes de agir precipitadamente.	[BK-HJ]	literal translation	compounding
gravity projector	In other words, the real fugitives are already waiting in queue, and once they move the	gravity projectors the lane to the south will be open and allow their escape.	Em outras palavras, eles acreditam que os fugitivos reais já estão esperando na fila e, se moverem os projetores de gravidade, a rota para o sul ficará aberta, permitindo sua fuga.	[BK-HJ]	literal translation	compounding
gravity projector	We take out the particle shield generators for the port side first, then go after the	gravity projectors with whatever we have left.'	Atacamos primeiro os geradores dos escudos de partículas que protegem o bombordo, aí vamos atrás dos projetores de gravidade com o que nos restar.	[BK-HJ]	literal translation	compounding
gravity projector	The Empire was putting	gravity projectors into Star Destroyers now, much more difficult to take out for a group and impossible for a single	O Império agora estava colocando projetores de gravidade nos destróieres estelares, muito mais difíceis de serem derrubados por um grupo e impossíveis de serem danificados por uma nave sozinha.	[BK-HJ]	literal translation	compounding

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
gravity projector	their laser cannons, and as soon as I cleared the bridge I targeted the twin bulges of the port	gravity projectors and sent two concussion missiles each at them.	Eu ficava grudado à estrutura do cruzador para tornar mais difíceis os disparos com seus canhões e, assim que passei pela ponte, mirei nas protuberâncias gêmeas que eram os projetores de gravidade de bombordo e despachei dois mísseis de concussão para cada um deles.	[BK-HJ]	literal translation	compounding
gravity projector	'Artoo, which	gravity projector should I target?'	— R2, em qual projetor de gravidade devo mirar?	[BK-HJ]	literal translation	compounding
gravity projector	'All right, I need you to prepare us to jump for Kupoh and tell me which	gravity projector on that Inderdictor is blocking our path to it right now.'	— Ok, preciso que nos prepare para saltar para Kupoh e me diga agora mesmo qual projetor de gravidade desse interventor que está bloqueando nosso caminho.	[BK-HJ]	literal translation	compounding
gravity projector	Right afterward, the seismic charge dropped into the open, unshielded wound of the	gravity projector and detonated, its massive shock wave shredding the structure of the cruiser from the inside so that the	Logo em seguida, a carga sísmica caiu na ferida aberta e sem escudos do projetor de gravidade e explodiu, emitindo uma enorme onda de choque que rasgou a estrutura do cruzador de dentro para fora, de modo que a enorme nave inchou e se fez em pedaços em uma confusão de corpos e metal, separando completamente a metade frontal da metade traseira e transformando-as em pedaços sem vida de detritos espaciais, seguindo em sentidos opostos.	[BK-HJ]	literal translation	compounding

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
gravity projector	It fell in an arc rather than continuing straight on our course because the	gravity projector was still working.	Ela caiu em um arco em vez de continuar em linha reta, já que o projetor de gravidade ainda estava funcionando.	[BK-HJ]	literal translation	compounding
gravity projector	So I armed and released the Utheel Rockcrusher Compact Seismic Charge, letting it fall toward the rearmost	gravity projector from the bracketed housing on the bottom of the Jewel.	Então armei e lancei a Carga Sísmica Compacta Quebrapedra Utheel, deixando-a cair de seu compartimento na parte inferior da Joia na direção do projetor de gravidade mais afastado.	[BK-HJ]	literal translation	compounding
greeting maths	'	Greeting maths?'	— Cumprimentos matemáticos?	[BK-HJ]	literal translation	compounding / speech act
greeting maths	Mentally reviewing the Givin '	greeting maths' that Leia taught me distracted me somewhat from the fact that I was crouched in slime up to	Repassar mentalmente a "saudação matemática" givin que Leia me ensinou serviu para me distrair um pouco do fato de estar agachado no lodo até os tornozelos e quase poder sentir esporos de mofo e bolor tomando toda a área disponível dentro dos meus pulmões.	[BK-HJ]	literal translation	compounding / speech act
greeting maths	You need to know some	greeting maths.'	Você precisa saber alguma coisa de cumprimentos matemáticos.	[BK-HJ]	literal translation	compounding / speech act
High Galactic	You have to picture it written down in	High Galactic instead of listening to it.	Para entender é preciso imaginá-la escrita em alto galáctico em vez de ouvi-la.	[BK-HJ]	literal translation	compounding
holocall	'What about	holocalls?'	— E quanto a holochamadas?	[BK-HJ]	literal translation	clipping - compounding

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
holo-chess	Maybe it was all an elaborate plot and someone had planned their	holo-chess moves far ahead of time, but if so, I couldn't see the shape of their attack yet.	Talvez fosse tudo uma trama elaborada e alguém tivesse planejado seus movimentos de holo-xadrez com muita antecedência. Mas, nesse caso, eu não podia ver a forma desse ataque ainda.	[BK-HJ]	literal translation	clipping - compounding
holoimage	The stars blurred and streaked past the cockpit as we jumped into hyperspace, and then a blue	holoimage of Fayet Kelen sprang up in front of us.	As estrelas ficaram borradas e passaram como listras pela cabine quando saltamos para o hiperespaço, e, em seguida, uma holoimagem azul de Fayet Kelen surgiu na nossa frente.	[BK-HJ]	literal translation	clipping - compounding
holoprojector	surprised me by inviting me to relax in her room, a suite with a couch and table and a	holoprojector.	Após isolar a ameaça representada por Migg Birkhit e Barrisk Fawin, tínhamos a tarde e a noite livres até a chegada do novo motor no dia seguinte, e Nakari me surpreendeu ao me convidar para relaxar em seu quarto, uma suíte com sofá, mesa e holoprojector.	[BK-HJ]	literal translation	clipping - compounding
holoprojector	I know you can't see colors well on my cheap	holoprojector, but they seemed to me like they might be gold.'	Eu sei que não dá para ver bem as cores no meu holoprojector barato, mas parecia que elas podiam ser de ouro.	[BK-HJ]	literal translation	clipping - compounding
holoprojector	Nakari hadn't been kidding about her	holoprojector being low-end.	Nakari não estava brincando sobre seu holoprojector ser barato.	[BK-HJ]	literal translation	clipping - compounding
holoscreen	The droid's agreement showed up on my	holoscreen as Drusil's voice came through the intercom.	A afirmativa do droide apareceu na minha holotela ao mesmo tempo que a voz de Drusil veio pelo intercomunicador.	[BK-HJ]	literal translation	clipping - compounding

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
holotable	If you will follow me, I have a	holotable where I can display specs for you.'	Se puderem me acompanhar, tenho uma holomesa onde posso exibir as características para vocês.	[BK-HJ]	literal translation	clipping - compounding
hydrospanner	[BK-WJ] Kivas scattered a few tools beneath the star yacht, picked up his smallest	hydrospanner, and reached up into the access hatch as the landing craft roared in over the trees and fired its	[BK-WJ] Kivas espalhou algumas ferramentas embaixo do iate estelar, pegou sua menor hidrochave e começou a usá-la na comporta de acesso enquanto a nave se aproximava rugindo sobre as árvores. Ela ativou os retrofoguetes, tocando o solo com um som seco e um chacoalhar nos trens de pouso.	[BK-WJ]	literal translation	compounding
hyperdrive	This	hyperdrive blows, there are gonna be pieces of us in three different systems.	Se explodir, o hiperpropulsor mandará pedaços nossos a sistemas.	[AV-FA]	literal translation	compounding
hyperdrive	Oh, and she's got a point-eight	hyperdrive for the long hauls.'	Ah, e ela tem um hiperpropulsor para viagens longas.	[BK-HJ]	literal translation	compounding
hyperdrive	...stress on the	hyperdrive.	o hiperpropulsor.	[AV-FA]	literal translation	compounding
hyper-lightspeed	They've somehow created a	hyper-lightspeed weapon built within the planet itself.	Parece que criaram uma hiperarma... embutida no próprio planeta.	[AV-FA]	literal translation	compounding
hyperspace	[BK-WJ] The rebel scatter program brought Luke's Y-wing out of	hyperspace in the Tertiary Usaita system, which was little more than a sparse collection of dust and rock around a	[BK-WJ] O programa de dispersão rebelde fez a Y-Wing de Luke sair do hiperespaço no sistema Usaita Terciário, que não passava de um conjunto esparso de poeira e rochas em torno de um planeta-anão vermelho, marcado por um farol de navegação deixado lá milhares de anos antes por uma equipe de	[BK-WJ]	literal translation	compounding

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
			pesquisa da República que se extinguiu havia muito tempo.			
hyperspace	'Artoo, how long until you can take us to	hyperspace?'	— R2, quanto tempo até poder nos levar pro hiperespaço?	[BK-HJ]	literal translation	compounding
hyperspace	Take us to	hyperspace as soon as you're ready, Artoo.'	Leve-nos ao hiperespaço assim que estiver pronto, R2.	[BK-HJ]	literal translation	compounding
hyperspace	Once we were on our way and traveling through	hyperspace, I had Artoo display the catalog of Utheel Outfitters in the cockpit, and we picked out the weapons we	Uma vez a caminho e viajando pelo hiperespaço, pedi a R2 que exibisse na cabine o catálogo da Utheel Equipamentos, e escolhemos as armas que achamos que viriam a calhar contra os imperiais.	[BK-HJ]	literal translation	compounding
hyperspace	[BK-WJ] Rebel procedure was for each pilot to follow a randomly chosen zigzag path through	hyperspace, making several jumps to foil any Imperials that might be tracking his or her fighter.	[BK-WJ] O procedimento rebelde era que cada piloto seguisse um trajeto aleatório em zigue-zague pelo hiperespaço, saltando diversas vezes para despistar imperiais que pudessem segui-los.	[BK-WJ]	literal translation	compounding
hyperspace	Traveling through	hyperspace ain't like dustin' crops, boy.	Viajar pelo hiperespaço não é como regar plantações.	[AV-NH]	literal translation	compounding
hyperspace	Over the next eight hours, we wound up spending more time in realspace than	hyperspace.	Ao longo das oito horas seguintes, acabamos gastando mais tempo no espaço real do que no hiperespaço.	[BK-HJ]	literal translation	compounding
hyperspace	I wondered if I could sense anything outside	hyperspace.	Pensei se seria capaz de sentir alguma coisa fora do hiperespaço.	[BK-HJ]	literal translation	compounding

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
hyperspace	excitement, then the anxiety-and then he imagined himself pouring them out, to vanish amid the whirling tumult of	hyperspace.	[BK-WJ] Ele examinou uma emoção por vez — primeiro o entusiasmo, depois a ansiedade —, e então se imaginou jogando-as fora em meio ao turbilhão do hiperespaço.	[BK-WJ]	literal translation	compounding
hyperspace	The streaming starlines of	hyperspace were excellent for clearing my mind.	As linhas das estrelas estiradas ao longo do hiperespaço eram excelentes para limpar minha mente.	[BK-HJ]	literal translation	compounding
hyperspace	braced for impact- -and was shoved back into his chair as the Y-wing shot into the safety of	hyperspace.	[BK-WJ] Ele se preparou para o impacto... ... e foi jogado para trás em seu assento quando a Y-Wing disparou para a segurança do hiperespaço.	[BK-WJ]	literal translation	compounding
hyperspace	, nearly falling to his knees before he recovered his balance- - and found himself gazing into the infinite kaleidoscope of	hyperspace.	[BK-WJ] Ele escorregou em uma lajota solta, quase caindo de joelhos antes de recuperar o equilíbrio... ... e se viu diante do caleidoscópio infinito do hiperespaço.	[BK-WJ]	literal translation	compounding
hyperspace	[BK-WJ] A moment later Narra's X-wing vanished into the infinity of	hyperspace, followed by Wedge's.	[BK-WJ] Um segundo depois a X-Wing de Narra desapareceu na infinitude do hiperespaço, seguida pela de Wedge.	[BK-WJ]	literal translation	compounding
hyperspace	] 'Well, a more civilized galaxy is what we're fighting for,' Luke said as the Y-wing rocketed into	hyperspace.	[BK-WJ] — Bem, estamos lutando por uma galáxia mais civilizada — Luke disse enquanto a Y-Wing disparava para o hiperespaço.	[BK-WJ]	literal translation	compounding

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
hyperspace	Chapter 13 THE FIRST THING I DID while in	hyperspace was visit the bathroom to wash off my hand and take a quick shower to sluice away the filth	CAPÍTULO 13 A primeira coisa que fiz após entrarmos no hiperespaço foi visitar o banheiro para lavar a minha mão e tomar um banho rápido, a fim de exorcizar a imundície dos túneis de Denon. Ficar limpo era um desejo pessoal e também um serviço público, porque eu ainda fedia mesmo depois de tirar a camada de roupas incrustadas de sujeira do lado de fora do esgoto.	[BK-HJ]	literal translation	compounding
hyperspace	JUMPING, came the reply, and once we were safely in	hyperspace Nakari unbuckled and rose from her seat, imitating her father as she headed aft.	SALTANDO, veio a resposta; e, uma vez que estávamos com segurança no hiperespaço, Nakari abriu o cinto e levantou-se de seu assento, imitando seu pai enquanto seguia para a popa.	[BK-HJ]	literal translation	compounding
hyperspace	[BK-WJ] I want to try meditating while we're in	hyperspace.	[BK-WJ] Quero meditar enquanto estivermos no hiperespaço.	[BK-WJ]	literal translation	compounding
hyperspace	When the Death Star destroyed Alderaan, he had felt it, even in	hyperspace, when we were still light-years away.	Quando a Estrela da Morte destruiu Alderaan, ele sentiu, mesmo no hiperespaço, quando ainda estávamos a anos-luz de distância.	[BK-HJ]	literal translation	compounding
hyperspace	The stars snapped into focus as we exited	hyperspace into the Exodeen system.	As estrelas entraram em foco assim que saímos do hiperespaço para o sistema Exodeen.	[BK-HJ]	literal translation	compounding
hyperspace	[BK-WJ] Luke's cockpit,	hyperspace was an ever-changing tunnel of brilliant light.	[BK-WJ] Do lado de fora da cabine de piloto de Luke, o hiperespaço era um	[BK-WJ]	literal translation	compounding

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
			túnel de luz brilhante em constante mudança.			
hyperspace	...ESPECIALLY THROUGH	HYPERSPACE. THIS IS JUST A QUICK TRIP OUT TO VENTINE, IN THE MERRICK SECTOR. THERE'S SOMETHING I NEED TO	... ESPECIALMENTE NO HIPERESPAÇO. ESSA É SÓ UMA VIAGEM RÁPIDA PARA VETINE, NO SETOR MERRICK. PRECISO PEGAR UMA COISA. SOU LUKE SKYWALKER, ALIÁS.	[CO-SE]	literal translation	compounding
hyperspace route	eliminated through modal reasoning matrices, logistics loop theory, and the high probability that the Alliance would use only known	hyperspace routes.'	— Mas um grande número de sistemas desocupados pode ser eliminado por meio de matrizes modais de raciocínio, teoria de loop logístico e da alta probabilidade de que a Aliança usaria apenas rotas de hiperespaço conhecidas.	[BK-HJ]	literal translation	compounding
hyperspace route	'You're taking a poorly mapped	hyperspace route to a planet where people have gone missing because she's pretty.'	— Você está tomando uma rota de hiperespaço mal mapeada até um planeta onde pessoas desapareceram, só porque ela é bonita.	[BK-HJ]	literal translation	compounding
hyperspace scout	[BK-WJ] Honest, hardworking	hyperspace scouts.'	[BK-WJ] Batedores do hiperespaço honestos e trabalhadores.	[BK-WJ]	literal translation	compounding
hyperspace scout	[BK-WJ] Remember our cover story-we're	hyperspace scouts.	[BK-WJ] Lembre-se da história que combinamos, somos batedores do hiperespaço.	[BK-WJ]	literal translation	compounding
hyperspace scout	[BK-WJ] 'I'm a	hyperspace scout.	[BK-WJ] — Sou um batedor do hiperespaço.	[BK-WJ]	literal translation	compounding
hyperspace scout	[BK-WJ] You're no	hyperspace scout, that's for sure.	[BK-WJ] Você não é um batedor do hiperespaço, disso eu tenho certeza.	[BK-WJ]	literal translation	compounding
hyperspace scout	[BK-WJ] '	Hyperspace scout, ' Sarco said.	[BK-WJ] — Batedor do hiperespaço — disse Sarco.	[BK-WJ]	literal translation	compounding

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
hyperspace scout	[BK-WJ] 'First you're a	hyperspace scout, now you're some kind of historian.	[BK-WJ] — Primeiro você é um batedor do hiperespaço, agora virou algum tipo de historiador.	[BK-WJ]	literal translation	compounding
hyperspace scout	[BK-WJ] '	Hyperspace scout, just like it says there,' Luke said, trying to pack a bit of Corellian bluster into his voice.	[BK-WJ] — Sou batedor do hiperespaço, exatamente como está aí — disse Luke, tentando soar fanfarrão como um corelliano.	[BK-WJ]	literal translation	compounding
hyperspace scout	[BK-WJ] 'Thought you were a	hyperspace scout,' he said.	[BK-WJ] — Pensei que você fosse um batedor do hiperespaço — disse ele.	[BK-WJ]	literal translation	compounding
hyperspace scout	[BK-WJ] 'Master Korl is a	hyperspace scout, as he told your father,' Threepio said.	[BK-WJ] — O mestre Korl é um batedor do hiperespaço, como ele contou ao seu pai — disse 3PO.	[BK-WJ]	literal translation	compounding
hyperspace scout	[BK-WJ] 'And what does a	hyperspace scout need with a protocol droid?'	[BK-WJ] — E por que um batedor do hiperespaço precisa de um droide de protocolo?	[BK-WJ]	literal translation	compounding
ignite lightsaber	[BK-WJ] He	ignited the lightsaber, noticing to his dismay that his hands were shaking.	[BK-WJ] Ligou de novo o sabre de luz, notando, desanimado, que suas mãos estavam tremendo.	[BK-WJ]	literal translation	compounding / collocation
ignite lightsaber	[BK-WJ] He spread his feet wide,	ignited the lightsaber, and swung it around one-handed in a loose arc.	[BK-WJ] Afastou os pés, ligou o sabre de luz, brandiu-o com uma mão, desenhando um arco no ar.	[BK-WJ]	literal translation	compounding / collocation
targeting computer	Switch to	targeting computer.	Estou ligando o computador de mira.	[AV-NH]	literal translation	compounding
interdiction field	'Luke, let's just run to the edge of the	interdiction field!	— Luke, vamos correr para a borda do campo de intervenção!	[BK-HJ]	literal translation	compounding
targeting computer	I flipped on the deflector shields and locked on the	targeting computer.	Ativei os escudos defletores e travei o sistema de mira do computador.	[BK-HJ]	literal translation	compounding

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
targeting computer	Switch to targeting	computer.	Estou ligando o computador de mira.	[AV-NH]	literal translation	compounding
take offplanet	take that to a docking platform in the next district where we have a ship ready to take you	offplanet.	Ele nos levará a uma plataforma de atracagem no próximo distrito, em que temos uma nave pronta para tirá-la do planeta.	[BK-HJ]	literal translation	compounding / collocation
ion blaster	Artoo waited nearby, still smoking from where a bolt had destroyed his ion	blaster and part of the socket where it had been attached.	R2 esperava ali perto, ainda fumegando no ponto onde um raio tinha destruído seu canhão de íons e parte do soquete onde estava afixado.	[BK-HJ]	literal translation	suffixation - compounding
ion blaster	It was Artoo, in fact; he shot a bolt from his ion	blaster, the attachment we'd installed on Denon to disable Drusil's security droid, directly across our vision from right	E, de fato, era R2. Ele disparou um raio do seu canhão de íons, o que tínhamos instalado em Denon para desativar o droide de segurança de Drusil. O disparo passou bem à nossa frente, da direita para a esquerda.	[BK-HJ]	literal translation	suffixation - compounding
ion blaster	from what Artoo was doing, which was opening a tiny hatch on his dome to reveal a small ion	blaster we had installed the day before.	Se o droide de segurança detectasse meu movimento aqui embaixo agora, tudo bem; seria uma distração para o que R2 estava fazendo: abrindo uma pequena escotilha em sua cúpula para revelar uma minúscula pistola de íons que tínhamos instalado na véspera.	[BK-HJ]	literal translation	suffixation - compounding

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
synthflesh	We both wore caps pulled low over our eyes and had applied lumps of	synthflesh putty to our faces to alter the shapes of our cheeks, noses, and chins, and had changes of clothing	Nós dois usávamos bonés puxados sobre os olhos e havíamos aplicado pedaços de sinteticarne sobre nossos rostos para alterar as formas das nossas bochechas, nariz e queixo, e tínhamos mudas de roupa para mais tarde escondidas em pequenas mochilas.	[BK-HJ]	literal translation	clipping - compounding
Jedi knight	'A member of our clan was a	Jedi knight.	— Um membro do nosso clã era Cavaleiro Jedi.	[BK-HJ]	literal translation	coinage - compounding
Jedi knight	'A son of a	Jedi knight?	— Um filho de um Cavaleiro Jedi?	[BK-HJ]	literal translation	coinage - compounding
Jedi knight	[BK-WJ] Chapter 09: The Weapon of a	Jedi knight	[BK-WJ] 9 A ARMA DE UM CAVALEIRO JEDI	[BK-WJ]	literal translation	coinage - compounding
Jedi knight	Now, meeting someone else who had personally known a	Jedi knight, I found it hard to hide my excitement, but instead of shouting No way!	Agora, encontrando mais alguém que havia conhecido pessoalmente um Cavaleiro Jedi, achei difícil esconder minha emoção; mas, em vez de gritar "Que incrível!	[BK-HJ]	literal translation	coinage - compounding
Jedi knight	[BK-WJ] Ben Kenobi had told him the real story: that Luke's father had been a	Jedi knight, a gifted star pilot and a cunning warrior.	[BK-WJ] Ben Kenobi tinha revelado a verdade: o pai de Luke havia sido um cavaleiro Jedi, um piloto talentoso e um guerreiro astuto.	[BK-WJ]	literal translation	coinage - compounding
Jedi knight	He was a	Jedi knight in the Clone Wars and a good pilot, and that's all I know.'	Ele foi um cavaleiro Jedi nas Guerras Clônicas e um bom piloto, e isso é tudo que eu sei.	[BK-HJ]	literal translation	coinage - compounding

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
Jedi knight	[BK-WJ] Luke tried to imagine what the patrons of the cantina had thought to see a	Jedi knight in their midst after nearly two decades in which Force-users had been nothing more than rumor and	[BK-WJ] Luke tentou imaginar o que os fregueses do bar tinham pensado ao ver um cavaleiro Jedi depois de serem considerados um boato, uma lenda, durante quase duas décadas.	[BK-WJ]	literal translation	coinage - compounding
Jedi knight	Asking the local garrison of troopers if someone may have shot a Rodian	Jedi knight offplanet would attract the wrong sort of attention.	Perguntar para o grupo local de stormtroopers se alguém havia atirado em um Cavaleiro Jedi Rodiano fora do planeta atrairia o tipo errado de atenção.	[BK-HJ]	literal translation	coinage - compounding
Jedi knight	has discovered the Journal of Ben Kenobi and has begun investigating any information he can on the Force-using	Jedi knights and their ways.	Luke, sem saber que Vader é seu pai, luta contra o império ao lado da Aliança Rebelde. Novo nos caminhos da Força, Luke encontrou o diário Ben Kenobi e começou a investigar qualquer informação que puder conseguir sobre os cavaleiros de Jedi e suas habilidades com a Força.	[CO-VD]	literal translation	coinage - compounding
Jedi knight	This is the weapon of a	Jedi knight.	É a arma de um Cavaleiro Jedi.	[AV-NH]	literal translation	coinage - compounding
Jedi knight	I was once a	Jedi knight, the same as your father.	Fui um Cavaleiro Jedi, assim como o seu pai.	[AV-NH]	literal translation	coinage - compounding
Jedi knight	, who was a pupil of mine until he turned to evil, helped the Empire hunt down and destroy the	Jedi knights.	Um jovem Jedi chamado Darth Vader... que foi meu discípulo até se virar para o mal... ajudou o Império a perseguir e destruir os Cavaleiros Jedi.	[AV-NH]	literal translation	coinage - compounding
Jedi knight	For over a thousand generations, the	Jedi knights were the guardians of peace and justice in the old Republic...	Por mais de mil gerações... os Cavaleiros Jedi foram os guardiões da paz e da justiça na Velha República.	[AV-NH]	literal translation	coinage - compounding

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
		before the dark times... before the Empire.	Antes da Era das Trevas. Antes do Império.			
Jedi Master	the basics of Jedi meditation, warning him that opening a connection to the Force was something even the eldest	Jedi Masters studied over a lifetime.	[BK-WJ] Durante o breve tempo em que foram mestre e discípulo, Ben Kenobi lhe ensinara os princípios básicos da meditação Jedi, advertindo-o de que abrir uma conexão com a Força era algo que mesmo os mestres Jedi mais velhos estudavam.	[BK-WJ]	literal translation	coinage - compounding
Jedi order	spot and looked up at the same moons, back when the temple was whole and no one imagined the	Jedi order could ever fall.	[BK-WJ] Os Jedi de Eedit deviam ter ficado naquele mesmo lugar e observado as mesmas luas na época em que o templo estava inteiro e ninguém imaginava que a Ordem Jedi pudesse acabar.	[BK-WJ]	literal translation	coinage - compounding
Jedi order	[BK-WJ] His lightsaber was all that was left of his father, and possibly of the	Jedi order he'd served.	[BK-WJ] O sabre de luz era tudo o que havia restado do pai, e possivelmente da Ordem Jedi.	[BK-WJ]	literal translation	coinage - compounding
Jedi order	think that he'd ever learn to command the Force or become a skilled duelist, let alone see the	Jedi order reborn.	[BK-WJ] Era loucura pensar que algum dia conseguiria controlar a Força ou se tornar um duelista habilidoso, muito menos que veria a Ordem Jedi renascer.	[BK-WJ]	literal translation	coinage - compounding

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
Jedi temple	WAIT-- THIS WRITING. I THINK THIS WAS WRITTEN WITH A LIGHTSABER... THIS WAS A	JEDI TEMPLE.	ESPERE... ESSA ESCRITA. PARECE QUE FOI FEITA COM UM SABRE DE LUZ... E ISSO ERA UM TEMPO JEDI.	[CO-VD]	literal translation	coinage - compounding
Jedi temple	] THERE IS POWER IN THIS PLACE. I CAN FEEL IT STIRRING. THIS WORLD WAS ONCE THE SITE OF A	JEDI TEMPLE. NO WONDER THE BOY--	HÁ PODER NESTE LUGAR. SINTO ELE SE AGITAR. ESSE MUNDO... JÁ FOI LOCAL DE UM TEMPLO JEDI. É POR ISSO QUE O GAROTO --	[CO-VD]	literal translation	coinage - compounding
Jedi temple	THESE ARE ALL THAT REMAIN OF THE TREE THAT GREW AT THE HEART OF THE	JEDI TEMPLE ON CORUSCANT.	ISSO É TUDO O QUE RESTOU DA ÁRVORE QUE CRESCEU NO CORAÇÃO DO TEMPLO JEDI, EM CORUSCANT.	[CO-SE]	literal translation	coinage - compounding
Jedi temple	BEN... ? BEN, I DID IT, I FOUND YOUR JOURNAL ON TATOOINE. I READ ABOUT THE	JEDI TEMPLE ON VROGAS VAS, AND I THOUGHT IF I COULD FIND IT, I'D... BEN, IS THAT SOMETHING HERE	BEN... ? BEN, EU CONSEGUI, ENCONTREI O SEU DIÁRIO EM TATOOINE. EU LI SOBRE O TEMPLO JEDI EM VROGAS VAS. E PENSEI QUE EU PUDESSE ENCONTRÁ-LO, EU... BEN, TEM ALGUMA COISA AQUI QUE EU POSSO USAR PRA...	[CO-VD]	literal translation	coinage - compounding
Jedi temple	think he went looking for the first	Jedi temple.	acham que foi procurar o primeiro templo Jedi.	[AV-FA]	literal translation	coinage - compounding
Jedi temple	[BK-WJ] The towers were a	Jedi temple-and the Force was calling him there.	[BK-WJ] As torres eram um templo Jedi, e a Força o chamava até lá.	[BK-WJ]	literal translation	coinage - compounding
Jedi temple	the underworld sources of his secret ally, Dr. Aphra, Vader has received word of Luke's location - the former	Jedi temple on the planet VROGAS VAS... .	Por meio das fontes do submundo e de sua aliada secreta, a Dra. Aphra, Vader descobriu a localização de Luke: o antigo templo Jedi do planeta Vrogas Vas...	[CO-VD]	literal translation	coinage - compounding

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
jogan fruit	see him, and she sent a slug through his eye that exploded the back of his head like a	jogan fruit.	Com seu campo de camuflagem neutralizado, Nakari podia vê-lo e enviou uma bala que atravessou seu olho e explodiu a parte de trás de sua cabeça como uma fruta jogana.	[BK-HJ]	literal translation	coinage - compounding
sublight engine	We traveled with the	sublight engines running at about half their capability.	Viajamos com os motores subluz funcionando em metade da sua capacidade.	[BK-HJ]	literal translation	compounding
sublight engine	here, which is kind of low-end because I'd rather have these high-end deflector shields, and twin	sublight engines on either side that will shoot you through space faster than an X-wing.	— Ela tem jammers e sensores topo de linha feitos em Sullust, uma holointerface aqui, que é um modelo mais barato, porque preferi investir nestes escudos defletores mais caros, e motores subluz gêmeos dos dois lados, que vão fazer você disparar pelo espaço mais rápido do que um X-wing.	[BK-HJ]	literal translation	compounding
jump / hyperspace	But maybe we really did fake out the Empire with those uncharted hyperspace	jumps.'	Mas acho que realmente enganamos o Império com esses saltos não mapeados pelo hiperespaço.	[BK-HJ]	literal translation	compounding / collocation
jump / hyperspace	] Once I set the course, I asked Artoo to monitor security channels as a subroutine while maintaining our hyperspace	jump as his top priority.	Depois que defini o curso, pedi a R2 para monitorar os canais de segurança como uma sub-rotina, mantendo nosso salto pelo hiperespaço como sua prioridade.	[BK-HJ]	literal translation	compounding / collocation

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
jump / hyperspace	The stars blurred and streaked past the cockpit as we	jumped into hyperspace, and then a blue holoimage of Fayet Kelen sprang up in front of us.	As estrelas ficaram borradas e passaram como listras pela cabine quando saltamos para o hiperespaço, e, em seguida, uma holoimagem azul de Fayet Kelen surgiu na nossa frente.	[BK-HJ]	literal translation	compounding / collocation
jump / hyperspace	[BK-WJ] 'The package is clear and calculating the	jump into hyperspace.	[BK-WJ] — O caminho está livre, calculando o salto para o hiperespaço.	[BK-WJ]	literal translation	compounding / collocation
jump / hyperspace	We wouldn't be	jumping to hyperspace before the missiles reached us, and trying to outrun them was the sort of idea that would	Nós não saltaríamos para o hiperespaço antes de os mísseis chegarem até nós, e tentar ser mais rápido do que eles era o tipo de ideia que faria C-3PO declarar a nossa perdição. Por isso, tinham que ser os sinalizadores.	[BK-HJ]	literal translation	compounding / collocation
jump / hyperspace	And don't forget to program a call to the hotel checking us out just before we	jump to hyperspace.	E não se esqueça de programar uma chamada para o hotel realizando o checkout pouco antes de saltarmos para o hiperespaço.	[BK-HJ]	literal translation	compounding / collocation
jump / hyperspace	We were clear to	jump to hyperspace, and I reminded Artoo of the fact.	Estávamos livres para saltar para o hiperespaço e lembrei R2 desse fato.	[BK-HJ]	literal translation	compounding / collocation
jump / hyperspace	-SE] NOT IF YOU'RE TRYING TO ARRIVE UNANNOUNCED. THE NAVICOMPUTER'S ALREADY SET. YOU'LL BE ABLE TO	JUMP TO HYPERSPACE ONCE WE'RE CLEAR OF THE FLEET.	NÃO SE QUISER CHEGAR SEM SER ANUNCIADO. O COMPUTADOR DE NAVEGAÇÃO ESTÁ PRONTO. PODEMOS SALTAR PARA O HIPERESPAÇO QUANDO FICARMOS LIVRES DA FROTA.	[CO-SE]	literal translation	compounding / collocation
jump / hyperspace	I hope that they can still-' I cut off as the Kupohan ship	jumped to hyperspace without so much as a thank-you.	Espero que eles ainda possam... — Fui interrompido pela nave kupohana saltando para o hiperespaço sem um agradecimento sequer.	[BK-HJ]	literal translation	compounding / collocation

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
jump Coreward	We were going to	jump Coreward along the Hydian Way to Exodeen, and from there we would take a smaller hyperspace lane called the	Saltaríamos rumo ao Núcleo ao longo da Via Hydiana até Exodeen, e, de lá, pegaríamos um atalho pelo hiperespaço chamado Rota Comercial Nanth'ri, que ofereceria várias maneiras diferentes de chegar a Omereth.	[BK-HJ]	literal translation	compounding / collocation
sublight engine	looked a bit like someone had taken a bite out of a cookie, and it was packed with big	sublight engines, jammers, sensor arrays, and shield generators.	A traseira lembrava um biscoito mordido e estava repleta de enormes motores subluz, jammers, sensores e geradores de escudo.	[BK-HJ]	literal translation	compounding
sublight engine	-HJ] Deploy them too early and you risk them dying out and allowing the heat seekers to reacquire the	sublight engines; deploy them too late and the explosion will damage your drives anyway.	Se os soltarmos cedo demais, correremos o risco de se apagarem, permitindo que os mísseis de calor voltem a detectar os motores subluz; e, se tarde demais, a explosão danificará nossos propulsores de qualquer jeito.	[BK-HJ]	literal translation	compounding
sublight engine	to refuel, rearm with six concussion missiles, and we also need to either repair or replace one of our	sublight engines, depending on the damage.'	— Precisamos reabastecer a nave, rearmar nossos seis mísseis de concussão e consertar ou substituir um dos nossos motores subluz, dependendo do dano.	[BK-HJ]	literal translation	compounding
krayt dragon	'Well, didn't you tell me you've hunted a	krayt dragon before?	— Bem, você não me disse que já caçou um dragão krayt?	[BK-HJ]	literal translation	coinage - compounding
krayt dragon	I've been to Tatooine, actually, and bagged a	krayt dragon there.	Já estive em Tatooine, na verdade, e cacei um dragão krayt por lá.	[BK-HJ]	literal translation	coinage - compounding

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
krayt dragon	[BK-WJ] 'They're acting like banthas did back home when a	krayt dragon was on the hunt.'	[BK-WJ] — Estão agindo como os banthas lá em casa quando um dragão krayt estava caçando.	[BK-WJ]	literal translation	coinage - compounding
sublight engine	I was willing to bet these	sublight engines could match the speed of a TIE interceptor.	Eu podia apostar que esses motores subluz seriam capazes de atingir a mesma velocidade de um interceptor TIE.	[BK-HJ]	literal translation	compounding
sublight engine	Here we go. Cut in the	sublight engines.	Desligando os motores subluz.	[AV-NH]	literal translation	compounding
sublight engine	landed one on the rear starboard and, a fraction of a second before it was obliterated, took out the	sublight engine there, which spelled the end for us.	O fogo cessou quando os TIE foram destruídos, mas o mais próximo, que estava em melhor ângulo, acertou um tiro a estibordo na parte traseira, uma fração de segundo antes de ser obliterado, e apagou nosso motor subluz, o que significava o fim para nós.	[BK-HJ]	literal translation	compounding
sublight engine	But how are we going to pay for a new	sublight engine?	Mas como é que vamos pagar por um novo motor subluz?	[BK-HJ]	literal translation	compounding
kyber crystal	: It was energy from the same sort of power cell that fueled blasters, given form by passing through a	kyber crystal as superheated plasma that arced at the top and returned to the hilt.	A lâmina não era pura luz, é claro: era energia vinda do mesmo tipo de célula de energia que alimentava pistolas de raios, que ganhava aquela forma após passar por um cristal kyber em forma de um plasma superaquecido que arqueava no topo e retornava para o cabo.	[BK-HJ]	literal translation	coinage - compounding
laser beam	[BK-WJ] A	laser beam caught him in the thigh.	[BK-WJ] Um raio laser o acertou na coxa.	[BK-WJ]	literal translation	compounding / neosemy

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
laser blast	[BK-WJ] Two	laser blasts ripped one of the TIEs in half, while another flew too close to a freighter's engine wash	[BK-WJ] Duas rajadas de laser rasgaram um dos caças ao meio, enquanto outro voou perto demais do motor de um cargueiro e perdeu completamente o controle.	[BK-WJ]	literal translation	compounding / neosemy
laser cannon	first six TIEs, avoiding their fire and head-on collisions; I managed to wing one of them with our	laser cannons-we had three now, not just one-and it careened into another, taking both out.	Desviamos dos primeiros seis TIE, evitando tiros e colisões frontais; consegui acertar a asa de um deles com nossos canhões de laser (agora tínhamos três, não apenas um) e ele voou em diagonal contra outro, destruindo os dois.	[BK-HJ]	literal translation	compounding / neosemy
laser cannon	[BK-WJ] But almost immediately, another fighter streaked up from beneath him, its	laser cannons raking the Y-wing's hull.	[BK-WJ] Mas, quase no mesmo instante, outro caça surgiu atrás dele, com os canhões de laser atirando na fuselagem da Y-Wing.	[BK-WJ]	literal translation	compounding / neosemy
laser cannon	The Interdictor's batteries swung up and began spraying green bolts from quad	laser cannons, but most of it was for show, since only a couple of them had the proper field of	As baterias do interventor viraram para cima e começaram a espalhar raios verdes de seus canhões quádruplos de laser, mas a maioria foi só para impressionar, já que apenas dois deles estavam dentro da área de alcance.	[BK-HJ]	literal translation	compounding / neosemy
laser cannon	else, because we can't make another escape like that with an engine gone and nothing to shoot but	laser cannons.'	Se acha que é improvável, devemos abortar agora e ver se podemos chegar a outro lugar, porque não podemos realizar outra fuga como essa com um motor perdido e sem nada com o que atirar além de canhões de laser.	[BK-HJ]	literal translation	compounding / neosemy

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
laser cannon	'One	laser cannon hidden underneath where I'm standing.	— Um canhão laser escondido bem embaixo de onde estou agora.	[BK-HJ]	literal translation	compounding / neosemy
laser cannon	The tension drained from my shoulders as I disengaged the	laser cannon, but my mouth twisted in regret as the stars blurred and streamed past the cockpit window during the	A tensão era drenada dos meus ombros enquanto eu desarmava o canhão de laser, mas minha boca se contorceu em arrependimento quando as estrelas viraram um borrão e passaram pela janela da cabine durante o salto.	[BK-HJ]	literal translation	compounding / neosemy
laser cannon	I engaged the ship's baby	laser cannon and waited until I got a system go-ahead, then dived on the lateral axis toward the TIE	Preparei o pequeno canhão laser da nave e esperei até obter a permissão do sistema para prosseguir. Em seguida, mergulhei ao longo do eixo lateral em direção aos caças TIE.	[BK-HJ]	literal translation	compounding / neosemy
laser cannon	A	laser cannon?	Um canhão laser?	[AV-FA]	literal translation	compounding / neosemy
laser fire	[BK-WJ]	Laser fire stitched space where his fighter had been a moment before, leaving Luke blinking from the brilliant glare.	[BK-WJ] O tiro de laser atingiu o local onde a nave estivera um segundo antes, fazendo Luke piscar diante do brilho intenso da luz.	[BK-WJ]	literal translation	compounding / neosemy
laser fire	[BK-WJ]	Laser fire splashed against Luke's shields, which flared with the impact.	[BK-WJ] O calor do laser se espalhou sobre os escudos de Luke, que brilharam ao serem atingidos.	[BK-WJ]	literal translation	compounding / neosemy
laser fire	[BK-WJ] But Threepio's chatter and the flashes of	laser fire kept throwing off his concentration.	[BK-WJ] Mas a tagarelice de 3PO e a luz dos tiros de laser não deixavam ele se concentrar.	[BK-WJ]	literal translation	compounding / neosemy

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
laser fire	[BK-WJ] The three TIEs raced overhead, and Luke squeezed the trigger, peppering them with	laser fire as they wheeled around for another pass.	[BK-WJ] Os três caças passaram a toda velocidade por eles, e Luke apertou o gatilho, lançando tiros de laser sobre os imperiais à medida que manobravam para atacá-lo novamente.	[BK-WJ]	literal translation	compounding / neosemy
laser fire	'While dodging TIE fighters and quad	laser fire.	— Enquanto desviamos dos caças TIE e do fogo quádruplo do laser.	[BK-HJ]	literal translation	compounding / neosemy
laser sword	[BK-WJ] And yet here you are with a Jedi	laser sword in your hand, like you mean to use it.'	[BK-WJ] E, no entanto, aqui está você com uma espada laser de Jedi na mão, preparado para usá-la.	[BK-WJ]	literal translation	compounding / neosemy
laser sword	[BK-WJ] 'You touch that	laser sword and I'll shoot you,' she said.	[BK-WJ] — Se você tocar nessa espada laser, atiro em vocc — ela disse.	[BK-WJ]	literal translation	compounding / neosemy
laser sword	[BK-WJ] Is that why you carry that antique	laser sword?	[BK-WJ] É por isso que você carrega essa espada laser antiga?	[BK-WJ]	literal translation	compounding / neosemy
lightsaber	DO. TRUST ME WHEN I SAY... EVEN YOUR DARKEST IMAGINATION DOESN'T DO HIM JUSTICE. FIRST SIGN OF A	LIGHTSABER YOU DO NOT HESITATE.	TODOS VOCÊS SABEM QUEM ESTAMOS ATRÁS. JÁ FORAM INFORMADOS DO QUE ELE PODE FAZER. ACREDITE EM MIM QUANDO DIGO QUE MESMO AS SUAS MAIS SOMBRIAS CONCEPÇÕES NÃO FAZEM JUSTIÇA A ELE. AO PRIMEIRO SINAL DE UM SABRE DE LUZ, NÃO HESITEM.	[CO-VD]	literal translation	compounding
lightsaber	WAIT-- THIS WRITING. I THINK THIS WAS WRITTEN WITH A	LIGHTSABER... THIS WAS A JEDI TEMPLE.	ESPERE... ESSA ESCRITA. PARECE QUE FOI FEITA COM UM SABRE DE LUZ... E ISSO ERA UM TEMPO JEDI.	[CO-VD]	literal translation	compounding
lightsaber	... ONE	LIGHTSABER IS ALL YOU NEED.	... UM SABRE DE LUZ É TUDO DO QUE SE PRECISA.	[CO-VD]	literal translation	compounding

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
lightsaber	[BK-WJ] His	lightsaber was all that was left of his father, and possibly of the Jedi Order he'd served.	[BK-WJ] O sabre de luz era tudo o que havia restado do pai, e possivelmente da Ordem Jedi.	[BK-WJ]	literal translation	compounding
lightsaber	My	lightsaber was indeed concealed beneath my outer tunic, but clearly I had not taken enough care in dressing this morning	Meu sabre de luz estava de fato escondido sob a minha túnica externa, mas ficou claro que eu não tomara cuidado o bastante ao me vestir de manhã para que ele ficasse escondido.	[BK-HJ]	literal translation	compounding
lightsaber	I thumbed off the Rodian	lightsaber and asked, 'I don't suppose Huulik brought anything else home with him, like a handy step-by-step	Desliguei o sabre de luz rodiano e perguntei: — Imagino que Huulik não tenha trazido mais nada para casa com ele, como um manual prático passo a passo de como treinar para se tornar um Jedi.	[BK-HJ]	literal translation	compounding
lightsaber	That	lightsaber was Luke's.	Aquele sabre de luz era do Luke.	[AV-FA]	literal translation	compounding
lightsaber	That	lightsaber.	Esse sabre de luz.	[AV-FA]	literal translation	compounding
lightsaber	The	lightsaber wouldn't work properly now, even if I put it back together; without proper focusing there was no telling	O sabre de luz não funcionaria corretamente, mesmo se eu o remontasse; sem o foco apropriado não havia como saber o que aconteceria se eu tentasse ligá-lo.	[BK-HJ]	literal translation	compounding
lightsaber	The	lightsaber's construction confirmed for me what I had already suspected: Far from being merely a feeling of interconnectedness that	A construção do sabre de luz confirmou o que eu já suspeitava: mais que apenas uma sensação de interconexão capaz de guiar suas ações ou um método de enganar os de	[BK-HJ]	literal translation	compounding

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
			vontade fraca, a Força poderia ser usada para manipular objetos sólidos.			
lightsaber	[BK-WJ] 'The	lightsaber disciplines the mind and schools the body and spirit,' he said.	[BK-WJ] O sabre de luz disciplina a mente e educa o corpo e o espírito, disse ele.	[BK-WJ]	literal translation	compounding
lightsaber	[BK-WJ] The	lightsaber moved at incredible speed with all of Luke's weight behind it, its path a perfect arc that remained	[BK-WJ] O sabre de luz balançava a uma velocidade incrível com toda a força de Luke. A trajetória formou um arco perfeito, regular e gracioso mesmo quando a lâmina azul--clara rasgou o peito de Sarco.	[BK-WJ]	literal translation	compounding
lightsaber	You carry a	lightsaber.	Você carrega um sabre de luz.	[BK-HJ]	literal translation	compounding
lightsaber	, but so interesting that I cannot help but ask, at risk of giving offense. Are you perhaps carrying a	lightsaber?'	— Perdoe-me se me intrometo, amigo Skywalker — disse ela —, mas notei algo estranho quando você se sentou; um relance apenas, algo que obviamente não era para ser visto, mas tão interessante que não posso deixar de perguntar, sob o risco de ofendê-lo: você está, me parece, carregando um sabre de luz?	[BK-HJ]	literal translation	compounding

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
lightsaber	However, the skill required to construct a	lightsaber-or even put this one back together-was a parsec or five beyond my current abilities.	No entanto, a habilidade necessária para construir um sabre de luz, ou remontar aquele de volta ao seu estado original, estava um parsec ou cinco além das minhas habilidades atuais.	[BK-HJ]	literal translation	compounding
lightsaber	[BK-WJ] He'd thought Ben was crazy-he could barely control a	lightsaber, let alone use it without being able to see.	[BK-WJ] Luke pensou que Ben era louco — ele mal conseguia controlar um sabre de luz, quanto mais usá-lo sem enxergar.	[BK-WJ]	literal translation	compounding
lightsaber	Your odds of ensuring the ghest has to eat a	lightsaber before it eats you are pretty good.'	Suas chances de garantir que um ghest precise comer um sabre de luz antes de comer você são muito boas.	[BK-HJ]	literal translation	compounding
lightsaber	'You mean walk out there as bait, holding a	lightsaber in front of me?'	— Você está dizendo para eu caminhar lá fora como isca, segurando um sabre de luz na minha frente?	[BK-HJ]	literal translation	compounding
lightsaber	[BK-WJ] He was holding a	lightsaber, which he held out with a smile.	[BK-WJ] Ele segurava um sabre de luz, que entregou com um sorriso.	[BK-WJ]	literal translation	compounding
lightsaber	at the idea of the Force, but when a man's body simply disappears at the touch of a	lightsaber, that's more than 'simple tricks and nonsense.'	Sei que Han gosta de zombar da ideia da Força, mas, quando o corpo de um homem simplesmente desaparece com o toque de um sabre de luz, há algo mais que "truques baratos e bobagem".	[BK-HJ]	literal translation	compounding
lightsaber	That's why that fleeting glimpse of a	lightsaber piqued my interest.	É por isso que o vislumbre rápido de um sabre de luz despertou meu interesse.	[BK-HJ]	literal translation	compounding
lightsaber	Finding the turn itself might be tricky, though, with only a	lightsaber to see by.	Mas encontrar a curva em si pode ser complicado, com apenas um sabre de luz para iluminar.	[BK-HJ]	literal translation	compounding

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
lightsaber	[BK-WJ] And he remembered how even though he'd never seen a	lightsaber, let alone held one, the weapon had instantly felt right in his hand.	[BK-WJ] Lembrou que, embora nunca tivesse visto um sabre de luz, muito menos segurado um, a arma tinha se adaptado à sua mão instantaneamente.	[BK-WJ]	literal translation	compounding
lightsaber	[BK-WJ] It was the first time Luke had ever seen a	lightsaber in action, and what amazed him was that there was no wasted motion—one moment two alien bullies were	[BK-WJ] Tinha sido a primeira vez que Luke vira um sabre de luz em ação, e o que o havia espantado era que nenhum movimento havia sido desperdiçado — em um momento, dois bandidos estavam ameaçando a vida de um velho e, no instante seguinte, os dias da dupla tinham acabado.	[BK-WJ]	literal translation	compounding
lightsaber	her wouldn't make her any more or less so, and since she'd already seen me use a	lightsaber and pilot us through some challenging situations, my talents weren't exactly a secret anymore.	Se fosse minha inimiga, contar não a faria mais ou menos inimiga — e, como ela já tinha me visto usar um sabre de luz e pilotar em algumas situações desafiadoras, meus talentos não eram exatamente um segredo.	[BK-HJ]	literal translation	compounding
lightsaber	[BK-WJ] I know-Artoo and I were present when Master Luke first used a	lightsaber in battle, not long after the Battle of Yavin.'	[BK-WJ] Já sei. R2 e eu estávamos presentes quando mestre Luke usou um sabre de luz numa luta pela primeira vez, não muito tempo depois da Batalha de Yavin.	[BK-WJ]	literal translation	compounding
lightsaber	I don't suppose it would be ... well, look, Soonta, that was a	lightsaber you saw on my belt, one left for me by my father, and I'd like to be a	Eu não imagino que seja... bem, veja só, Soonta, foi um sabre de luz que você viu no meu cinto, um que foi deixado para mim por meu pai, e	[BK-HJ]	literal translation	compounding

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
			gostaria de ser um Jedi algum dia, se eu for capaz.			
lightsaber	The odds of encountering a being with a	lightsaber in this galaxy now are fantastically low.	As chances de encontrar um ser com um sabre de luz nesta galáxia atualmente são fantásticas de tão baixas.	[BK-HJ]	literal translation	compounding
lightsaber	I wondered if they had ever met Darth Vader and seen what he could do with a	lightsaber.	Perguntei-me se já haveriam encontrado Darth Vader e visto o que ele podia fazer com um sabre de luz.	[BK-HJ]	literal translation	compounding
lightsaber	[BK-WJ] He'd shown him that everything you could do with a	lightsaber-attack, defend, advance, withdraw-began with the initial stance.	[BK-WJ] Ben havia ensinado que tudo o que se pode fazer com um sabre de luz — atacar, defender, avançar, recuar — começava com aquela posição inicial.	[BK-WJ]	literal translation	compounding
lightsaber	[BK-WJ] He staggered to his feet,	lightsaber in hand, blood running from his nose.	[BK-WJ] Ele cambaleou segurando o sabre de luz, sangue escorrendo do nariz.	[BK-WJ]	literal translation	compounding
lightsaber	[BK-WJ] 'None of those things is going to happen,' Luke said, and leapt forward,	lightsaber held over his head.	[BK-WJ] — Nada disso vai acontecer — disse Luke, pulando para a frente e segurando o sabre de luz sobre a cabeça.	[BK-WJ]	literal translation	compounding
lightsaber	[BK-WJ] The officer aimed his blaster at her, and Luke raced forward,	lightsaber held at his waist.	[BK-WJ] O oficial apontou a arma para ela, e Luke correu para a frente, carregando o sabre de luz na altura da cintura.	[BK-WJ]	literal translation	compounding

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
lightsaber	[BK-WJ] The remote retreated, and Luke brought his	lightsaber back to the ready position.	[BK-WJ] A esfera recuou e Luke voltou à primeira posição.	[BK-WJ]	literal translation	compounding
lightsaber	[BK-WJ] Luke brought his	lightsaber down on the trooper's helmet, then spun away from the falling soldier and blocked a shot at point-	[BK-WJ] Luke acertou o capacete do soldado com um golpe e girou para se afastar do corpo que caía. Bloqueou um disparo à queima-roupa, mandando o raio laser voltar direto para o peito do stormtrooper que atirara.	[BK-WJ]	literal translation	compounding
lightsaber	[BK-WJ] Luke watched it calmly, his	lightsaber already moving to intercept it.	[BK-WJ] Luke observou o objeto com calma, movendo o sabre de luz para interceptá-lo.	[BK-WJ]	literal translation	compounding
lightsaber	I have to,' Luke said, getting shakily to his feet with Threepio and Farnay's help and clipping his	lightsaber to his belt.	[BK-WJ] — Posso até rastejar se for preciso — disse Luke, ainda trêmulo, levantando com a ajuda de 3PO e Farnay e prendendo o sabre de luz no cinto.	[BK-WJ]	literal translation	compounding
lightsaber	[BK-WJ] Luke hesitated, wondering when Sarco had detected his	lightsaber.	[BK-WJ] Luke hesitou, se perguntando quando Sarco havia visto o sabre de luz.	[BK-WJ]	literal translation	compounding
lightsaber	[BK-WJ] Luke got his	lightsaber up and knocked the weapon aside, but Sarco followed him, sweeping at his stomach with the staff.	[BK-WJ] Luke ergueu o sabre de luz e afastou a arma do outro para o lado, mas Sarco o seguiu, tentando acertar a barriga do garoto com o bastão.	[BK-WJ]	literal translation	compounding
lightsaber	[BK-WJ] The stairs ended at the spot where the alien Jedi's comrade had handed him his	lightsaber.	[BK-WJ] A escadaria terminava onde o Jedi alienígena havia recebido o sabre de luz.	[BK-WJ]	literal translation	compounding

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
lightsaber	[BK-WJ] Luke hurled his	lightsaber aside, gasping for breath.	[BK-WJ] Luke jogou o sabre de luz no chão, ofegante.	[BK-WJ]	literal translation	compounding
lightsaber	[BK-WJ] Luke stepped back, lowering his	lightsaber.	[BK-WJ] Luke deu um passo para trás, abaixando o sabre de luz.	[BK-WJ]	literal translation	compounding
lightsaber	[BK-WJ] The tunnel ran straight through the rock, as far as the illumination of his	lightsaber reached.	[BK-WJ] O túnel seguia em linha reta, até onde a iluminação de seu sabre de luz alcançava.	[BK-WJ]	literal translation	compounding
lightsaber	[BK-WJ] Luke knew the two remotes wouldn't attack until he raised his	lightsaber to ready position, so he took a moment to catch his breath.	[BK-WJ] Luke sabia que as duas esferas não atacariam até que ele levantasse o sabre de luz na posição inicial, então aproveitou para recuperar o fôlego.	[BK-WJ]	literal translation	compounding
lightsaber	[BK-WJ] Luke raised his	lightsaber, and the remotes advanced immediately.	[BK-WJ] Luke levantou o sabre de luz e as esferas avançaram imediatamente.	[BK-WJ]	literal translation	compounding
lightsaber	[BK-WJ] He raised his	lightsaber, and the remotes rose up to face him.	[BK-WJ] Luke levantou o sabre de luz e as esferas avançaram imediatamente, posicionando-se na frente dele.	[BK-WJ]	literal translation	compounding
lightsaber	[BK-WJ] 'Come get me,' Luke said, his feet automatically assuming the ready position as he raised his	lightsaber.	[BK-WJ] — Venham me pegar — disse Luke, os pés automaticamente assumindo a posição de luta enquanto levantava o sabre de luz.	[BK-WJ]	literal translation	compounding
lightsaber	[BK-WJ] Luke raised his	lightsaber to the ready position.	[BK-WJ] Luke ergueu o sabre de luz em posição de guarda.	[BK-WJ]	literal translation	compounding
lightsaber	[BK-WJ] Luke took a step backward, raising his	lightsaber.	[BK-WJ] Luke deu um passo para trás, erguendo o sabre de luz.	[BK-WJ]	literal translation	compounding
lightsaber	[BK-WJ] He realized his	lightsaber was in his hand.	[BK-WJ] Ele percebeu que o sabre de luz estava em sua mão.	[BK-WJ]	literal translation	compounding

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
lightsaber	[BK-WJ] Luke began to swing his	lightsaber wildly, a desperate defense against an enemy who wasn't there.	[BK-WJ] Luke começou a balançar o sabre de luz loucamente, uma defesa desesperada contra um inimigo que não estava lá.	[BK-WJ]	literal translation	compounding
lightsaber	[BK-WJ] Luke scrambled to his feet, swinging his	lightsaber wildly, then crashed to the ground again.	[BK-WJ] Com dificuldade, Luke tentou levantar, balançando o sabre de luz descontroladamente. Então caiu no chão outra vez.	[BK-WJ]	literal translation	compounding
lightsaber	[BK-WJ] He swung around, thrusting his	lightsaber up and through the armored breastplate of a trooper.	[BK-WJ] Virou rapidamente, enterrando o sabre de luz no peito de um soldado.	[BK-WJ]	literal translation	compounding
lightsaber	[BK-WJ] Luke shook his head and took a step away from Sarco, his fingers creeping toward his	lightsaber.	[BK-WJ] Luke balançou a cabeça e deu um passo para trás, afastando--se de Sarco e procurando o sabre de luz.	[BK-WJ]	literal translation	compounding
lightsaber	[BK-WJ] He held up his	lightsaber, feeling the comforting weight of it in his hand.	[BK-WJ] Ele ergueu o sabre de luz, sentindo o peso reconfortante dele.	[BK-WJ]	literal translation	compounding
lightsaber	[BK-WJ] He waved his	lightsaber weakly in front of him, and Sarco took a half step back, the movement relaxed and casual.	[BK-WJ] Ele balançava o sabre de luz debilmente, e Sarco deu meio passo para trás, calma e casualmente.	[BK-WJ]	literal translation	compounding
lightsaber	[BK-WJ] He got to his feet and walked slowly to where his	lightsaber lay, bending to pick it up.	[BK-WJ] Então se pôs de pé e caminhou lentamente até onde estava o sabre de luz, abaixando-se para apanhá-lo.	[BK-WJ]	literal translation	compounding

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
lightsaber	[BK-WJ] He'd been practicing with his	lightsaber, in a place where the Force surrounded him.	[BK-WJ] Ele estava treinando com o sabre de luz em um lugar onde a Força o cercava.	[BK-WJ]	literal translation	compounding
lightsaber	[BK-WJ] They'd stood nearby while he faced the three remotes with his	lightsaber.	[BK-WJ] Elas estavam por perto enquanto ele enfrentava as esferas com sabre de luz.	[BK-WJ]	literal translation	compounding
lightsaber	I had never dared take apart my	lightsaber for fear that I wouldn't be able to put it back together again, but Soonta had given me	Nunca tinha ousado desmontar meu sabre de luz por medo de não ser capaz de montá-lo de novo, mas Soonta tinha me dado aquele para aprender alguma coisa, se eu pudesse, então decidi me arriscar.	[BK-HJ]	literal translation	compounding
lightsaber	I held my	lightsaber in front of me, blade aligned horizontally but pointing slightly toward the agents so that the tip would meet	Segurei o sabre de luz na minha frente, com a lâmina alinhada horizontalmente, mas apontando ligeiramente na direção dos agentes, para que a ponta recebesse primeiro a onda que se aproximava.	[BK-HJ]	literal translation	compounding
lightsaber	I began to climb behind her in an awkward three-limbed process, holding my	lightsaber out behind me in an attempt at misdirection.	Comecei a subir atrás dela em um constrangedor processo que usava apenas três membros, segurando o sabre de luz às minhas costas em uma tentativa de desorientação.	[BK-HJ]	literal translation	compounding
lightsaber	We were also weaponless-I'd been careful to leave my	lightsaber behind this once-and otherwise nonthreatening, so it hurtled away from us after a cursory scan to investigate other	Também estávamos desarmados — tive o cuidado de deixar meu sabre de luz para trás dessa vez — e, assim, não éramos ameaçadores, por isso o droide voou para longe de nós depois de uma análise superficial para investigar outras pessoas.	[BK-HJ]	literal translation	compounding

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
lightsaber	case that worked in my favor: The lower edge skimming the wet floor ran into the blade of my	lightsaber, still glowing and lying prone on the floor, and as soon as it did, the blade dissipated the blast	Mas, neste caso, isso trabalhou em meu favor: a borda inferior roçou o chão molhado e correu para a lâmina do meu sabre de luz, ainda brilhando e caído no chão. Assim que o fez, a lâmina dissipou a explosão com o mesmo crepitar de eletricidade de antes.	[BK-HJ]	literal translation	compounding
lightsaber	I probably should have turned off my	lightsaber as soon as I saw the sunlight; that might have fooled them a few more seconds before they realized	Eu provavelmente deveria ter desligado meu sabre de luz assim que vi a luz do sol; isso poderia tê-los enganado por mais alguns segundos até que percebessem o erro e refizessem o caminho.	[BK-HJ]	literal translation	compounding
lightsaber	We needed to see, so I pulled my	lightsaber from my belt and hoped it would give off enough ambient light to spot the creature before it attacked	Precisávamos enxergar, então puxei o sabre de luz do meu cinto, torcendo para que sua luz me permitisse ver a criatura antes que ela atacasse de novo.	[BK-HJ]	literal translation	compounding
lightsaber	I kept all such thoughts to myself as I holstered my blaster, retrieved my	lightsaber, and returned it to my belt after turning it off.	Guardei todos esses pensamentos para mim enquanto recolocava a pistola no coldre, recuperava meu sabre de luz, e tornava a guardá-lo no cinto depois de desligá-lo.	[BK-HJ]	literal translation	compounding
lightsaber	Or was my	lightsaber better suited to me because it had been constructed by my father?	Ou o meu seria mais adequado para mim por ter sido construído pelo meu pai?	[BK-HJ]	literal translation	compounding

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
lightsaber	The swing I'd taken with my	lightsaber had shorn through entirely, leaving me alive but with a dead ghest's teeth buried in my flesh.	O golpe que dei com o meu sabre de luz o tinha atravessado completamente, o que fez com que eu continuasse vivo, mas com os dentes de um ghest morto enterrados em minha carne.	[BK-HJ]	literal translation	compounding
lightsaber	and nerves moved his arms and legs, shifting effortlessly among the four defensive postures that formed the foundation of	lightsaber combat.	[BK-WJ] Os músculos e nervos de Luke moviam seus braços e pernas, alternando entre as quatro posições defensivas sem esforço.	[BK-WJ]	literal translation	compounding
lightsaber	[BK-WJ] He had dreamt all night of	lightsaber combat, of repositioning his feet, bending his knees, and angling his blade according to each of the four defensive	[BK-WJ] O rebelde tinha sonhado a noite toda com lutas de sabres de luz, reposicionamento dos pés, curvatura dos joelhos, angulação da lâmina em cada uma das quatro posturas defensivas e golpes laterais ao atacar.	[BK-WJ]	literal translation	compounding
lightsaber	I withdrew my own	lightsaber from my belt, walked forward to the edge of the island, one weapon in each hand, and turned them	Tirei meu próprio sabre de luz do cinto, andei rumo à margem da ilha com uma arma em cada mão e ativei as duas.	[BK-HJ]	literal translation	compounding

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
lightsaber	seemed to want to escape my grip with a slippery, viscous surface tension that was absent from my own	lightsaber.	Fazendo o possível para relaxar e ficar aberto à Força, ativei o sabre de luz de Huulik e de novo fiquei impressionado com a estranheza que o cabo me causava; mesmo depois de tê-lo limpo com um pano úmido e removido todos os indícios de detritos, ele ainda parecia querer escapar do meu punho com uma superfície viscosa e escorregadia que não existia no meu próprio sabre de luz.	[BK-HJ]	literal translation	compounding
lightsaber	Is that a real	lightsaber?	É um sabre de luz de verdade?	[BK-HJ]	literal translation	compounding
lightsaber	'This is Huulik's	lightsaber, I believe.	— Este é o sabre de luz de Huulik, acredito.	[BK-HJ]	literal translation	compounding
lightsaber	Huulik's	lightsaber was designed for a Rodian hand and wasn't quite comfortable in my fist.	O sabre de luz de Huulik foi projetado para uma mão rodiana e não era muito confortável em meu punho.	[BK-HJ]	literal translation	compounding
lightsaber	as a good one on the whole, because there was no telling what I could learn from Huulik's	lightsaber, but at the time, feeling weak and light-headed from blood loss, foul smells, and excessive humidity, I thought	Eu sabia que mais tarde lembraria dessa experiência como positiva de um modo geral, pois não havia como saber o que eu poderia aprender com o sabre de luz de Huulik; mas, no momento, fraco e tonto pela perda de sangue e pelos fedores e umidade em excesso, achei que era o pior passeio de speeder da história.	[BK-HJ]	literal translation	compounding

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
lightsaber	that I wouldn't be able to put it back together again, but Soonta had given me Huulik's	lightsaber to learn something if I could, so I was going to risk it.	Nunca tinha ousado desmontar meu sabre de luz por medo de não ser capaz de montá-lo de novo, mas Soonta tinha me dado aquele para aprender alguma coisa, se eu pudesse, então decidi me arriscar.	[BK-HJ]	literal translation	compounding
lightsaber	the edge, where it could enjoy the fabulous vista of the desk and the tumbled remains of Huulik's	lightsaber.	Suas perspectivas melhorariam muito se, digamos, escapasse do vale do prato e se mudasse para a crista ao longo da beirada, onde poderia desfrutar da vista fabulosa do tampo da mesa e dos restos espalhados do sabre de luz de Huulik.	[BK-HJ]	literal translation	compounding
lightsaber	I collected the pieces of Huulik's	lightsaber and placed them in a small bag.	— Recolhi os pedaços do sabre de luz de Huulik e coloquei-os em uma pequena bolsa.	[BK-HJ]	literal translation	compounding
lightsaber	somehow connected-man and machine, joined by the energy of the training laser and the blade of Luke's	lightsaber.	[BK-WJ] Era como se ele e a esfera estivessem dançando, como se, de alguma forma, estivessem conectados — homem e máquina, unidos pela energia da esfera de treinamento e pela lâmina do sabre de luz de Luke.	[BK-WJ]	literal translation	compounding
lightsaber	[BK-WJ] Quicker than thought, Luke's	lightsaber was there to meet the electrostaff, pushing Sarco back.	[BK-WJ] Mais rápido que o pensamento, o sabre de luz de Luke estava prestes a encontrar o bastão elétrico, empurrando Sarco para trás.	[BK-WJ]	literal translation	compounding
lightsaber	[BK-WJ] He ducked, and Sarco stumbled past, Luke's	lightsaber flashing behind him and nicking the back of the alien's leg.	[BK-WJ] Ele se esquivou, e Sarco passou cambaleando por ele. O sabre de luz de Luke brilhava atrás do alienígena, cortando a parte de trás da perna dele.	[BK-WJ]	literal translation	compounding

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
lightsaber	[BK-WJ] The old Jedi's body had vanished the moment Darth Vader's	lightsaber blade touched him, leaving nothing but dusty robes on the floor.	[BK-WJ] O corpo do velho Jedi tinha desaparecido no momento em que o sabre de luz de Darth Vader o tocara, deixando para trás apenas roupas empoeiradas no chão.	[BK-WJ]	literal translation	compounding
lightsaber	- Your father's	lightsaber.	— O sabre de luz do seu pai.	[AV-NH]	literal translation	compounding
lightsaber	[BK-WJ] His blaster pistol sat snug in a holster on his hip, while his father's	lightsaber hung beneath his jacket, concealed from view.	[BK-WJ] Sua pistola laser estava acomodada em um coldre na cintura, enquanto o sabre de luz de seu pai estava preso sob a jaqueta, fora de vista.	[BK-WJ]	literal translation	compounding
lightsaber	[BK-WJ] His father's	lightsaber felt like an extension of his hand, and his senses were quick to register each chip and divot in	[BK-WJ] O sabre de luz parecia uma extensão de sua mão, e seus sentidos rapidamente registravam cada lasca de pedra, pedaço solto de terra no túnel e corrente de ar, por menor que fosse.	[BK-WJ]	literal translation	compounding
lightsaber	[BK-WJ] He whirled in a circle, brandishing his father's	lightsaber in front of him, then forced himself to take a deep breath.	[BK-WJ] Ele girou, brandindo na frente do corpo o sabre de luz do pai, e em seguida forçou-se a respirar fundo.	[BK-WJ]	literal translation	compounding
lightsaber	[BK-WJ] Luke remembered the first time he'd ever held his father's	lightsaber, in Ben's little stone house on the edge of the Dune Sea.	[BK-WJ] Luke recordou a primeira vez que segurou o sabre de luz do pai, na casinha de pedra de Ben, à beira do mar das Dunas.	[BK-WJ]	literal translation	compounding

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
lightsaber	-WJ] Ben had only had a brief period of time to teach him how to wield his father's	lightsaber-a few lessons aboard the Falcon in which Luke had learned the basic defensive postures and the first steps	[BK-WJ] Ben tivera apenas um curto período de tempo para ensinar Luke como manejar o sabre de luz — umas poucas aulas a bordo da Falcon nas quais Luke aprendera as posturas defensivas básicas e dera os primeiros passos para se abrir para a Força.	[BK-WJ]	literal translation	compounding
lightsaber	[BK-WJ] His palms were sweaty where they gripped his father's	lightsaber.	[BK-WJ] As palmas de suas mãos estavam suadas onde seguravam o sabre de luz.	[BK-WJ]	literal translation	compounding
lightsaber	[BK-WJ] Luke couldn't say that he saw them, but the blade of his father's	lightsaber was there to block their energy bolts.	[BK-WJ] Luke não podia dizer que as via, mas a lâmina do sabre de luz do pai estava lá para bloquear os raios laser.	[BK-WJ]	literal translation	compounding
lightsaber	[BK-WJ] He got to his feet, feeling the familiar weight of his father's	lightsaber in his hand.	[BK-WJ] Ele levantou, sentindo o peso conhecido do sabre de luz do pai na mão.	[BK-WJ]	literal translation	compounding
lightsaber	[BK-WJ] He exhaled slowly,	lightsaber held at his waist, as Sarco spun his staff in a blur of deadly purple.	[BK-WJ] Ele expirou lentamente, segurando o sabre de luz na altura da cintura, enquanto Sarco começou a girar o bastão tão rápido que parecia um borrão roxo.	[BK-WJ]	literal translation	compounding
lightsaber	'Come on!' I said, 'Follow the	lightsaber.	— Vamos! — cortei.— Siga o sabre de luz.	[BK-HJ]	literal translation	compounding
lightsaber	[BK-WJ] 'I'm not a Jedi-the	lightsaber belonged to my father.	[BK-WJ] — Não sou um Jedi. O sabre de luz era do meu pai.	[BK-WJ]	literal translation	compounding
lightsaber	[BK-WJ] Let the	lightsaber be your focus.'	[BK-WJ] Deixe o sabre de luz ser seu foco.	[BK-WJ]	literal translation	compounding

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
lightsaber	There was no dodging to be done and no great skill with the Force required-either the	lightsaber would save me or it wouldn't.	Não havia como desviar ou realizar grandes feitos com a Força — ou o sabre de luz me salvaria, ou não.	[BK-HJ]	literal translation	compounding
lightsaber	Above that was a platform for the primary focusing crystal that gave the	lightsaber its color.	Acima dela, havia uma plataforma para o cristal focalizador principal que dava ao sabre de luz a sua cor.	[BK-HJ]	literal translation	compounding
lightsaber	[BK-WJ] He held the	lightsaber in front of him, blinking desperately, wiping his bloody nose on his sleeve with an uncertain, jittery movement.	[BK-WJ] Segurou o sabre de luz, piscando desesperadamente, limpando o nariz sangrento na manga da roupa com um movimento incerto, trêmulo.	[BK-WJ]	literal translation	compounding
lightsaber	[BK-WJ] The remotes swarmed him and he lifted the	lightsaber, scattering their bolts and dancing across the courtyard.	[BK-WJ] As esferas avançaram, e ele ergueu o sabre de luz, dispersando os raios para todas as direções, dançando pelo pátio.	[BK-WJ]	literal translation	compounding
lightsaber	I had Artoo take holo stills of the	lightsaber as I deconstructed the rest of it for future study, and then I thought I should work on those	Pedi a R2 que gravasse holos do sabre de luz enquanto eu desconstruía suas demais partes para estudos futuros, e então pensei que deveria exercitar essas habilidades da Força se em algum momento eu quisesse remontá-lo ou construir o meu próprio.	[BK-HJ]	literal translation	compounding
lightsaber	before it dissipated, some of the energy kissed the fingers I was using to hold the hilt of the	lightsaber; they went numb, and I dropped the weapon.	Mas antes que se dissipasse, uma parte da energia beijou os dedos que eu estava usando para segurar o cabo do sabre de luz; eles ficaram dormentes, e eu deixei cair a arma.	[BK-HJ]	literal translation	compounding

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
lightsaber	As before, I kept myself open to the Force, but now I tried to focus on the	lightsaber and feel the Force inherent in it.	Como antes, mantive-me aberto para a Força, mas agora tentei me concentrar no sabre de luz e sentir a Força inerente a ele.	[BK-HJ]	literal translation	compounding
lightsaber	[BK-WJ] He sighed and held his finger over the	lightsaber's activation stud.	[BK-WJ] Ele suspirou e desligou o sabre de luz.	[BK-WJ]	literal translation	compounding
lightsaber	My room had a basic desk and chair, and I seated myself at it and placed the	lightsaber on the desk, emitter pointed away from me for safety.	Meu quarto tinha uma mesa e uma cadeira básicas. Sentei-me e coloquei o sabre de luz sobre a mesa, com o emissor apontado para longe de mim por segurança.	[BK-HJ]	literal translation	compounding
lightsaber	[BK-WJ] Her eyes went wide, and Luke realized she'd seen the	lightsaber under his jacket.	[BK-WJ] Os olhos dela se arregalaram, e Luke percebeu que ela tinha visto o sabre de luz sob sua jaqueta.	[BK-WJ]	literal translation	compounding
lightsaber	[BK-WJ] A laser beam caught him in the calf and he shouted in surprise, the	lightsaber spinning out of his hands and shutting off in the air.	[BK-WJ] Um disparo acertou a panturrilha de Luke, e o rebelde gritou, surpreso. O sabre de luz caiu de sua mão e desligou no ar.	[BK-WJ]	literal translation	compounding
lightsaber	[BK-WJ] The old Jedi's hand had dipped to the	lightsaber on his belt, faster than anyone would have imagined a desert hermit could move.	[BK-WJ] A mão do velho Jedi tinha mergulhado em direção ao sabre de luz mais rápido do que qualquer um imaginaria que um ermitão do deserto fosse capaz.	[BK-WJ]	literal translation	compounding
lightsaber	I turned the	lightsaber hilt over in my hands, thinking.	— Virei o cabo do sabre de luz em minhas mãos, pensando.	[BK-HJ]	literal translation	compounding
lightsaber	, and prepared myself for a graceless landing while trying to make sure I didn't slay myself with the	lightsaber.	Tentei parar rápido demais, escorreguei no limo e me preparei para um pouso pouco gracioso ao mesmo tempo que tentava não fatiar a mim mesmo com o sabre de luz.	[BK-HJ]	literal translation	compounding

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
lightsaber	his life-and the legacy Ben Kenobi had preserved for two decades on Tatooine, passing it along with the	lightsaber that Luke's father had wanted him to have.	[BK-WJ] O pai de Luke havia aprendido os caminhos da Força durante a vida toda. Esse era o legado que Ben Kenobi tinha preservado em Tatooine durante duas décadas, passando-o a Luke junto com o sabre de luz que o pai do piloto queria que ele tivesse.	[BK-WJ]	literal translation	compounding
lightsaber	[BK-WJ] Ben had stood for a moment, coolly regarding the other patrons at the bar with the	lightsaber held before him in ready position.	[BK-WJ] Ben tinha ficado parado por um momento, encarando friamente os outros fregueses enquanto segurava o sabre de luz à frente, em guarda.	[BK-WJ]	literal translation	compounding
lightsaber	If so, they might know more about	lightsabers than I did.	Se assim fosse, poderiam saber mais sobre sabres de luz do que eu.	[BK-HJ]	literal translation	compounding
lightsaber	There I stood, shifting my weight a bit and moving slightly to look alive,	lightsabers humming, for five full minutes.	Fiquei ali de pé, mudando de lado e me mexendo um pouco para parecer vivo, com os sabres de luz zunindo, por cinco minutos inteiros.	[BK-HJ]	literal translation	compounding
lightsaber	[BK-WJ] But Luke could make out children in Jedi robes,	lightsabers raised in front of them as an instructor demonstrated the proper defensive stance.	[BK-WJ] Mas Luke conseguiu enxergar crianças em vestes de Jedi carregando sabres de luz à frente enquanto um instrutor demonstrava a posição defensiva apropriada.	[BK-WJ]	literal translation	compounding
lightsaber	I crouched to minimize myself as a target as I advanced, holding the	lightsabers parallel to the ground and angled to protect each side of me so that I was at the base	Andei agachado, para me tornar um alvo menor enquanto avançava, segurando os sabres de luz em paralelo ao chão e em um ângulo que protegia meus dois flancos, comigo na base de um triângulo.	[BK-HJ]	literal translation	compounding

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
lightsaber	I thumbed off the	lightsabers and shook a little bit from adrenaline and the thought of how close I'd come to death.	— Desativei os sabres de luz e sacudi o corpo por causa da adrenalina e da noção de como havia estado perto da morte.	[BK-HJ]	literal translation	compounding
lightsaber	] Even frozen in stone, the Jedi looked like deadly dancers, captured in the act of leaping and tumbling, their	lightsabers like extensions of their bodies.	[BK-WJ] Mesmo com os movimentos congelados, os Jedi pareciam dançarinos mortais, registrados no meio do pulo, os sabres de luz parecendo uma extensão do corpo.	[BK-WJ]	literal translation	compounding
lightsaber	I'd be better off protecting myself from a quick attack with two	lightsabers than with a single blaster that I'd have to aim and fire in a fraction of a second	Eu estaria mais bem protegido de um ataque rápido com dois sabres de luz do que com uma só pistola de raios, com a qual teria que mirar e disparar em uma fração de segundo antes de ser mastigado.	[BK-HJ]	literal translation	compounding
macrobinoculars	[BK-WJ] 'Do you have	macrobinoculars?'	[BK-WJ] — Você tem um macrobinóculo?	[BK-WJ]	literal translation	compounding
macrobinoculars	[BK-WJ] The alien opened a pouch on his bandolier and handed over a small but expensive pair of	macrobinoculars.	[BK-WJ] O alienígena abriu uma bolsa e pegou um pequeno e caro macrobinóculo.	[BK-WJ]	literal translation	compounding
macrobinoculars	[BK-WJ] Farnay had watched through her	macrobinoculars as Luke disappeared into the cave, gasping when he seemed to look straight at her for a moment.	[BK-WJ] Farnay observara pelo macrobinóculo quando Luke desapareceu na caverna, se assustando quando o rebelde pareceu olhar diretamente para ela por um momento.	[BK-WJ]	literal translation	compounding

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
macrobinoculars	[BK-WJ] Huddled behind her tree, Farnay tried to keep her teeth from chattering as she stared through her	macrobinoculars at the alien.	[BK-WJ] Escondida atrás de uma árvore, Farnay tentava não bater os dentes enquanto observava o alienígena através de seu macrobinóculo.	[BK-WJ]	literal translation	compounding
moisture farming	Leaving aside the odor, this sort of work was much more entertaining than	moisture farming.	Deixando de lado o odor, esse tipo de trabalho era muito mais divertido do que agricultura de umidade.	[BK-HJ]	literal translation	compounding
motivator cortex	-WJ] When they start taking offense at every helpful suggestion, it's often a sign of flux in the	motivator cortex.'	[BK-WJ] Quando começam a se ofender com qualquer conselho útil, não raro é um sinal de fluxo excessivo no córtex motivador.	[BK-WJ]	literal translation	compounding / neosemy
stun stick	put on a thick rubber insulation mask that the instructions claimed would shield us from the inevitable use of	stun sticks to our own heads.	Primeiro, tínhamos de colocar uma grossa máscara isolante de borracha que, de acordo com as instruções, nos protegeria do inevitável uso dos bastões de atordoamento em nossas próprias cabeças.	[BK-HJ]	literal translation	compounding / neosemy
stun stick	on our necks and shoulders, we set armored boots on the surface of Fex and trudged toward the ship,	stun sticks in each hand and blasters on hips.	Envoltos por nossas armaduras e praticamente oscilando por causa do peso em nossos pescoços e ombros, pisamos com botas blindadas na superfície de Fex e marchamos em direção à nave, com bastões de atordoamento nas duas mãos e pistolas na cintura.	[BK-HJ]	literal translation	compounding / neosemy

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
stun stick	I shouted as I whipped the	stun sticks at my head from either side.	— gritei, enquanto chicoteava os bastões de atordoamento contra a minha cabeça, dos dois lados.	[BK-HJ]	literal translation	compounding / neosemy
stun stick	'Two armor units and some	stun sticks, as ordered,' he said.	— Duas unidades de armadura e alguns bastões de atordoamento, como ordenado — disse ele.	[BK-HJ]	literal translation	compounding / neosemy
stun stick	top of the other was clever, too-I couldn't get to the one on the bottom using the	stun sticks, and they hadn't seen the blasters get used yet, so they wouldn't have been able to	E, pensando nisso, quando atacaram o meu rosto, o jeito como um deles caiu sobre o outro também foi inteligente; eu não pude alcançar o que estava embaixo usando os bastões de atordoamento, e eles não tinham visto as pistolas sendo usadas ainda, então não teriam sido capazes de lidar com elas.	[BK-HJ]	literal translation	compounding / neosemy
stun stick	She staggered over to the case of	stun sticks and pulled out two, flipping them both on.	Ela cambaleou até a mala de bastões de atordoamento e pegou dois, ligando-os.	[BK-HJ]	literal translation	compounding / neosemy
stun stick	'We should try out the	stun sticks,' Nakari suggested.	— Nós devíamos testar os bastões de atordoamento — sugeriu Nakari.	[BK-HJ]	literal translation	compounding / neosemy
stun stick	Why would we need somersaults and	stun sticks?	Por que precisamos de cambalhotas e bastões de atordoamento?	[BK-HJ]	literal translation	compounding / neosemy
stun stick	And a case of	stun sticks!	E uma mala de bastões de atordoamento!	[BK-HJ]	literal translation	compounding / neosemy
stun stick	A skullborer appeared and slid off her hand as she simultaneously dropped the	stun stick and screamed.	Um furacrânio surgiu e escorregou de sua mão no mesmo instante em que ela deixou cair o bastão de atordoamento e gritou.	[BK-HJ]	literal translation	compounding / neosemy

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
stun stick	, ' I said, 'after we clear the ship this way, I want to go through it again with just one	stun stick and a portable scanner to make sure we didn't miss any that might be hiding.'	— Sabe — falei —, depois que examinarmos toda a nave desta forma, quero checar tudo de novo com apenas um bastão de atordoamento e um scanner portátil para garantir que não deixamos passar algum escondido.	[BK-HJ]	literal translation	compounding / neosemy
nerf nuggets	Best	nerf nuggets ever.	Melhores nuggets de nerf de todos.	[BK-HJ]	literal translation	coinage - compounding
nerf nuggets	He was cooking your	nerf nuggets last night and he wouldn't be if you hadn't decided to act.	Ele estava cozinhando seus nuggets de nerf ontem à noite e não estaria aqui se você não tivesse decidido agir.	[BK-HJ]	literal translation	coinage - compounding
nerf nuggets	But you didn't tell me how good her	nerf nuggets were!	Mas você não me disse como os nuggets de nerf eram bons!	[BK-HJ]	literal translation	coinage - compounding
nerf nuggets	'Buckwheat noodles and	nerf nuggets with onions.'	— Macarrão de trigo e nuggets de nerf com cebolas.	[BK-HJ]	literal translation	coinage - compounding
nerf nuggets	list and tell them you're a friend of Sakhet's on Denon, and that I make the best	nerf nuggets you've ever had.	Entrem em contato com qualquer um dessa lista e digam que vocês são amigos de Sakhet, de Denon, e que eu faço os melhores nuggets de nerf que você já provou.	[BK-HJ]	literal translation	coinage - compounding
nerf nuggets	'Ah, in addition to the pahzik meat, we have	nerf nuggets!	— Ah, além da carne de pahzik, temos nuggets de nerf!	[BK-HJ]	literal translation	coinage - compounding
nerf nuggets	'	Nerf nuggets, eh?	— Nuggets de nerf, hein?	[BK-HJ]	literal translation	coinage - compounding
nerf nuggets	Nakari shook some pepper over her	nerf nuggets.	Nakari salpicou um pouco de pimenta sobre seus nuggets de nerf.	[BK-HJ]	literal translation	coinage - compounding

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
nerf nuggets	in a low voice, her four dark eyes glinting with amusement, 'we just gave you two orders of the	nerf nuggets.'	— Não se preocupe — disse ela em voz baixa, os quatro olhos escuros brilhando, bem-humorados —, nós só preparamos duas porções dos nuggets de nerf.	[BK-HJ]	literal translation	coinage - compounding
nerf steak	'You sure can thaw a	nerf steak' was about all Nakari could muster as a tribute after taking the first bite of my cooking.	Você realmente sabe descongelar um bife de nerf foi tudo que Nakari pôde dizer como elogio após dar a primeira mordida no que eu havia cozinhado.	[BK-HJ]	literal translation	coinage - compounding
nerf steak	'Do you make your caf like your	nerf steak?'	— Você faz caf do jeito que prepara bifes de nerf?	[BK-HJ]	literal translation	coinage - compounding
nerf steak	We had time to kill, and Nakari whipped out a couple of frozen	nerf steaks from the galley's freezer.	Tínhamos tempo para matar, e Nakari sacou do freezer da cozinha um par de bifes de nerf congelados.	[BK-HJ]	literal translation	coinage - compounding
nerf steak	I ruined the	nerf steaks.'	Eu arruinei os bifes de nerf.	[BK-HJ]	literal translation	coinage - compounding
nerf steak	Didn't mean to imply criticism of your	nerf steaks.'	Não quis insinuar nenhuma crítica aos seus bifes de nerf.	[BK-HJ]	literal translation	coinage - compounding
stun mine	I got a proximity	stun mine, a handheld EMP detonator, and a needle gun I never intended to use.	Ganhei uma mina atordoante de proximidade, um detonador PEM de mão e um fuzil de agulha, que eu não tinha a intenção de usar jamais.	[BK-HJ]	literal translation	compounding / neosemy
offplanet	'Did I hear you use a firstperson plural regarding our transport	offplanet?'	Ouvi você usar a primeira pessoa do plural em relação ao nosso transporte para fora do planeta?'	[BK-HJ]	literal translation	compounding
offplanet	options for achieving our goal rest in taking two steps: One, abandon the Desert	offplanet.	— Nossas melhores opções para atingir nosso objetivo se resumem a duas etapas: primeiro, abandonar a Joia do Deserto e garantir algum	[BK-HJ]	literal translation	compounding

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
	Jewel and secure alternative transport		transporte alternativo para fora do planeta.			
offplanet	'Considering that this location has been compromised, we will need transport	offplanet.	— Considerando que este local foi comprometido, precisaremos de transporte para fora do planeta.	[BK-HJ]	literal translation	compounding
offplanet	, we must plot a course out of the system in between those mass shadows and travel a goodly distance	offplanet before the hyperdrive can engage.	Assim, para escapar, devemos traçar um curso para fora do sistema que passe entre essas sombras de massa e viaje por uma distância considerável fora do planeta até que o hiperdrive possa ser ativado.	[BK-HJ]	literal translation	compounding
offplanet	Asking the local garrison of troopers if someone may have shot a Rodian Jedi Knight	offplanet would attract the wrong sort of attention.	Perguntar para o grupo local de stormtroopers se alguém havia atirado em um Cavaleiro Jedi Rodiano fora do planeta atrairia o tipo errado de atenção.	[BK-HJ]	literal translation	compounding
offworld	So much white noise whipped around on the surface that most	offworld beings had to communicate via helmet intercom-either that, or shout.	Havia tanto ruído branco atingindo a superfície que a maioria dos seres de outros mundos tinha de se comunicar pelo intercom do capacete — era isso ou gritar.	[BK-HJ]	literal translation	compounding
offworld	It cannot support a large population or indeed many modern	offworld imports.	Não pode suportar uma grande população ou mesmo muitas das conveniências modernas sem	[BK-HJ]	literal translation	compounding

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
	conveniences without significant		importações significativas de outros mundos.			
offworld	We could order that engine	offworld, but I am unsure if you have the luxury of time to wait for it.'	Poderíamos encomendar esse motor fora do planeta, mas não tenho certeza se vocês podem se dar ao luxo de reservar algum tempo para esperar por ele.	[BK-HJ]	literal translation	compounding
stun blast	Perhaps against a single	stun blast that wouldn't have happened, but against three, something got through.	Talvez contra um único disparo atordoante isso não tivesse acontecido, mas, contra três, uma parte conseguiu passar.	[BK-HJ]	literal translation	compounding / neosemy
stun blast	We saw him pick up the blaster on the ground, heard the	stun blast, and then the cam view slipped down and sideways as Hafner hit the forest floor.	Vimos Hafner pegar a pistola do chão, ouvimos o disparo atordoante e então a visão da câmera mudou para baixo e para o lado quando Hafner caiu no chão.	[BK-HJ]	literal translation	compounding / neosemy
particle shield	They have twelve shield generators-some of them ray shields, some particle	shields.	Eles têm doze geradores de escudos; alguns deles escudos de raios, outros de partículas.	[BK-HJ]	literal translation	compounding / neosemy
particle shield generators	'Artoo, light up their particle	shield generator for me on the targeting holo.'	— R2, mostre o gerador de escudos de partículas deles na holo de mira.	[BK-HJ]	literal translation	compounding / neosemy
particle shield generators	We take out the particle	shield generators for the port side first, then go after the gravity projectors with whatever we have left.'	Atacamos primeiro os geradores dos escudos de partículas que protegem o bombordo, aí vamos atrás dos projetores de gravidade com o que nos restar.	[BK-HJ]	literal translation	compounding / neosemy

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
planetary nightfall	They agreed that would be best, and as it was getting on toward	planetary nightfall and the end of their shift, they said Laneet would take me to the bay and they'd	Eles concordaram que isso seria melhor e, como chegavam o anoitecer planetário e o final de seus expedientes, disseram que Laneet me levaria até o porto e continuaríamos no dia seguinte.	[BK-HJ]	literal translation	compounding
stun blast	The second one standing in the middle fired a	stun blast a split second after my shot rocked him and the charge sailed harmlessly into the ceiling.	O segundo, que estava parado no meio, disparou uma rajada de choque uma fração de segundo depois do meu tiro alvejá-lo e sua carga atingiu o teto, sem causar danos.	[BK-HJ]	literal translation	compounding / neosemy
stun blast	Hafner finally got it together, much too late, and shot a	stun blast at the unnamed human and at the Bith.	Hafner finalmente se recompôs, e disparou tarde demais uma rajada atordoante na direção do humano sem nome e do Bith.	[BK-HJ]	literal translation	compounding / neosemy
status earring	She had six neck torcs circling her throat, indicating her sixth decade of life, and her basal ears practically drooped from the weight of her silver	status earrings.	Ela tinha seis torcs em volta da garganta, indicando sua sexta década de vida, e seus ouvidos basais praticamente caíam sob o peso de seus brincos de prata, indicando status.	[BK-HJ]	literal translation	compounding
plas material	The thin	plas material crackled as I picked up Nakari and with some effort hitched her over my shoulder.	O fino material de plas estalava enquanto pegava Nakari e, com algum esforço, colocava-a por sobre o meu ombro.	[BK-HJ]	literal translation	coinage - compounding
status earring	A finger drifted up to point at his	status earrings.	— Um dedo afastou-se para apontar para seus brincos de status.	[BK-HJ]	literal translation	compounding

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
plasma blade	The blue	plasma blade bloomed up and my eyes, dilated in the darkness, saw the thing open its mouth and bunch its	A lâmina de plasma azul surgiu e meus olhos, dilatados na escuridão, viram a coisa abrir a boca e juntar suas poderosas patas traseiras para saltar na minha garganta.	[BK-HJ]	literal translation	compounding
starpilot	He was the best	starpilot in the galaxy and a cunning warrior.	Era o melhor piloto estelar desta galáxia. Um guerreiro astucioso.	[AV-NH]	literal translation	compounding
starline	The streaming	starlines of hyperspace were excellent for clearing my mind.	As linhas das estrelas estiradas ao longo do hiperespaço eram excelentes para limpar minha mente.	[BK-HJ]	literal translation	compounding
starfleet	has destroyed the Empire's dreaded DEATH STAR, but the galaxy remains convulsed by civil war, and the Imperial	starfleet is hunting the rebels throughout the galaxy.	[BK-WJ] A ALIANÇA REBELDE conseguiu destruir a temível ESTRELA DA MORTE do Império, mas a galáxia continua agitada pela guerra civil, e a frota estelar imperial segue à caça dos rebeldes por todo o espaço.	[BK-WJ]	literal translation	compounding
starfleet	The entire	starfleet couldn't destroy the whole planet.	Nem a frota estelar seria capaz de destruir o planeta.	[AV-NH]	literal translation	compounding
primary ears	His	primary ears twitched, his mouth turned downward, and he began to turn, saying, 'Someone-' Then his skull exploded in a	Suas orelhas primárias se contraíram, sua boca virou para baixo e ele começou a virar para trás, dizendo "alguém..." E então seu crânio explodiu em um raio de plasma superaquecido, borrifando--me de sangue, fragmentos de osso e tecido cerebral.	[BK-HJ]	literal translation	compounding
primary ears	Azzur visibly calmed, his	primary ears returning to their customary position.	Azzur visivelmente se acalmou, suas orelhas primárias retornaram à sua posição habitual.	[BK-HJ]	literal translation	compounding

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
primary ears	t seen before, wearing a red bandanna that draped protectively over the frequency filter organs between the primary and	basal ears-took a look at it and thanked me, pushing forward two hot cartons and disposable eating sticks.	Mostrei meu recibo e a Kupohana que trabalhava ali, uma terceira que eu não tinha visto antes, vestindo uma bandana vermelha que cobria e protegia seus órgãos de filtro de frequência entre os ouvidos principais e basais, deu uma olhada nele e me agradeceu, empurrando para mim duas caixas quentes e palitos de comer descartáveis.	[BK-HJ]	literal translation	compounding
primary ears	] The Kupohan gave no outward sign that my order was unusual beyond a small twitch of the primary and	basal ears, scribbling on an old-fashioned paper ticket instead of the more common datapad and growling something at the	A Kupohana não deu sinal de que meu pedido fosse incomum, apenas contraiu de leve as orelhas primárias e basais, rabiscando em um bilhete de papel à moda antiga em vez de um datapad, que seria o mais usual, e rosnando algo para a cozinheira com os lábios curvados sobre os grandes dentes chatos.	[BK-HJ]	literal translation	compounding
starfleet	Dangerous to your	starfleet, Commander, not to this battle station.	Perigosos para sua a Frota Estelar, comandante... não para esta a Estação Bélica.	[AV-NH]	literal translation	compounding
starfleet	The battle station is heavily shielded and carries a firepower greater than half the	starfleet.	A Estação Bélica é superblindada. Possui um poder de fogo maior que metade da frota estelar.	[AV-NH]	literal translation	compounding
protocol droid	I am well-versed in all the customs— - I have no need for a	protocol droid.	Sou versado em várias áreas. — Não preciso de um androide protocolar.	[AV-NH]	literal translation	clipping - compounding

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
protocol droid	] I'VE LOST TRACK OF HOW MANY OF THESE I'VE WRITTEN OVER THE YEARS. GENERAL MADINE USES A	PROTOCOL DROID TO HELP WRITE HIS, BUT...	JÁ PERDI A CONTA DE QUANTAS DESSAS EU JÁ ESCREVI AO LONGO DOS ANOS. O GENERAL MADINE USA UM DROIDE PROTOCOLAR PARA AJUDAR A ESCREVER, MAS...	[CO-SE]	literal translation	clipping - compounding
protocol droid	SOLO, NOT SOLO, NOW IN A TEAM. SOME MANNER OF SMUGGLER. VARIOUS BOUNTIES. OH-- AN R2 UNIT AND A	PROTOCOL DROID. COLLABORATING SCUM, MISTRESS. REST ASSURED, WE'LL SHOW NO MERCY.	LEIA ORGANA, PRINCESA, SOBREVIVENTE DE ALDERAAN. HAN SOLO, NÃO SOLO, AGORA EM UMA EQUIPE. CONTRABANDISTA. VÁRIAS RECOMPENSAS. AH... UMA UNIDADE R2 E O DROIDE DE PROTOCOLO. ESCÓRIA COLABORATIVA, SENHORA. FIQUE TRANQUILA, NÃO TEREMOS CLEMÊNCIA.	[CO-VD]	literal translation	clipping - compounding
protocol droid	DEEP-SEATED DISLIKE FOR PROTOCOL DROIDS, BUT I BELIEVE YOU'LL FIND THAT TRIPLE ZERO IS QUITE UNLIKE ANY	PROTOCOL DROID YOU'VE EVER ENCOUNTERED.	NEM IMAGINO POR QUE DESENVOLVEU UM DESGOSTO TÃO ARRAIGADO POR DROIDES DE PROTOCOLO, MAS CREIO QUE VÁ DESCOBRIR QUE TRIPLO-ZERO É BASTANTE DIFERENTE DE QUALQUER DROIDE DE PROTOCOLO QUE JÁ ENCONTROU.	[CO-VD]	literal translation	clipping - compounding
protocol droid	OH, THESE MISTS ARE PLAYING HAVOC WITH MY CIRCUITS! I'M A	PROTOCOL DROID, NOT A PLANETARY PROBE! CURSE ARTOO FOR LEAVING ME HERE ALONE! HE IS SO INSENSITIVE, ALWAYS WANDERING OFF!	ESSA NÉVOA ESTÁ ACABANDO COM MEU CIRCUITO! SOU DROIDE PROTOCOLAR, NÃO UMA Sonda PLANETÁRIA! MALDITO SEJA R2 POR ME DEIXAR AQUI SOZINHO! ELE É UM INSENSÍVEL, SEMPRE VAGANDO POR AÍ! OLÁ?	[CO-VD]	literal translation	clipping - compounding

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
protocol droid	POSSIBLY. YOU'RE A CYBOT GALACTICA COMPATIBLE	PROTOCOL DROID, YES? WELL, THE FIT WILL BE A LITTLE TIGHT, BUT NEEDS MUST...	PROVAVELMENTE. VOCÊ É UM DROIDE DE PROTOCOLO CYBOTT GALACTICA COMPATÍVEL, CERTO? BEM, VAI FICAR APERTADO, MAS A NECESSIDADE...	[CO-VD]	literal translation	clipping - compounding
protocol droid	I'M NOT SURE WHY YOU'VE DEVELOPED SUCH A DEEP-SEATED DISLIKE FOR	PROTOCOL DROIDS, BUT I BELIEVE YOU'LL FIND THAT TRIPLE ZERO IS QUITE UNLIKE ANY PROTOCOL DROID YOU'VE EVER	NEM IMAGINO POR QUE DESENVOLVEU UM DESGOSTO TÃO ARRAIGADO POR DROIDES DE PROTOCOLO, MAS CREIO QUE VÁ DESCOBRIR QUE TRIPLO-ZERO É BASTANTE DIFERENTE DE QUALQUER DROIDE DE PROTOCOLO QUE JÁ ENCONTROU.	[CO-VD]	literal translation	clipping - compounding
protocol droid	... MOST	PROTOCOL DROIDS DON'T HOUSE 500 MILLIGRAMS OF MANDALORIAN XENOTOX IN THEIR MIDDLE FINGER.	... A MAIORIA DOS DROIDES DE PROTOCOLO NÃO ALOJAM QUINHENTOS MILIGRAMAS DE XENOTOX MANDALORIANO EM SEUS DEDOS MÉDIOS.	[CO-VD]	literal translation	clipping - compounding
protocol droid	The	protocol droid looked like he had recently enjoyed an oil bath and a shine, and he was almost jubilant to	O droide protocolar parecia ter recentemente desfrutado de um banho de óleo e de um polimento, e estava quase eufórico em ver R2-D2.	[BK-HJ]	literal translation	clipping - compounding
protocol droid	The hotel concierge was a silver	protocol droid to which someone had hilariously applied a fake mustache.	O porteiro do hotel era um droide protocolar prateado no qual alguém hilariantemente tinha colado um bigode falso.	[BK-HJ]	literal translation	clipping - compounding
protocol droid	[BK-WJ] Jessika looked up into the expressionless face of a	protocol droid with a gold finish.	[BK-WJ] Jessika olhou para cima, se deparando com o rosto inexpressivo de um droide de protocolo dourado.	[BK-WJ]	literal translation	clipping - compounding

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
protocol droid	[BK-WJ] The R4 unit honked and swiveled its dome to stare at the	protocol droid with its single electronic eye.	[BK-WJ] A unidade R4 apitou e girou a cabeça em forma de cúpula para encarar o droide de protocolo fixamente com seu único olho eletrônico.	[BK-WJ]	literal translation	clipping - compounding
protocol droid	[BK-WJ] 'And what does a hyperspace scout need with a	protocol droid?'	[BK-WJ] — E por que um batedor do hiperespaço precisa de um droide de protocolo?	[BK-WJ]	literal translation	clipping - compounding
protocol droid	[BK-WJ] Sarco turned to regard the	protocol droid.	[BK-WJ] Sarco virou para encarar o droide de protocolo.	[BK-WJ]	literal translation	clipping - compounding
protocol droid	[BK-WJ] The	protocol droid peered down at it, and Artoo whistled.	[BK-WJ] O droide de protocolo olhou para ela e R2 assobiou.	[BK-WJ]	literal translation	clipping - compounding
protocol droid	[BK-WJ] With the	protocol droid standing safely in the cave and marveling at his miraculous survival, Luke lowered Sarco's equipment and then	[BK-WJ] Com o droide de protocolo em segurança na caverna, maravilhado diante de sua sobrevivência milagrosa, Luke baixou o equipamento de Sarco e jogou a corda para ele lá embaixo.	[BK-WJ]	literal translation	clipping - compounding
protocol droid	[BK-WJ] The	protocol droid gave a startled hop as his photoreceptors lit up.	[BK-WJ] O droide de protocolo teve um sobressalto enquanto seus fotorreceptores se acendiam.	[BK-WJ]	literal translation	clipping - compounding
protocol droid	[BK-WJ] Luke smiled at the	protocol droid, waving to acknowledge Artoo's enthusiastic whistles.	[BK-WJ] Luke sorriu para o droide de protocolo, acenando para agradecer os assobios entusiasmados de R2.	[BK-WJ]	literal translation	clipping - compounding
proton torpedo	[BK-WJ] He'd done it then-and again in the Death Star trench, when he'd shut off his targeting computer and let the Force tell him when to fire the	proton torpedoes that had destroyed the battle station.	[BK-WJ] Luke havia conseguido naquela ocasião — e de novo no corredor da Estrela da Morte, quando desligou a mira computadorizada e deixou a Força lhe dizer o momento exato em que deveria disparar os torpedos de prótons.	[BK-WJ]	literal translation	compounding

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
proton torpedo	'If I could go back to see that old Luke-the one right after the Battle of Yavin with a medal around his neck, still riding high after sinking	proton torpedoes down an exhaust port that must be history's greatest design flaw-I don't think I'd be angry with the way he felt back then.	— Se eu pudesse voltar e encontrar o velho Luke, aquele de logo depois da Batalha de Yavin, com uma medalha no pescoço, ainda orgulhoso por ter acertado torpedos de prótons em uma abertura de exaustor que deve ser a maior falha de design da história, não acho que eu ficaria irritado com a forma como ele se sentia na época.	[BK-HJ]	literal translation	compounding
proton torpedo	The shaft is ray-shielded, so you'll have to use	proton torpedoes.	A haste é protegida dos raios. Usem torpedos de prótons.	[AV-NH]	literal translation	compounding
proton torpedo	[BK-WJ] 'It's not impossible,' Luke said, remembering how he'd used the Force to guide his	proton torpedo to its target on the Death Star.	[BK-WJ] — Não é impossível — disse Luke, recordando como tinha usado a Força para guiar seus torpedos de prótons até o alvo na Estrela da Morte.	[BK-WJ]	literal translation	compounding
pull out of hyperspace	So why send one in alone this time to pull everything out of	hyperspace in the hope of catching us?	Então por que enviar apenas um deles dessa vez, para puxar tudo para fora do hiperespaço na esperança de pegar a gente?	[BK-HJ]	literal translation	compounding / collocation
pull out of hyperspace	We'd been pulled out of	hyperspace by an Imperial Interdictor cruiser-shaped like a Star Destroyer but much smaller, with four gravity-well projectors.	Fôramos puxados para fora do hiperespaço por um cruzador imperial classe interventor; parecido com um destróier estelar, mas muito menor, com quatro projetores de poços de gravidade.	[BK-HJ]	literal translation	compounding / collocation

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
pull out of hyperspace	One of those projectors had pulled us out of	hyperspace, and no doubt the others were blocking our exit from the system.	Um desses projetores havia nos tirado do hiperespaço, e sem dúvida os outros estavam bloqueando nossa saída do sistema.	[BK-HJ]	literal translation	compounding / collocation
pull out of hyperspace	'We've been pulled out of	hyperspace.	— Fomos puxados para fora do hiperespaço.	[BK-HJ]	literal translation	compounding / collocation
quadjumper	We might in that	quadjumper!	Talvez sim, naquela saltadora quad!	[AV-FA]	literal translation	compounding
starfighter	[BK-WJ] 'But our customers don't typically show up in	starfighters.'	[BK-WJ] — Mas normalmente nossos clientes não vêm para cá em caças estelares.	[BK-WJ]	literal translation	compounding
rancor sauce	'It was the Corellian buckwheat noodles with	rancor sauce, sir,' the droid said.	— É o macarrão de trigo corelliano com molho de rancor, senhor — disse o droide.	[BK-HJ]	literal translation	compounding / neosemy
rancor sauce	-HJ] She took my credits and I began to fear that I would, in fact, be given something with	rancor sauce on it.	Ela pegou meus créditos e comecei a temer que eu fosse, de fato, receber algo com molho de rancor.	[BK-HJ]	literal translation	compounding / neosemy
rancor sauce	I'm going to take a holo when you try the	rancor sauce.'	Vou tirar uma holo de você provando o molho de rancor.	[BK-HJ]	literal translation	compounding / neosemy
rancor sauce	was speaking to Sakhet or not, but I repeated Nakari's order and then ordered the Corellian buckwheat with	rancor sauce.	Eu não tinha certeza se estava falando com Sakhet ou não, mas repeti o pedido de Nakari e então pedi o de trigo corelliano com molho de rancor.	[BK-HJ]	literal translation	compounding / neosemy
rancor sauce	'	Rancor sauce.'	— Molho de rancor.	[BK-HJ]	literal translation	compounding / neosemy

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
rancor sauce	'You'll also find an encrypted file in there, which you can unlock with the code phrase	Rancor sauce, two words.	— Vocês também vão encontrar aí um arquivo criptografado, que poderão desbloquear com a frase-código "Molho de rancor", separado.	[BK-HJ]	literal translation	compounding / neosemy
rancor sauce	The file we're supposed to decrypt using	Rancor sauce.	O arquivo que devemos decriptar usando "Molho de rancor".	[BK-HJ]	literal translation	compounding / neosemy
ray shield	They have twelve shield generators-some of them ray	shields, some particle shields.	Eles têm doze geradores de escudos; alguns deles escudos de raios, outros de partículas.	[BK-HJ]	literal translation	compounding / neosemy
realspace	Without traveling established lanes, there was a chance we'd never come back into	realspace again.	Sem as rotas estabelecidas, havia uma chance de nunca mais voltarmos para o espaço real de novo.	[BK-HJ]	literal translation	compounding
realspace	dashed back to the cockpit, where a battery of red lights winked at me and the infinite black of	realspace darkened the view.	Batendo em minha túnica e calças para tirar um pouco do caf, corri de volta para a cabine e fui recebido por uma bateria de luzes vermelhas piscando e pelo negro infinito do espaço real, obscurecendo a visão.	[BK-HJ]	literal translation	compounding
realspace	Over the next eight hours, we wound up spending more time in	realspace than hyperspace.	Ao longo das oito horas seguintes, acabamos gastando mais tempo no espaço real do que no hiperespaço.	[BK-HJ]	literal translation	compounding

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
redirect gravity projector	a good deal before our hyperdrive could engage, and the cruiser would have plenty of time to redirect those	starboard projectors toward Kupoh if its crew was alert and operating efficiently.	Isso não necessariamente nos libertaria; com dois de seus projetores ainda funcionando, teríamos que nos afastar bastante da massa simulada do interventor antes de nosso hiperdrive poder ser ligado, e o cruzador teria tempo de sobra para redirecionar os projetores de estibordo na direção de Kupoh se sua tripulação estivesse alerta e fosse operacionalmente eficiente.	[BK-HJ]	literal translation	compounding / collocation
redirect gravity projector	then turn sharply spinward and move at top speed to get to jump range before they can redirect their	gravity projectors to stop us.	— Não, acho que primeiro devemos nos comportar como uma nave de entregas obediente à lei, indo em direção a um dos pontos de paralisação dos interventores, então virar bruscamente para cima e seguir em alta velocidade até podermos realizar nosso salto, antes que possam redirecionar seus projetores de gravidade para nos parar.	[BK-HJ]	literal translation	compounding / collocation
redirect gravity projector	He wants the Interdictor to redirect its	gravity projectors.'	Ele quer que o interventor redirecione seus projetores de gravidade.	[BK-HJ]	literal translation	compounding / collocation
starfighter	of her eyes and sighed, forcing herself to turn around so she could no longer see the compact, deadly	starfighter where it sat on its landing gear in the center of the hangar.	[BK-WJ] Ela afastou o cabelo preto dos olhos e suspirou, forçando-se a dar as costas ao caça estelar compacto e mortal que estava parado no trem de pouso, no centro do hangar.	[BK-WJ]	literal translation	compounding

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
starfighter	[BK-WJ] 'We're looking for a	starfighter that was spotted in this area three days ago,' the lieutenant said, hands behind his back.	[BK-WJ] — Estamos procurando um caça estelar que foi localizado nesta área há três dias — disse o tenente com as mãos entrelaçadas nas costas.	[BK-WJ]	literal translation	compounding
starfighter	[BK-WJ] 'Lots of places a	starfighter might have set down around here.	[BK-WJ] — Bom, tem muitos lugares onde um caça estelar poderia pousar por aqui.	[BK-WJ]	literal translation	compounding
Starcruiser	Were you on a	Starcruiser or— Help me, Obi-Wan Kenobi.	Esteve em uma nave estelar ou o quê? Ajude-me, Obi-Wan Kenobi.	[AV-NH]	literal translation	compounding
rural planet	Coming from a	rural planet with a very scattered population, I wasn't used to seeing an endless vista of buildings all lit	Vindo de um planeta rural com uma população muito dispersa, eu não estava acostumado a ver um horizonte infinito de prédios, todos iluminados à noite, com naves zumbindo ao seu redor como se eles fossem flores que deveriam ser polinizadas.	[BK-HJ]	literal translation	compounding
sandstone scorpions	'You hunt	sandstone scorpions with that?'	— Caça escorpiões de arenito com isso?	[BK-HJ]	literal translation	compounding
sandstone scorpions	The poison and glands of	sandstone scorpions and spine spiders turned out to have medical applications.'	O veneno e as glândulas dos escorpiões de arenito e das aranhas-vertebrais acabaram tendo aplicações médicas.	[BK-HJ]	literal translation	compounding
scout ship	not trouble the authorities-surely the Empire has more important things to worry about than repairs to a scout	ship.'	[BK-WJ] — Não vamos incomodar as autoridades. Com certeza o Império tem coisas mais importantes com que se preocupar do* que o conserto de uma nave batidora.	[BK-WJ]	literal translation	compounding

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
starboard shield	[BK-WJ] The starboard	shield flickered and died-and with it, Luke felt his connection to the Force slipping.	[BK-WJ] O escudo de estibordo piscou por um instante e apagou. Luke sentiu sua conexão com a Força desaparecer gradualmente.	[BK-WJ]	literal translation	compounding / neosemy
star yacht	[BK-WJ] Kivas stripped off his dirty work gloves and stepped away from the	star yacht.	[BK-WJ] Kivas tirou as luvas de trabalho imundas e se afastou do iate estelar.	[BK-WJ]	literal translation	compounding
security droid	If the security	droid detected my movement below now, that was fine; it would be a distraction from what Artoo was doing, which	Se o droide de segurança detectasse meu movimento aqui embaixo agora, tudo bem; seria uma distração para o que R2 estava fazendo: abrindo uma pequena escotilha em sua cúpula para revelar uma minúscula pistola de íons que tínhamos instalado na véspera.	[BK-HJ]	literal translation	clipping - compounding
security droid	information we needed anyway: two obvious guards, four in plainclothes, two more up high, and an aggressively programmed security	droid.	Tínhamos todas as informações de que Precisávamos, de qualquer maneira: dois guardas óbvios, quatro à paisana, mais dois no alto, e um droide de segurança programado de forma agressiva.	[BK-HJ]	literal translation	clipping - compounding
security droid	A flying security	droid, a black spherical number bristling with blasters and sensors, arrived first and swept the area, no doubt capturing our	Um droide de segurança voador, uma esfera negra cheia de canhões de raios e sensores, chegou primeiro e varreu a área, sem dúvida capturando nossas imagens e buscando-as em bancos de dados imperiais.	[BK-HJ]	literal translation	clipping - compounding

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
security droid	The Givin was listing gaps in Imperial knowledge-primarily due to taking out the security	droid-that all added up to time.	A Givin estava listando as lacunas nas informações imperiais (principalmente devido ao fato de termos tirado de ação o droide de segurança) que nos fariam ganhar tempo.	[BK-HJ]	literal translation	clipping - compounding
security droid	shot a bolt from his ion blaster, the attachment we'd installed on Denon to disable Drusil's security	droid, directly across our vision from right to left.	E, de fato, era R2. Ele disparou um raio do seu canhão de ions, o que tínhamos instalado em Denon para desativar o droide de segurança de Drusil. O disparo passou bem à nossa frente, da direita para a esquerda.	[BK-HJ]	literal translation	clipping - compounding
security droid	He would fire at the security	droid and disable it, which was really key to the operation's success.	Ele dispararia contra o droide de segurança e o desativaria, o que era realmente crucial para o sucesso da operação.	[BK-HJ]	literal translation	clipping - compounding
security droid	These signals were no more than meaningless pings, free of any content that the Imperial security	droid could reasonably interpret as a threat.	Estes sinais não eram mais do que pings sem sentido, livres de qualquer conteúdo que o droide de segurança imperial pudesse interpretar razoavelmente como uma ameaça.	[BK-HJ]	literal translation	clipping - compounding
security droid	knew Nakari had taken out at least the two guards closest to Drusil and Artoo had neutralized the security	droid-otherwise the Givin wouldn't be here with me-but that still left up to six ISB agents able	Eu sabia que Nakari havia derrubado pelo menos os dois guardas mais próximos de Drusil e R2 tinha neutralizado o droide de segurança (senão a Givin não estaria comigo), mas com isso ainda restavam seis agentes do DSI capazes de nos perseguir e pedir reforços para nos capturar.	[BK-HJ]	literal translation	clipping - compounding

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
security droid	The eyes of the security	droid were vigilant, however, and it was programmed to use lethal force, which was demonstrated when the ball got away	Mas os olhos do droide de segurança estavam vigilantes, e ele era programado para usar força letal, o que foi demonstrado quando a bola afastou-se das crianças e formou um arco no ar, em uma parábola que poderia tê-la levado para dentro do raio de explosão de uma granada em relação à posição de Drusil.	[BK-HJ]	literal translation	clipping - compounding
security droid	The security	droid hovered in place and rotated in sentinel mode, colored lights winking as it scanned for threats and bathed the	O droide de segurança pairava sobre o local, girando no modo sentinela, com as luzes coloridas piscando enquanto varriam o terreno em busca de ameaças e banhavam a área com pings de radar, sem dúvida travando alvos passivos sobre qualquer coisa à vista.	[BK-HJ]	literal translation	clipping - compounding
star yacht	[BK-WJ] Kivas scattered a few tools beneath the	star yacht, picked up his smallest hydrospanner, and reached up into the access hatch as the landing craft roared in	[BK-WJ] Kivas espalhou algumas ferramentas embaixo do iate estelar, pegou sua menor hidrochave e começou a usá-la na comporta de acesso enquanto a nave se aproximava rugindo sobre as árvores. Ela ativou os retrofoguetes, tocando o solo com um som seco e um chacoalhar nos trens de pouso.	[BK-WJ]	literal translation	compounding
star yacht	strolled across the landing field and popped the access hatch on the starboard engine of a Mark V Struthimer	star yacht that had landed yesterday.	[BK-WJ] Então correu pelo campo de pouso e abriu a comporta de acesso do motor de estibordo de um iate estelar Mark V Struthimer que havia pousado no dia anterior.	[BK-WJ]	literal translation	compounding

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
shield generators	I pulled the nose of the Jewel starboard so that we would dive past the	shield generators shortly after the missiles hit.	Puxei o nariz da Joia para estibordo, para que pudéssemos mergulhar e passar pelos geradores de escudo logo após o impacto dos mísseis.	[BK-HJ]	literal translation	compounding / neosemy
shield generators	They have twelve	shield generators-some of them ray shields, some particle shields.	Eles têm doze geradores de escudos; alguns deles escudos de raios, outros de partículas.	[BK-HJ]	literal translation	compounding / neosemy
shield generators	an attack vector that minimized my profile to the Interdictor's gunners and led us straight to the portside	shield generators.	Já em contato com a Força, me abri ainda mais para ela e caí em um estado não pensativo de antecipação e reação, deslizando a Joia do Deserto por um vetor de ataque que minimizava meu perfil para os artilheiros do interventor e nos levava direto para os geradores de escudo de bombordo.	[BK-HJ]	literal translation	compounding / neosemy
shield generators	taken a bite out of a cookie, and it was packed with big sublight engines, jammers, sensor arrays, and	shield generators.	A traseira lembrava um biscoito mordido e estava repleta de enormes motores subluz, jammers, sensores e geradores de escudo.	[BK-HJ]	literal translation	compounding / neosemy
star yacht	[BK-WJ] Kivas saw the lieutenant's eyes lingering on the	star yachts.	[BK-WJ] Kivas percebeu o tenente observando os iates estelares cautelosamente.	[BK-WJ]	literal translation	compounding
star yacht	[BK-WJ] 'Farmers don't spend their credits on	star yachts,' he said.	[BK-WJ] — Fazendeiros não gastam seus créditos com iates estelares — disse.	[BK-WJ]	literal translation	compounding
star yacht	[BK-WJ] But there are a couple of	star yachts parked off to the side.	[BK-WJ] Mas há alguns iates estelares estacionados em um dos lados.	[BK-WJ]	literal translation	compounding

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
Sith Lord	[BK-WJ] But Ben had also told Luke that his father was dead, betrayed and murdered by the	Sith Lord Darth Vader.	[BK-WJ] Mas Ben também contara a Luke que o pai estava morto, após ter sido traído e assassinado pelo lorde Sith Darth Vader.	[BK-WJ]	literal translation	coinage - compounding
Sith Lord	It is a period of unrest in the Galaxy. The	Sith Lord Darth Vader, enforcer of the Galactic Empire, has learned that it was Luke Skywalker who was the rebel	É um período de inquietação na galáxia. O lorde sith Darth Vader, executor do Império Galáctico, descobriu que Luke Skywalker foi o piloto rebelde responsável pela destruição da Estrela da Morte. Agora, Vader está mais determinado do que nunca a localizar seu filho e trazê-lo para o lado sombrio.	[CO-VD]	literal translation	coinage - compounding
Star Destroyer	GREEN GROUP, LET'S SEE IF WE CAN STING THAT SUPER	STAR DESTROYER.	GRUPO VERDE, VAMOS VER SE CONSEGUIMOS PEGAR AQUELE SUPERDESTRÓIER ESTELAR.	[CO-SE]	literal translation	compounding
Star Destroyer	--WHEN THAT SUPER	STAR DESTROYER WENT DOWN...	-- QUANDO AQUELE SUPERDESTRÓIER ESTELAR CAIU...	[CO-SE]	literal translation	compounding
skullborer	A	skullborer appeared and slid off her hand as she simultaneously dropped the stun stick and screamed.	Um furacrânio surgiu e escorregou de sua mão no mesmo instante em que ela deixou cair o bastão de atordoamento e gritou.	[BK-HJ]	literal translation	suffixation - compounding
skullborer	'Though I don't know what	skullborer blood looks like.	— Mas, claro, eu não sei como é o sangue do furacrânio.	[BK-HJ]	literal translation	suffixation - compounding
skullborer	And no dead	skullborer bodies.	Nem corpos de furacrânios mortos.	[BK-HJ]	literal translation	suffixation - compounding

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
skullborer	bay-like the Cerean we had seen earlier, he'd been trying to exit, perhaps seeking help, when the	skullborer brought him down.	Metade do corpo do Zabrak estava fora do compartimento. Como o Cereano que tínhamos visto antes, ele estava tentando fugir, talvez para procurar ajuda, quando o furacrânio o derrubou.	[BK-HJ]	literal translation	suffixation - compounding
skullborer	The	skullborer had chewed through her glove like tissue and had sawn through the web of tendons in the back of	O furacrânio tinha mastigado a luva dela como se fosse de tecido e serrado através da rede de tendões no dorso da mão, embora não houvesse quebrado nenhum osso — Nakari o reduzira a geleia antes que pudesse perfurar até esse ponto.	[BK-HJ]	literal translation	suffixation - compounding
skullborer	continued as a body became visible, and I lost a couple of precious seconds realizing what had happened-one	skullborer had landed on top of the other, draping over it protectively, and while I had stunned that one to	Bati na área com os dois bastões de choque, mas a perfuração continuou enquanto um corpo ficava visível, e perdi dois segundos preciosos percebendo o que tinha acontecido: um furacrânio havia pousado em cima do outro, estendendo-se sobre ele de forma protetora, e, ainda que eu o tivesse deixado inconsciente, o primeiro ainda estava invisível e faminto por minha massa cinzenta.	[BK-HJ]	literal translation	suffixation - compounding
skullborer	] We got a toxicity report that indicated the Bith would have fallen stone dead of heart failure if the	skullborer hadn't penetrated his brain first-so slapping at them was not an option.	Vimos um relatório de toxicidade que indicava que o Bith teria caído morto por insuficiência cardíaca se o furacrânio não tivesse penetrado em seu cérebro antes; então estapeá-los não era uma opção.	[BK-HJ]	literal translation	suffixation - compounding

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
skullborer	'If he wasn't already holding it and the	skullborer landed on his unprotected head, he probably wouldn't have had time enough, considering how fast they drilled through	— Se ele não a estava segurando inicialmente e o furacrânio caiu sobre a sua cabeça desprotegida, provavelmente não teria dado tempo, considerando como eles são rápidos em perfurar a armadura.	[BK-HJ]	literal translation	suffixation - compounding
skullborer	If a	skullborer remained quiet, how would we know it was there?	Se um furacrânio ficasse quieto, como saberíamos que estava por perto?	[BK-HJ]	literal translation	suffixation - compounding
skullborer	There were some speculative reports on the	skullborer's skeleton and the composition of the drilling teeth.	Havia alguns relatos especulativos sobre o esqueleto do furacrânio e a composição dos dentes perfurantes.	[BK-HJ]	literal translation	suffixation - compounding
skullborer	] Zabrak have some horns on their heads but they are short and stubby and obviously no deterrent to a	skullborer, since they don't grow on the vulnerable pate.	Os Zabrak têm alguns chifres em suas cabeças, mas são curtos e grossos e, obviamente, nenhum obstáculo para um furacrânio, já que não crescem na parte vulnerável.	[BK-HJ]	literal translation	suffixation - compounding
skullborer	Chapter 16 AFTER HIS BRIEFING, Azzur Nessin felt sure he could monetize Nakari's information about Fex-brainsucking	skullborers and all-and allowed us to pick the fastest engine available on the planet that would fit the Jewel.	CAPÍTULO 16 Depois de receber a informação, Azzur Nessin teve certeza de que poderia ganhar algum dinheiro com os dados de Nakari sobre Fex — mesmo com furacrânios sugadores de miolos — e permitiu que escolhêssemos o motor mais rápido disponível no planeta que coubesse na Joia.	[BK-HJ]	literal translation	suffixation - compounding
skullborer	Stun anything you bring into the ship to make sure no	skullborers are hiding on it in camouflage.	Atordoem qualquer coisa que levarem para a nave para garantir que nenhum furacrânio esteja escondido nelas, camuflado.	[BK-HJ]	literal translation	suffixation - compounding

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
skullborer	The	skullborers couldn't camouflage their tracks.	Os furacrânios não eram capazes de camuflar seus rastros.	[BK-HJ]	literal translation	suffixation - compounding
skullborer	If you can bring back any	skullborers, dead or alive, my bounty will be great.	Se puderem trazer de volta algum furacrânio, vivo ou morto, minha recompensa será grande.	[BK-HJ]	literal translation	suffixation - compounding
skullborer	The	skullborers either killed everyone or isolated them from the bridge.	Ou os furacrânios mataram todos ou os separaram da ponte.	[BK-HJ]	literal translation	suffixation - compounding
skullborer	'They thought they were safe on the ship with the	skullborers locked away.'	— Achavam que estavam seguros na nave com os furacrânios presos.	[BK-HJ]	literal translation	suffixation - compounding
skullborer	'That means we have five	skullborers loose in the ship?'	— Isso significa que temos cinco furacrânios à solta na nave?	[BK-HJ]	literal translation	suffixation - compounding
skullborer	'The	skullborers might find them delicious.'	— Os furacrânios devem achar delicioso.	[BK-HJ]	literal translation	suffixation - compounding
skullborer	] Though my theories would probably be laughable to anyone with a better knowledge of biology, I wondered if the	skullborers might get smarter depending on what they ate.	Embora minhas teorias provavelmente fossem risíveis para qualquer pessoa com um melhor conhecimento de biologia, eu me perguntava se os furacrânios poderiam ficar mais espertos dependendo do que comessem.	[BK-HJ]	literal translation	suffixation - compounding
skullborer	I shot it, and that made five dead	skullborers to match up with five empty cages.	Atirei nela e com isso eram cinco furacrânios, correspondendo às cinco gaiolas vazias.	[BK-HJ]	literal translation	suffixation - compounding

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
skullborer	explanation-and far more likely than the idea that they could get smarter by eating brains-was that the	skullborers were at least semi-sentient, maybe even sentient to begin with.	A explicação mais simples — e muito mais provável do que a ideia de que eles pudessem ficar mais espertos ao comer cérebros — era que os furacrânios fossem, no mínimo, semissencientes, talvez até mesmo sencientes.	[BK-HJ]	literal translation	suffixation - compounding
skullborer	Perhaps he had locked himself in here once he realized the	skullborers were loose on the ship and knew that he couldn't venture outside the room without his armor.	Talvez ele tivesse se trancado ali dentro quando percebeu que os furacrânios estavam soltos na nave e sabia que não poderia se aventurar fora do quarto sem sua armadura.	[BK-HJ]	literal translation	suffixation - compounding
Star Destroyer	WE'VE GOT AN IMPERIAL-CLASS	STAR DESTROYER AT TWO-TWO MARK SIX...	ESTOU VENDO UM DESTRÓIER ESTELAR IMPERIAL EM DOIS-DOIS-PONTO-SEIS...	[CO-SE]	literal translation	compounding
Star Destroyer	THE	STAR DESTROYER IS MOVING IN...	O DESTRÓIER ESTELAR ESTÁ SE MOVENDO...	[CO-SE]	literal translation	compounding
Star Destroyer	RESTORATION, THE	STAR DESTROYER IS ATTEMPTING TO WITHDRAW!	RESTORATION, O DESTRÓIER ESTELAR ESTÁ TENTANDO ESCAPAR!	[CO-SE]	literal translation	compounding
Star Destroyer	AND AT LEAST ONE CAPITAL SHIP, A	STAR DESTROYER, THAT WOULD EXPLAIN THE JAMMING.	E AO MENOS UMA NAVE MAIOR, UM DESTRÓIER ESTELAR. ISSO EXPLICARIA A INTERFERÊNCIA.	[CO-SE]	literal translation	compounding
Star Destroyer	THE	STAR DESTROYER TORMENT.	O DESTRÓIER ESTELAR TORMENT.	[CO-SE]	literal translation	compounding
Star Destroyer	any kind of bunk, much less a luxurious one, if you can't survive a panicked flight from a	Star Destroyer.'	— Não é possível desfrutar de beliche algum, mesmo um de luxo, se você não puder sobreviver a uma fuga em pânico de um destróier estelar.	[BK-HJ]	literal translation	compounding

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
Star Destroyer	Our scanners immediately detected the presence of several Imperial ships, including a heavy cruiser and a	Star Destroyer.	Nossos scanners imediatamente detectaram a presença de várias naves imperiais, incluindo um cruzador pesado e um destróier estelar.	[BK-HJ]	literal translation	compounding
Star Destroyer	'There,' I said, and checked the position of the	Star Destroyer again.	— Pronto — disse, verificando a posição do destróier estelar de novo.	[BK-HJ]	literal translation	compounding
Star Destroyer	We'd been pulled out of hyperspace by an Imperial Interdictor cruiser-shaped like a	Star Destroyer but much smaller, with four gravity-well projectors.	Fôramos puxados para fora do hiperespaço por um cruzador imperial classe interventor; parecido com um destróier estelar, mas muito menor, com quatro projetores de poços de gravidade.	[BK-HJ]	literal translation	compounding
Star Destroyer	] One look at the ships and I knew the TIE pilots were hanging on to the orientation of the	Star Destroyer from which they had deployed; they had a sense of which way was 'up' and they were sticking	Bastou uma olhada nas naves para perceber que os pilotos dos TIE estavam se baseando na orientação do destróier estelar de onde haviam partido; tinham uma sensação de qual lado era o "de cima", o que é uma percepção limitada e até mesmo perigosa para quem está no espaço.	[BK-HJ]	literal translation	compounding
Star Destroyer	It looked like the	Star Destroyer had just launched an entire squadron of additional TIEs, but it would take them a while to catch	Parecia que o destróier estelar tinha acabado de lançar um esquadrão inteiro de TIEs adicionais, mas eles levariam algum tempo para me alcançar.	[BK-HJ]	literal translation	compounding

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
Star Destroyer	-HJ] We emerged into vacuum on a heading to the galactic south, where an Interdictor and half a dozen	Star destroyers had bottled up exiting traffic bound in that direction.	Sáímos para o vácuo apontados para o sul galáctico, onde um interventor e meia dúzia de destróieres estelares tinham engarrafado o tráfego que saía nessa direção.	[BK-HJ]	literal translation	compounding
Star Destroyer	The Empire was putting gravity projectors into	Star destroyers now, much more difficult to take out for a group and impossible for a single ship to damage.	O Império agora estava colocando projetores de gravidade nos destróieres estelares, muito mais difíceis de serem derrubados por um grupo e impossíveis de serem danificados por uma nave sozinha.	[BK-HJ]	literal translation	compounding
spice freighter	[BK-WJ] Luke's Uncle Owen had always told him that his father had been a navigator on a	spice freighter, but that had been a story meant to protect Luke.	[BK-WJ] Owen, tio de Luke, sempre dissera ao sobrinho que o pai tinha trabalhado em um cargueiro de especiarias, mas isso fora só uma história para proteger o garoto.	[BK-WJ]	literal translation	compounding / neosemy
spice mine	, it's not so scary anymore, which is probably the reason Vader had Nakari's mother sent to the	spice mines.	Quando você ri de alguma coisa que assusta, ela deixa de ser assustadora, o que provavelmente foi a razão pela qual Vader enviou a mãe de Nakari para as minas de especiarias.	[BK-HJ]	literal translation	compounding / neosemy
spice mine	'He chose to send my mother to the	spice mines and let her die there, Luke.	— Ele escolheu enviar a minha mãe para as minas de especiarias e deixá-la morrer lá, Luke.	[BK-HJ]	literal translation	compounding / neosemy
spice mine	Thing is, it got them all sent to the	spice mines of Kessel.'	Acontece que isso os mandou todos para as minas de especiarias de Kessel.	[BK-HJ]	literal translation	compounding / neosemy

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
spice route	Leia had given me a briefing, warning me that Moff Abran Balfour patrolled the	spice route often, and he represented the nearest Imperial presence to the current location of the Alliance fleet.	Leia tinha me dado um relatório, avisando que o moff Abran Balfour patrulhava constantemente a rota de especiarias e que ele era a presença imperial mais próxima da atual localização da frota da Aliança.	[BK-HJ]	literal translation	compounding / neosemy
spice route	Situated at the intersection of the Llanic	Spice Route and the Triellus Trade Route, Llanic bustled with smugglers and other ne'er-do-wells in a way	Situado no cruzamento da Rota das Especiarias de Llanic com a Rota Comercial de Triellus, Llanic fervilhava de contrabandistas e outros maus elementos de uma forma que inspiraria Ben Kenobi a chamar o planeta de "lugar cheio de escória e vilania", ainda que não fosse tão miserável quanto Mos Eisley.	[BK-HJ]	literal translation	compounding / neosemy
spinward	a law-abiding courier ship at first, angling toward one of the Interdictor choke points, and then turn sharply	spinward and move at top speed to get to jump range before they can redirect their gravity projectors to stop	— Não, acho que primeiro devemos nos comportar como uma nave de entregas obediente à lei, indo em direção a um dos pontos de paralisação dos interventores, então virar bruscamente para cima e seguir em alta velocidade até podermos realizar nosso salto, antes que possam redirecionar seus projetores de gravidade para nos parar.	[BK-HJ]	literal translation	compounding

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
Star Destroyer	The	Star destroyers were sending shuttles of troops from ship to ship, inspecting and clearing them, and the Interdictor turned off	Os destróieres estelares estavam enviando cápsulas de tropas de nave em nave, inspecionando-as, e o interventor desligava seus projetores periodicamente para permitir que as naves liberadas seguissem em frente com seus negócios interestelares.	[BK-HJ]	literal translation	compounding
Star Destroyer	One of Moff Balfour's	Star destroyers showed up immediately, though it was too far away to pull me in with a tractor beam or	Um dos destróieres estelares de Balfour apareceu de imediato, embora estivesse muito longe para me puxar com um raio trator ou atacar de qualquer forma significativa.	[BK-HJ]	literal translation	compounding
blast shield	[BK-WJ] The point of fighting with the blast	shield covering his eyes hadn't been to enhance his other senses. It had been to give him no choice	[BK-WJ] Não havia lutado com a viseira cobrindo os olhos para ampliar outros sentidos, mas para não ter nenhuma escolha a não ser confiar na Força.	[BK-WJ]	neutralisation	compounding / neosemy
blast shield	hold of the Falcon and trying to track the remote by the hiss of its jets, with the blast	shield of Han's old bucket of a flight helmet covering his eyes.	[BK-WJ] Luke sorriu, lembrando de quando estava na área de passageiros da Falcon e tentava seguir a esfera pelo ruído de seus jatos, com a viseira de proteção de um velho capacete de Han cobrindo seus olhos.	[BK-WJ]	neutralisation	compounding / neosemy
blast shield	With the blast	shield down, I can't see.	Com a viseira abaixada, não consigo ver.	[AV-NH]	neutralisation	compounding / neosemy
blaster bolt	[BK-WJ] He grunted as a blaster	bolt struck the middle of the staff but held on and charged the trooper who'd tried to disarm him,	[BK-WJ] Ele grunhiu quando um disparo acertou o meio do bastão, mas aguentou firme e atacou o stormtrooper que havia tentado desarmá-lo, gritando como um tusken na noite de Tatooine.	[BK-WJ]	neutralisation	suffixation - compounding / neosemy

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
blaster fire	] The sculpted figures on the wall were as damaged as the statues, the scenes interrupted by craters left by	blaster fire.	[BK-WJ] As figuras esculpidas na parede estavam tão danificadas quanto as estátuas, as pinturas com marcas de tiro.	[BK-WJ]	neutralisation	suffixation - compounding
blaster fire		Blasterfire erupted downhill, an exchange of murderous heat between the two bounty hunters, and when the Aqualish's presence disappeared	Tiros de pistola irromperam colina abaixo: houve uma troca de calor assassino entre os dois caçadores de recompensas, e, quando a presença do Aqualish desapareceu da Força, senti um pequeno senso de justiça, ou talvez até de equilíbrio.	[BK-HJ]	neutralisation	suffixation - compounding
blaster fire	Naturally resistant to	blasterfire.	Resistência natural a disparos de pistola.	[BK-HJ]	neutralisation	suffixation - compounding
blaster pistol	[BK-WJ] 'Get away from him, Scavenger,' Farnay said, holding Luke's	blaster pistol in front of her.	[BK-WJ] — Afaste-se dele, Abutre! — Farnay disse, segurando a pistola de Luke.	[BK-WJ]	neutralisation	suffixation - compounding
blaster rifle	[BK-WJ] He handed one of the long-barreled	blaster rifles to Luke, then raised his own bulky weapon.	[BK-WJ] Ele passou um dos rifles de cano longo para Luke, e então ergueu a própria arma volumosa.	[BK-WJ]	neutralisation	suffixation - compounding
blaster rifle	to the depot a lean alien was sitting in a chair on the porch, cleaning a long, boxy-looking	blaster rifle.	[BK-WJ] Quando Luke e 3PO retornaram ao armazém, um alienígena magro estava sentado em uma cadeira no alpendre, limpando um rifle comprido e retangular.	[BK-WJ]	neutralisation	suffixation - compounding
comlink	[BK-WJ] She shut off her	comlink and shrugged at Threepio.	[BK-WJ] Ela desligou o comunicador e deu de ombros.	[BK-WJ]	neutralisation	clipping - compounding

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
comlink	[BK-WJ] He'd be angry with her, of course-her	comlink was filled with messages asking her where she was, which she'd acknowledged by curtly informing him she was	[BK-WJ] O pai ficaria bravo com ela, claro — o comunicador de Farnay estava cheio de mensagens perguntando onde ela estava, as quais ela respondia informando que estava bem.	[BK-WJ]	neutralisation	clipping - compounding
comlink	[BK-WJ] The joke fell flat-Opato took a sudden interest in his drink, Duna checked his	comlink, and the other guides turned away.	[BK-WJ] A piada não funcionou. Opato de repente ficou interessado em sua bebida, Duna verificou seu comunicador portátil, e os outros guias viraram para o lado.	[BK-WJ]	neutralisation	clipping - compounding
comlink	[BK-WJ] 'I'll raise you on the	comlink when we're ready to return.'	[BK-WJ] — Eu o chamo pelo comunicador quando estivermos prontos para voltar.	[BK-WJ]	neutralisation	clipping - compounding
comlink	[BK-WJ] But there goes your	comlink again, the beastly thing.	[BK-WJ] Mas seu comunicador está tocando novamente, esse intrometido.	[BK-WJ]	neutralisation	clipping - compounding
comlink chime	[BK-WJ] Epilogue Jessika Pava's	comlink chimed for the third time in the previous five minutes.	[BK-WJ] EPÍLOGO O comunicador de Jessika Pava apitou pela terceira vez em cinco minutos.	[BK-WJ]	neutralisation	clipping - compounding / collocation
comlink chime	[BK-WJ] Jessika's	comlink was chiming again.	[BK-WJ] O comunicador de Jessika apitou outra vez.	[BK-WJ]	neutralisation	clipping - compounding / collocation
womp rat	I used to bull's-eye	womp rats in my T-16 back home.	Costumava acertar em tocas de rato com meu velho T-16... e não tinham mais do que 2 metros.	[AV-NH]	neutralisation	coinage - compounding
data tape	[BK-WJ] All he wanted to do was fly his X-wing against the Empire, not fetch	data tapes.	[BK-WJ] Tudo o que ele queria era voar em sua X-Wing para combater o Império, e não buscar registros de dados.	[BK-WJ]	neutralisation	compounding

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
data tape	Your sad devotion to that ancient religion has not helped you conjure up the stolen	data tapes, or given you clairvoyance enough to find the rebels' hidden fortress—I find your lack of faith disturbing.	A sua devoção doentia à antiga religião... não ajudou a descobrir os dados roubados. Nem lhe deu clarividência para encontrar a fortaleza rebelde. Eu acho perturbadora a sua falta de fé.	[AV-NH]	neutralisation	compounding
Forest Moon	It is the final moments of the BATTLE OF ENDOR. Amidst the stars above the	Forest Moon, Rebel forces have engaged the evil Galactic Empire in a desperate, final confrontation, hoping to end the tyrannical	São os momentos finais da BATALHA DE ENDOR. Entre as estrelas sobre a floresta da lua, as forças rebeldes atacam o maligno Império Galáctico em um confronto final desesperado, na esperança de acabar com a tirania do Imperador Palpatine e trazer paz para uma galáxia exausta e desgastada.	[CO-SE]	neutralisation	compounding
Forest Moon	-- WATCH FOR EVACUATIONS, THEY MAY BE TRYING TO REACH THE	FOREST MOON.	CUIDADO COM AS FUGAS, ELES PODEM ESTAR TENTANDO CHEGAR À FLORESTA DA LUA.	[CO-SE]	neutralisation	compounding
gaffi sticks	There's	gaffi sticks, Bantha tracks.	Olhe aqui, bastões, trilha de banthas.	[AV-NH]	neutralisation	coinage - compounding
targeting computer	You switched off your	targeting computer.	Luke, desligou seu computador?	[AV-NH]	neutralisation	compounding
homeworld	It's nothing like the Givin	homeworld.'	Não é nada como a terra natal dos Givins.	[BK-HJ]	neutralisation	compounding

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
homeworld	the constant stress and loss of friends is like getting lost in the dunes of my	homeworld, slowly drying up the tissues of your life until all that remains is a crispy shell of a person.	O estresse constante e a perda de amigos são como se perder nas dunas da minha terra natal, com os tecidos de sua vida secando lentamente até que tudo o que resta de uma pessoa é uma casca crocante.	[BK-HJ]	neutralisation	compounding
homeworld	The environment of their	homeworld was so harsh that their organs were sealed away from the atmosphere and they could survive for a short	O ambiente de sua terra natal era tão severo que seus órgãos eram lacrados da atmosfera, e capazes de sobreviver no vácuo por um curto período de tempo.	[BK-HJ]	neutralisation	compounding
targeting computer	You switched off your targeting	computer.	Luke, desligou seu computador?	[AV-NH]	neutralisation	compounding
jungle planet	You'd think a	jungle planet would be better suited simply because there's more actual biology there.'	Qualquer um pensaria que um planeta com florestas seria mais adequado, por conter muito mais biologia.	[BK-HJ]	neutralisation	compounding
laser beam	[BK-WJ] A	laser beam caught him in the calf and he shouted in surprise, the lightsaber spinning out of his hands and	[BK-WJ] Um disparo acertou a panturrilha de Luke, e o rebelde gritou, surpreso. O sabre de luz caiu de sua mão e desligou no ar.	[BK-WJ]	neutralisation	compounding / neosemy
laser blast	[BK-WJ] He lowered his weapon, and the remotes backed away- which was when the	laser blast knocked him off his feet.	[BK-WJ] Ele abaixou a arma e as esferas recuaram, e foi nesse momento que o disparo de uma pistola o derrubou.	[BK-WJ]	neutralisation	compounding / neosemy
laser blast	[BK-WJ] Somehow Han's mocking laughter at his getting zapped by a	laser blast aboard the Falcon had been less annoying than Threepio's congratulations.	[BK-WJ] De alguma forma, a risada de zombaria de Han quando Luke fora atingido por um disparo da esfera a bordo da Falcon tinha sido menos irritante do que as felicitações de 3PO.	[BK-WJ]	neutralisation	compounding / neosemy

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
laser blast	-WJ] Luke had expected that and brought his saber sweeping around in an overhead arc, the blade intersecting the	laser blast.	[BK-WJ] Luke esperava por isso e fez o sabre de luz traçar um arco sobre sua cabeça, a lâmina cortando a trajetória do tiro.	[BK-WJ]	neutralisation	compounding / neosemy
laser bolt	[BK-WJ] Luke deflected the	laser bolt, then wheeled his blade the other way, sending energy beams flying back the way they'd come.	[BK-WJ] Luke desviou o tiro e girou a lâmina na outra direção, mandando os raios de energia de volta à origem.	[BK-WJ]	neutralisation	compounding / neosemy
laser bolt	[BK-WJ] He yelped at the sting of the	laser bolt as the machine returned to floating in front of him.	[BK-WJ] Ele gritou com a ferroadada do tiro e a máquina voltou a flutuar na frente dele.	[BK-WJ]	neutralisation	compounding / neosemy
laser cannon	I kept hugging the structure of the cruiser to make a firing solution difficult for their	laser cannons, and as soon as I cleared the bridge I targeted the twin bulges of the port gravity projectors	Eu ficava grudado à estrutura do cruzador para tornar mais difíceis os disparos com seus canhões e, assim que passei pela ponte, mirei nas protuberâncias gêmeas que eram os projetores de gravidade de bombordo e despachei dois mísseis de concussão para cada um deles.	[BK-HJ]	neutralisation	compounding / neosemy
lightsaber	[BK-WJ] His	lightsaber sliced the blaster aimed at him in two, then carved through the thugs.	[BK-WJ] O sabre a cortou pistola ao meio, e em seguida rasgou os assassinos.	[BK-WJ]	neutralisation	compounding
stun stick	Dropping the	stun sticks, I grabbed for my blaster and didn't bother to check its setting.	Descartando os bastões, agarrei minha pistola e não me incomodei em checar sua configuração.	[BK-HJ]	neutralisation	compounding / neosemy

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
stun stick	Since stunning had proven to be effective, recommended tactics suggested immediate application of the	stun stick if attacked.	Como o uso do choque tinha se mostrado eficaz, as táticas recomendadas sugeriam a aplicação imediata do bastão em caso de um ataque.	[BK-HJ]	neutralisation	compounding / neosemy
stun stick	The	stun stick didn't knock me out, but I did feel a shock, jerk away involuntarily, and then topple backward	O bastão não me nocauteou, mas senti um choque, dei um pulo involuntário e caí para trás sob o peso do capacete.	[BK-HJ]	neutralisation	compounding / neosemy
stun stick	Nakari dropped a	stun stick and drew her blaster.	Nakari largou um bastão e sacou a pistola.	[BK-HJ]	neutralisation	compounding / neosemy
stun stick	She holstered her blaster and strode forward, right hand extended, while her left still held a	stun stick.	Ela guardou a pistola e caminhou para a frente, com a mão direita estendida enquanto a esquerda ainda segurava um bastão.	[BK-HJ]	neutralisation	compounding / neosemy
moof-milker	Some	moof-milker put a compressor on the ignition line.	Algum ignorante instalou um compressor na linha de ignição.	[AV-FA]	neutralisation	compounding / neosemy / insult
stun stick	'	Stun sticks ready?'	— Bastões preparados?	[BK-HJ]	neutralisation	compounding / neosemy
nav(i)computer	NOT IF YOU'RE TRYING TO ARRIVE UNANNOUNCED. THE	NAVICOMPUTER'S ALREADY SET. YOU'LL BE ABLE TO JUMP TO HYPERSPACE ONCE WE'RE CLEAR OF THE FLEET.	NÃO SE QUISER CHEGAR SEM SER ANUNCIADO. O COMPUTADOR DE NAVEGAÇÃO ESTÁ PRONTO. PODEMOS SALTAR PARA O HIPERESPAÇO QUANDO FICARMOS LIVRES DA FROTA.	[CO-SE]	neutralisation	clipping - compounding
nav(i)computer	It'll take a few moments to get the coordinates from the	navicomputer.	Pouco. Estou esperando as coordenadas do computador.	[AV-NH]	neutralisation	clipping - compounding

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
nav(i)computer	[BK-WJ] Artoo beeped at Luke that he'd accessed the coordinates and locked them into the	navicomputer, then followed that up with a fusillade of hoots and whistles.	[BK-WJ] R2 emitiu um sinal para Luke avisando que havia acessado as coordenadas e as transmitira para o computador de navegação. Em seguida, o droide soltou uma série de assobios e ruídos.	[BK-WJ]	neutralisation	clipping - compounding
nav(i)computer	our taste buds, I annoyed him by asking to triple-check his coordinates with the Desert Jewel's nav	computer.	Ele fez isso, e, depois de engolirmos um amargo café preto instantâneo que ao mesmo tempo clareou nossa mente e devastou nossas papilas gustativas, eu o irritei pedindo que checasse três vezes suas coordenadas com o computador de navegação da Joia do Deserto.	[BK-HJ]	neutralisation	clipping - compounding
nav(i)computer	Artoo rolled into the starboard quarters to hook up with the Jewel's nav	computer.	R2 deslizou para os aposentos de estibordo para conectar-se ao computador de navegação da Joia.	[BK-HJ]	neutralisation	clipping - compounding
nav(i)computer	luxury of time, Artoo minimized the inherent risk of traveling along unknown hyperspace lanes in conjunction with the nav	computer of the Desert Jewel.	Sem pressão imediata e com o luxo do tempo, R2 minimizou o risco inerente de viajar por rotas desconhecidas do hiperespaço em conjunto com o computador de navegação da Joia do Deserto.	[BK-HJ]	neutralisation	clipping - compounding

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
nav(i)computer	also worried but keeping silent; Artoo was simply there, and I assumed he was busy working with the nav	computer on our jump.	Nakari estava preocupada e disposta a me deixar saber disso; Drusil também estava preocupada, mas mantinha silêncio; R2 simplesmente estava lá, e presumi que estivesse ocupado trabalhando com o computador de navegação para preparar nosso salto.	[BK-HJ]	neutralisation	clipping - compounding
nav(i)computer	'We can program the first jump into the nav	computer as soon as we leave the surface, and a few moments of recalibration and safety checks at the end	— Podemos programar o primeiro salto no computador de navegação assim que deixarmos a superfície, e alguns momentos de recalibração e verificações de garantia ao fim de cada salto nos permitirão realizar os demais após intervalos bem curtos.	[BK-HJ]	neutralisation	clipping - compounding
nav(i)computer	Artoo reported finding and eliminating not one but five different tracking programs hidden in the nav	computer's code sometime during the last few days.	R2 relatou a descoberta e eliminação de não apenas um, mas cinco diferentes programas de rastreamento que haviam sido escondidos no código do computador de navegação em algum momento durante os últimos dias.	[BK-HJ]	neutralisation	clipping - compounding
nav(i)computer	Drusil avoided the cockpit entirely, searching instead for the guts of the nav	computer and the systems service bay.	Drusil ignorou a cabine completamente, optando por procurar as entranhas do computador de navegação e a abertura para reparos no sistema.	[BK-HJ]	neutralisation	clipping - compounding
nav(i)computer	The nav	computers on the Jewel are pretty good, but I don't know if they're that good.'	Os computadores de navegação da Joia são muito bons, mas não sei se são tão bons.	[BK-HJ]	neutralisation	clipping - compounding

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
offworlder	tough to confuse us with other humans when there were so few others around in the local area; most	offworlders stuck to the vicinity of the spaceport, and we were deep in the native part of town.	E era difícil nos confundir com outros humanos quando havia tão poucos naquela área. A maioria dos estrangeiros se atinha às proximidades do espaçoporto, e nós estávamos bem no meio da parte nativa da cidade.	[BK-HJ]	neutralisation	suffixation - compounding
outboard shield	Close all outboard	shields. Close all outboard shields.	Fechar a blindagem externa.	[AV-NH]	neutralisation	compounding / neosemy
planetfall	Almost four hours to	planetfall would give the Empire time to catch up to us if they knew where to look.	Quase quatro horas para o pouso dariam tempo ao Império para recuperar o atraso se soubessem onde procurar.	[BK-HJ]	neutralisation	compounding
starfighter	[BK-WJ] 'Bought me a converted	starfighter-Clone Wars salvage, modified for long hauls.	[BK-WJ] — Comprei um caça convertido que sobrou das Guerras Clônicas, modificado para viagens longas.	[BK-WJ]	neutralisation	compounding
scout ship	Our scout	ships have reached Dantooine.	Nossos batedores chegaram a Dantooine.	[AV-NH]	neutralisation	compounding
scout ship	[BK-WJ] 'And where is your scout	ship?'	[BK-WJ] — E onde está sua nave?	[BK-WJ]	neutralisation	compounding
starboard shield	[BK-WJ] The Y-wing's starboard	shields flared as the TIEs' lasers struck home, and alarms began to blare.	[BK-WJ] Os protetores de estibordo da Y-Wing brilharam quando os lasers dos TIE o atingiram, e os alarmes começaram a soar.	[BK-WJ]	neutralisation	compounding / neosemy

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
slugthrower	Her comfort zone was in atmosphere with a	slugthrower cradled against her shoulder and a backup blaster; piloting was something she did to get to the next planet,	Sua zona de conforto ficava na atmosfera, com uma arma balística no ombro e uma pistola de reserva; pilotar era algo que ela fazia para chegar ao planeta mais próximo e sua clara preocupação me dizia que ela havia voado em poucas situações de combate, talvez nenhuma.	[BK-HJ]	neutralisation	suffixation - compounding
slugthrower	She stepped out from behind the landing ramp,	slugthrower cradled in her arms.	— Ela saiu de trás da rampa de desembarque, com a arma de fogo nos braços.	[BK-HJ]	neutralisation	suffixation - compounding
slugthrower	He hadn't moved twenty meters before the staccato clap of her	slugthrower echoed in the air and punched the bounty hunter off his feet.	Ele não havia andado vinte metros quando o estalo staccato de seu rifle balístico ecoou pelo ar e o caçador de recompensas foi arrancado do chão.	[BK-HJ]	neutralisation	suffixation - compounding
slugthrower	When we reached the cover of the canopy, Nakari removed her	slugthrower from her back and checked to make sure it was still functional after the dunk in the lagoon.	Quando estávamos cobertos pelas copas das árvores, Nakari tirou o rifle das costas e checou se ainda estava funcionando após o mergulho na lagoa.	[BK-HJ]	neutralisation	suffixation - compounding
slugthrower	Even if Nakari was to get her	slugthrower into position for a shot, she wouldn't know where to aim-and the bounty hunter was sure to	Mesmo que Nakari preparasse seu rifle e o deixasse em posição de tiro, ela não saberia para onde apontar — e o caçador de recompensas deveria estar com os escudos ativados, de qualquer maneira.	[BK-HJ]	neutralisation	suffixation - compounding
slugthrower	She had her	slugthrower strapped to her back and her jacket zipped up tight.	Ela estava com o rifle de fogo preso às costas e com a jaqueta bem fechada.	[BK-HJ]	neutralisation	suffixation - compounding
spice freighter	He was a navigator on a	spice freighter.	Era piloto de nave de carga.	[AV-NH]	neutralisation	compounding / neosemy

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
spice mine	We'll be sent to the Kessel	spice mines or smashed into who knows what.	Nós seremos mandados para as minas de sal, esmagados ou coisa pior.	[AV-NH]	neutralisation	compounding / neosemy
astromech	OH, BE QUIET, YOU	ASTROMECH ANNOYANCE...	ORA, CALE-SE, SEU ASTRODROIDE IRRITANTE...	[CO-VD]	normalisation	clipping - compounding
astromech	BUT THESE ARE ALL EQUIPPED FOR	ASTROMECH ASSIST, AND I'M NOT SEEING ANY DROIDS HERE. IF THEY STILL FLY, IT'LL ALL BE MANUAL CONTROL.	MAS ELES SÃO EQUIPADOS PARA ASSISTÊNCIA DE ASTRODROIDES E NÃO ESTOU VENDO NENHUM DROIDE POR AQUI. SE ELES AINDA VOAREM SERÁ POR CONTROLE MANUAL. ACHO QUE CONSIGO, SÓ QUE UM FIGHTER CONTRA O QUE ESTÁ LÁ FORA--	[CO-SE]	normalisation	clipping - compounding
astromech	MY, WHAT LANGUAGE. HE SAID LEE IS A FOUL-MOUTHED LITTLE	ASTROMECH. I WONDER IF HE'S CAPABLE OF BACKING UP SUCH TALK?	NOSSA, QUE LINGUAGEM. ELE COM CERTEZA É UM PEQUENO ASTRODROIDE DESBOCADO. ~~~ IMAGINO SE ELE É CAPAZ DE SUSTENTAR TAL CONVERSA.	[CO-VD]	normalisation	clipping - compounding
blaster armor	'And since so many people are wearing	blaster armor these days, a throwback weapon that punches through it is surprisingly effective if you know how to shoot	— E, como tem muita gente usando armadura contra raios hoje em dia, uma arma ultrapassada que a perfure surpreende de tão eficaz, se você souber atirar.	[BK-HJ]	normalisation	suffixation - compounding
blaster bolt	If they shot blaster	bolts at me, I might be able to catch one or two of them on the blade as I had	Se disparassem raios contra mim, eu talvez fosse capaz de pegar um ou dois deles com a lâmina, como fiz naquele treinamento já há um bom tempo na Millennium Falcon, mas duvidava que minhas débeis habilidades com a Força me permitissem defletir o fogo repetido de três pistolas de uma vez.	[BK-HJ]	normalisation	suffixation - compounding / neosemy

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
blaster bolt	Another high-powered blaster	bolt followed close behind it, but I had already ducked instinctively, and it sailed over me and Azzur Nessin's	Outro raio de alta potência passou logo depois do primeiro, mas eu já havia me abaixado por reflexo, e ele passou por cima de mim e do corpo caído de Azzur Nessin.	[BK-HJ]	normalisation	suffixation - compounding / neosemy
blaster bolt	A blaster	bolt zipped by us, and the sound of its firing echoed and amplified in the tunnel.	Um raio zuniu por nós e o som de seu disparo ecoou e foi amplificado pelo túnel.	[BK-HJ]	normalisation	suffixation - compounding / neosemy
blaster cannon	[BK-WJ] Ahead, three TIEs wheeled through space, green fire lancing out from their	blaster cannons.	[BK-WJ] À frente, três caças TIE cruzaram o espaço, disparando fogo verde de seus canhões laser.	[BK-WJ]	normalisation	suffixation - compounding
blaster fire	to use missiles if they saw us widening the gap; our deflector shields should be able to withstand some	blasterfire but might be overtaxed by missiles.	Nós tínhamos folga para forçar os motores, entretanto eu não queria me afastar muito rapidamente, pois os piratas poderiam decidir usar mísseis se nos vissem ganhar distância; nossos escudos defletores deveriam ser capazes de resistir a alguns disparos de raios, mas poderiam ficar sobrecarregados com mísseis.	[BK-HJ]	normalisation	suffixation - compounding
blaster pistol	[BK-WJ] His	blaster pistol sat snug in a holster on his hip, while his father's lightsaber hung beneath his jacket, concealed	[BK-WJ] Sua pistola laser estava acomodada em um coldre na cintura, enquanto o sabre de luz de seu pai estava preso sob a jaqueta, fora de vista.	[BK-WJ]	normalisation	suffixation - compounding
turbolaser	We count 30 rebel ships, but they're so small they're evading our	turbolasers.	Contamos 30 naves rebeldes. Mas são tão pequenas que desviam dos lasers.	[AV-NH]	normalisation	compounding

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
energy weapon	[BK-WJ] They were faceless and without limbs-they'd been sheared off by	energy weapons, the surfaces blackened.	[BK-WJ] Elas já não tinham rosto nem membros — as superfícies escurecidas indicavam que haviam sido arrancados com armas laser.	[BK-WJ]	normalisation	compounding
hyperspace lane	be a tall order, since Denon rested at the intersection of two of the galaxy's most well-traveled	hyperspace lanes.	Tentar bloquear o tráfego aqui seria uma tarefa difícil, uma vez que Denon situa-se na interseção de duas das rotas de hiperespaço mais viajadas da galáxia.	[BK-HJ]	normalisation	compounding
hyperspace lane	the Imperial division I'd skirmished with earlier, and relaxed once we had a course plotted along well-traveled	hyperspace lanes.	Nós saímos de Orto Plutônia navegando por um caminho sorrateiro para evitar a divisão imperial que eu havia enfrentado recentemente, e relaxamos assim que entramos em uma rota traçada ao longo de corredores já bem conhecidos do hiperespaço.	[BK-HJ]	normalisation	compounding
hyperspace lane	And the other thing is, the	hyperspace lanes to this system aren't well established yet, and being in the Deep Core with all those mass	E tem outra coisa: as rotas do hiperespaço até aquele sistema ainda não estão bem estabelecidas e estar no Núcleo Profundo, com todas aquelas sombras gigantes, deixa tudo ainda mais arriscado.	[BK-HJ]	normalisation	compounding
hyperspace lane	We had to navigate several different	hyperspace lanes to get to Rodia from the Sujimis sector and I was getting used to the way the Jewel	Tínhamos de navegar por várias rotas de hiperespaço diferentes para chegar a Rodia partindo do setor de Sujimis, e eu ainda estava me acostumando com a forma como a Joia se portava, então nossa viagem levou mais tempo do que o necessário.	[BK-HJ]	normalisation	compounding

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
hyperspace lane	from orbit reminded me of Tatooine, though Pasher didn't have any moons, and since it lacked the intersecting	hyperspace lanes of Tatooine, it wasn't a popular haven for smugglers.	Ao entrar no sistema e vê-lo da órbita, lembrei-me de Tatooine, embora Pasher não tivesse luas e, como não contava com as interseções de rotas do hiperespaço de Tatooine, não era um refúgio popular para contrabandistas.	[BK-HJ]	normalisation	compounding
hyperspace lane	-HJ] Without immediate pressure and with the luxury of time, Artoo minimized the inherent risk of traveling along unknown	hyperspace lanes in conjunction with the nav computer of the Desert Jewel.	Sem pressão imediata e com o luxo do tempo, R2 minimizou o risco inerente de viajar por rotas desconhecidas do hiperespaço em conjunto com o computador de navegação da Joia do Deserto.	[BK-HJ]	normalisation	compounding
hyperspace lane	] 'The flagship captain points out that if I am on board, I might be capable of charting a new	hyperspace lane on my own.	— O capitão do destróier principal salienta que, se eu estiver a bordo, posso ser capaz de traçar sozinha uma nova rota pelo hiperespaço.	[BK-HJ]	normalisation	compounding
hyperspace lane	'He argues that we couldn't possibly be going anywhere without an established	hyperspace lane in this direction, and it is more likely that we are a distraction.	— Ele argumenta que não podemos seguir para lugar algum sem uma rota de hiperespaço estabelecida nessa direção e que é mais provável que nós sejamos uma distração.	[BK-HJ]	normalisation	compounding
hyperspace lane	-HJ] Chapter 4 WE TOOK A LONGER ROUTE back to the fleet, a circuitous path that involved forging a new	hyperspace lane between Kirdo and Orto Plutonia-but only after scanning the ship for tracers and spyware.	CAPÍTULO 4 Tomamos um caminho mais longo de volta para a frota, um percurso tortuoso que envolveu traçar uma nova rota de hiperespaço entre Kirdo e Orto Plutônia; mas somente após varrer a nave em busca de rastreadores e spywares.	[BK-HJ]	normalisation	compounding

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
hyperspace lane	Two, forge an entirely new	hyperspace lane between here and Omereth-one that the Empire cannot possibly be blocking.'	Segundo, traçar uma rota inteiramente nova pelo hiperespaço daqui até Omereth, uma que o Império não possa estar bloqueando.	[BK-HJ]	normalisation	compounding
Interdictor cruiser	We'd been pulled out of hyperspace by an Imperial	Interdictor cruiser-shaped like a Star Destroyer but much smaller, with four gravity-well projectors.	Fôramos puxados para fora do hiperespaço por um cruzador imperial classe interventor; parecido com um destróier estelar, mas muito menor, com quatro projetores de poços de gravidade.	[BK-HJ]	normalisation	compounding
Interdictor cruiser	The Empire had stopped making these particular	Interdictor cruisers because of their vulnerabilities, but while they weren't making any new ones, there were still plenty of	O Império tinha parado de fazer esses cruzadores classe interventor em particular por causa de suas vulnerabilidades, mas, mesmo que não estivessem fabricando novos modelos, ainda havia muitos deles por aí.	[BK-HJ]	normalisation	compounding
Interdictor cruiser		INTERDICTOR CRUISERS EN ROUTE.	CRUZADORES CLASSE INTERVENTOR A CAMINHO.	[BK-HJ]	normalisation	compounding
laser blast	[BK-WJ]	Laser blasts burst all around him, dazzling his eyes.	[BK-WJ] Disparos de laser explodiram ao redor; a luz intensa dificultava a visão.	[BK-WJ]	normalisation	compounding / neosemy
laser blast	[BK-WJ] The holes in the starboard engine were fringed with beads where	laser blasts had liquefied the metal.	[BK-WJ] Os furos no motor de estibordo estavam marcados por pontos onde os disparos de laser tinham derretido o metal.	[BK-WJ]	normalisation	compounding / neosemy

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
laser blast	[BK-WJ] The remote's	laser blast struck the blade, sending tendrils of energy snaking across it, and then dissipated in the morning air.	[BK-WJ] O disparo de laser da esfera acertou o sabre, emitindo pequenos raios de energia que subiram pela lâmina e se dissiparam no ar.	[BK-WJ]	normalisation	compounding / neosemy
laser blast	's helmet, then spun away from the falling soldier and blocked a shot at point-blank range, sending the	laser blast back into the chest of the trooper who'd fired it.	[BK-WJ] Luke acertou o capacete do soldado com um golpe e girou para se afastar do corpo que caía. Bloqueou um disparo à queima-roupa, mandando o raio laser voltar direto para o peito do stormtrooper que atirara.	[BK-WJ]	normalisation	compounding / neosemy
laser bolt	[BK-WJ] The one on the right darted in, and Luke snapped his saber to stop its	laser bolt, then whipped the blade back to the left, deflecting another.	[BK-WJ] A esfera da direita voou em direção a Luke, e ele moveu o sabre rapidamente para rebater o disparo de laser. Logo moveu a lâmina para a esquerda, desviando outro disparo.	[BK-WJ]	normalisation	compounding / neosemy
laser fire	I spun the ship into evasive maneuvers just in time as a volley of	laserfire zipped past us into the sky.	Girei a nave em manobras evasivas bem a tempo quando uma saraivada de disparos de laser passou zunindo por nós no céu.	[BK-HJ]	normalisation	compounding / neosemy
laser fire	[BK-WJ]	Laser fire knocked the fighter sideways.	[BK-WJ] Disparos de laser acertaram a lateral da nave.	[BK-WJ]	normalisation	compounding / neosemy
starfighter	[BK-WJ] 'Well, Miss Pava, Master Luke reclaimed his	starfighter-which had been repaired quite capably by Kivas, I must say.	[BK-WJ] — Bem, srta. Pava, o mestre Luke recuperou sua nave, a qual, devo dizer, tinha sido consertada de maneira bem competente por Kivas.	[BK-WJ]	normalisation	compounding
starfighter	[BK-WJ] 'Approaching	starfighter, identify,' said a stern voice over the comm.	[BK-WJ] — Nave em aproximação, identifique-se — disse uma voz ríspida pelo comunicador.	[BK-WJ]	normalisation	compounding

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
starfighter	[BK-WJ] 'I wanted the	starfighter as salvage.'	[BK-WJ] — Eu queria a nave como compensação.	[BK-WJ]	normalisation	compounding
realspace	'Okay, I'll yell if we're pulled into	realspace again.'	— Ok, eu grito se formos puxados para fora do hiperespaço de novo.	[BK-HJ]	normalisation	compounding
Star Destroyer	The TIE pilot had probably been given an order from the	Star Destroyer that amounted to 'Kill the Kupohans, or don't come back.'	O piloto do TIE provavelmente recebera ordens vindas do destróier que se resumiam a "Matem os Kupohanos ou não voltem".	[BK-HJ]	normalisation	compounding
speeder bike	We needed to remove the threat before either of us tried to mount the	speeder bike.	Precisávamos remover a ameaça antes que um de nós tentasse montar a speeder.	[BK-HJ]	normalisation	suffixation - compounding
come out of hyperspace	What the— We've come out of	hyperspace into a meteor shower, some kind of asteroid collision.	O que é isso? Caímos em uma chuva de meteoros. Deve ter sido um choque de asteroides.	[AV-NH]	omission	compounding / collocation
training remote	might be able to catch one or two of them on the blade as I had with that training	remote back on the Millennium Falcon, but I doubted my weak skills in the Force would allow me to deflect	Se disparassem raios contra mim, eu talvez fosse capaz de pegar um ou dois deles com a lâmina, como fiz naquele treinamento já há um bom tempo na Millennium Falcon, mas duvidava que minhas débeis habilidades com a Força me permitissem defletir o fogo repetido de três pistolas de uma vez.	[BK-HJ]	omission	compounding / neosemy
Force-use*	of the cantina had thought to see a Jedi Knight in their midst after nearly two decades in which	Force-users had been nothing more than rumor and legend.	[BK-WJ] Luke tentou imaginar o que os fregueses do bar tinham pensado ao ver um cavaleiro Jedi depois de serem considerados um boato, uma lenda, durante quase duas décadas.	[BK-WJ]	omission	compounding / neosemy

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
thermal exhaust port	, urging him to let the Force tell him when to take his shot at the battle station's vulnerable	thermal exhaust port, instead of using his targeting computer.	[BK-WJ] Ele ouviu aquela voz outra vez perto da Estrela da Morte, incitando-o a deixar a Força indicar o momento exato em que deveria fazer o disparo, não sua mira computadorizada.	[BK-WJ]	omission	compounding
take holo stills	I had Artoo take	holo stills of the lightsaber as I deconstructed the rest of it for future study, and then I thought I	Pedi a R2 que gravasse holos do sabre de luz enquanto eu desconstruía suas demais partes para estudos futuros, e então pensei que deveria exercitar essas habilidades da Força se em algum momento eu quisesse remontá-lo ou construir o meu próprio.	[BK-HJ]	omission	clipping - compounding / collocation
offplanet	Another of the mechanics, a Duros, supplements his income by selling powdered pahzik horn	offplanet as an aphrodisiac, but otherwise has no interest regarding us.	Outro dos mecânicos, um Duros, complementa sua renda vendendo pó de chifre de pahzik como afrodisíaco, mas também não nos interessa.	[BK-HJ]	omission	compounding
starport	[BK-WJ] Luke rejected Artoo's first choice for a	starport, then the next three.	[BK-WJ] Luke rejeitou a primeira sugestão de R2, assim como as três seguintes.	[BK-WJ]	omission	compounding
space lane	[BK-WJ] Ahead of them, a line of bulk freighters was cutting across the	space lanes, their bows turning every which direction as their pilots tried to avoid a collision.	[BK-WJ] A frente deles, uma fila de cargueiros espaciais voava, as proas virando para todas as direções conforme os pilotos tentavam evitar colisões.	[BK-WJ]	omission	compounding
blast shield	I remembered training with the remote, wearing a helmet with the blast	shield down and feeling the Force as a power within and without that worked with me and yet was not	Lembrei-me do treinamento com o robô remoto, usando um capacete com o escudo antirraios abaixado e sentindo a Força como uma energia interior e exterior que atuava comigo, mas não era parte de mim.	[BK-HJ]	recreation	compounding / neosemy

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
Yathik acid slugs	'Go, my minions, and fetch me three hundred	Yathik acid slugs!" Her voice and posture returned to normal.	— "Partam, meus lacaios, e tragam-me trezentas lesmas ácidas yathik!" — Sua voz e postura voltaram ao normal.	[BK-HJ]	recreation	coinage - compounding
comlink	Use the	comlink?	Usar o transmissor?	[AV-NH]	recreation	clipping - compounding
comm unit	I stared at my new	comm unit, willing it to squawk to life and tell me to move.	Olhei para minha nova unidade de comunicação, desejando ouvir logo um chiado e uma voz dizendo que era hora de me mexer.	[BK-HJ]	recreation	clipping - compounding
comm unit	I assume by now they have discovered that site by homing in on	comm units of the three slain ISB agents.	Suponho que, a essa altura, tenham descoberto aquele local rastreando as unidades de comunicação dos três agentes mortos do DSI.	[BK-HJ]	recreation	clipping - compounding
electrostaff	[BK-WJ] 'This is an	electrostaff, Nobody's Padawan,' Sarco said as Luke struggled to his feet, spitting out blood.	[BK-WJ] — Este é um bastão elétrico, padawan sem mestre — Sarco disse enquanto Luke se esforçava para levantar, cuspidando sangue.	[BK-WJ]	recreation	clipping - compounding
electrostaff	[BK-WJ] Again Sarco attacked,	electrostaff thrust in front of him like a spear.	[BK-WJ] Sarco atacou mais uma vez, o bastão elétrico à sua frente como uma lança.	[BK-WJ]	recreation	clipping - compounding
electrostaff	[BK-WJ] He spun away,	electrostaff held in front of him.	[BK-WJ] Ele se moveu para o lado, instintivamente, segurando o bastão elétrico à frente.	[BK-WJ]	recreation	clipping - compounding
electrostaff	alien grunted and spun away from Luke's blade, tumbling forward and then leaping at Luke's unprotected back,	electrostaff wailing.	[BK-WJ] O alienígena resmungou e girou para se afastar da lâmina de Luke, caindo para a frente e atacando as costas desprotegidas de Luke com o bastão elétrico chiando.	[BK-WJ]	recreation	clipping - compounding

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
electrostaff	[BK-WJ] He gave Farnay a contemptuous kick and strode across the courtyard,	electrostaff aimed at Luke's back.	[BK-WJ] Ele chutou Farnay com desprezo e atravessou o pátio com passadas largas, apontando o bastão elétrico para as costas de Luke.	[BK-WJ]	recreation	clipping - compounding
electrostaff	[BK-WJ] He walked slowly around the fallen Jedi, raising his deadly	electrostaff as if he meant to ram it into Luke's back.	[BK-WJ] Ele andou lentamente ao redor do Jedi caído, erguendo o bastão elétrico como se fosse enterrá-lo nas costas de Luke.	[BK-WJ]	recreation	clipping - compounding
electrostaff	[BK-WJ] Sarco strode forward,	electrostaff held to one side.	[BK-WJ] Sarco andou para a frente com passos firmes, segurando o bastão elétrico ao lado do corpo.	[BK-WJ]	recreation	clipping - compounding
electrostaff	[BK-WJ] Sarco twirled his	electrostaff in lazy contemplation.	[BK-WJ] Sarco rodava o bastão elétrico preguiçosamente.	[BK-WJ]	recreation	clipping - compounding
electrostaff	[BK-WJ] Sarco's	electrostaff lay in the grass, deactivated.	[BK-WJ] O bastão elétrico de Sarco estava caído na grama, desativado.	[BK-WJ]	recreation	clipping - compounding
electrostaff	[BK-WJ] His fingers opened, and the	electrostaff fell from them, setting the grass afire.	[BK-WJ] Os dedos do alienígena se abriram, soltando o bastão elétrico, que ateou fogo na grama.	[BK-WJ]	recreation	clipping - compounding
electrostaff	[BK-WJ] He threw the	electrostaff into the pit.	[BK-WJ] Ele jogou o bastão elétrico dentro do fosso.	[BK-WJ]	recreation	clipping - compounding
electrostaff	[BK-WJ] 'You'll never see it coming,' Sarco purred, raising the	electrostaff like a club.	[BK-WJ] — Você nem vai ver quando for atingido — Sarco murmurou, erguendo o bastão elétrico.	[BK-WJ]	recreation	clipping - compounding
electrostaff	[BK-WJ] He threw her to the ground and held the	electrostaff near her throat.	[BK-WJ] Ele a jogou no chão e segurou o bastão elétrico perto da garganta dela.	[BK-WJ]	recreation	clipping - compounding
electrostaff	[BK-WJ] Quicker than thought, Luke's lightsaber was there to meet the	electrostaff, pushing Sarco back.	[BK-WJ] Mais rápido que o pensamento, o sabre de luz de Luke estava prestes a encontrar o bastão elétrico, empurrando Sarco para trás.	[BK-WJ]	recreation	clipping - compounding

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
electrostaff	[BK-WJ] Sarco leapt forward, the	electrostaff whining with what sounded like a terrible glee.	[BK-WJ] Sarco pulou para a frente, o ruído do bastão elétrico parecia um terrível cântico sádico.	[BK-WJ]	recreation	clipping - compounding
training remote	[BK-WJ] The compartment inside the pillar contained a dozen training	remotes, all covered with moss from their long years in damp confinement.	[BK-WJ] O compartimento dentro da coluna tinha uma dúzia de esferas de treinamento, todas cobertas de musgo devido ao confinamento naquele lugar úmido por muitos anos.	[BK-WJ]	recreation	compounding / neosemy
training remote	-WJ] I'll never be able to do that-I can barely fend off an attack from a training	remote.	[BK-WJ] Nunca vou conseguir fazer isso... Eu mal consigo me defender de uma esfera de treinamento.	[BK-WJ]	recreation	compounding / neosemy
thermal exhaust port	It's a small	thermal exhaust port right below the main port.	É um pequeno orifício de exaustão térmica bem embaixo do porto principal.	[AV-NH]	recreation	compounding
targeting computer	-WJ] He'd done it then-and again in the Death Star trench, when he'd shut off his	targeting computer and let the Force tell him when to fire the proton torpedoes that had destroyed the battle station.	[BK-WJ] Luke havia conseguido naquela ocasião — e de novo no corredor da Estrela da Morte, quando desligou a mira computadorizada e deixou a Força lhe dizer o momento exato em que deveria disparar os torpedos de prótons.	[BK-WJ]	recreation	compounding
holodisplay	'She's got top-of-the-line jammers and sensors from Sullust, a	holodisplay here, which is kind of low-end because I'd rather have these high-end deflector shields, and twin	— Ela tem jammers e sensores topo de linha feitos em Sullust, uma holointerface aqui, que é um modelo mais barato, porque preferi investir nestes escudos defletores mais caros, e motores subglúmeos dos dois	[BK-HJ]	recreation	clipping - compounding

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
			lados, que vão fazer você disparar pelo espaço mais rápido do que um X-wing.			
holodisplay	The droid's reply appeared on my	holodisplay:	A resposta do droide apareceu em minha holointerface:	[BK-HJ]	recreation	clipping - compounding
holodisplay	He popped up on our	holodisplay, a stocky individual wearing a vest, his arms folded across his chest.	Ele apareceu em nossa holointerface, um indivíduo atarracado vestindo um colete, com os braços cruzados sobre o peito.	[BK-HJ]	recreation	clipping - compounding
holodisplay	His words streamed on the	holodisplay that Nakari had pointed out to me, and I kept the ship's intercom on so that he could	Suas palavras seriam transmitidas para a holointerface que Nakari tinha me mostrado e eu mantive o intercom da nave ligada para que ele pudesse ouvir as minhas palavras.	[BK-HJ]	recreation	clipping - compounding
holodisplay	Artoo blurted an alarm and a stream of characters appeared on our heads-up	holodisplay, translating his words:	R2 emitiu um alarme e um fluxo de caracteres apareceu na holointerface acima de nossas cabeças, traduzindo suas palavras:	[BK-HJ]	recreation	clipping - compounding
targeting computer	him when to take his shot at the battle station's vulnerable thermal exhaust port, instead of using his	targeting computer.	[BK-WJ] Ele ouviu aquela voz outra vez perto da Estrela da Morte, incitando-o a deixar a Força indicar o momento exato em que deveria fazer o disparo, não sua mira computadorizada.	[BK-WJ]	recreation	compounding

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
hyperspace lane	were going to jump Coreward along the Hydian Way to Exodeen, and from there we would take a smaller	hyperspace lane called the Nanth'ri Trade Route that would eventually offer several different ways to reach Omereth.	Saltaríamos rumo ao Núcleo ao longo da Via Hydiana até Exodeen, e, de lá, pegaríamos um atalho pelo hiperespaço chamado Rota Comercial Nanth'ri, que ofereceria várias maneiras diferentes de chegar a Omereth.	[BK-HJ]	recreation	compounding
jump / hyperspace	They've just made the	jump into hyperspace.	Acabam de entrar no hiperespaço	[AV-NH]	recreation	compounding / collocation
jump / hyperspace	We'll be safe enough once we make the	jump to hyperspace.	Estaremos a salvo assim que entrarmos no hiperespaço.	[AV-NH]	recreation	compounding / collocation
stun stick	She carefully punched it in with one hand while bracing two	stun sticks in the other.	Ela cuidadosamente digitou com uma mão enquanto segurava os dois bastões de choque com a outra.	[BK-HJ]	recreation	compounding / neosemy
stun stick	I pounded at the area with each of my	stun sticks, but the drilling continued as a body became visible, and I lost a couple of precious seconds realizing	Bati na área com os dois bastões de choque, mas a perfuração continuou enquanto um corpo ficava visível, e perdi dois segundos preciosos percebendo o que tinha acontecido: um furacrânio havia pousado em cima do outro, estendendo-se sobre ele de forma protetora, e, ainda que eu o tivesse deixado inconsciente, o primeiro ainda estava invisível e faminto por minha massa cinzenta.	[BK-HJ]	recreation	compounding / neosemy
stun stick	'Now we know what the	stun sticks are for.	— Agora sabemos para que são os bastões de choque.	[BK-HJ]	recreation	compounding / neosemy

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
stun stick	I couldn't get to it with the	stun sticks, and meanwhile the drilling continued with palpable progress.	Eu não podia alcançá-lo com os bastões de choque, e, enquanto isso, a perfuração continuava com palpável progresso.	[BK-HJ]	recreation	compounding / neosemy
stun stick	off the other stun stick and put it down, threw him awkwardly over my left shoulder, then grabbed a	stun stick in my right hand before returning to the medical bay.	Ele não respondeu, então desliguei o outro bastão de choque e larguei-o, joguei o homem desajeitadamente no meu ombro esquerdo, peguei um dos bastões com a mão direita e voltei para a área médica.	[BK-HJ]	recreation	compounding / neosemy
stun stick	Turning off the	stun stick in my left hand, I placed it on his desk and then tried to prod him awake with	Desliguei o bastão de choque na minha mão esquerda, coloquei-o sobre a mesa e tentei acordá-lo, cutucando-o com o dedo.	[BK-HJ]	recreation	compounding / neosemy
stun stick	He didn't respond, so I turned off the other	stun stick and put it down, threw him awkwardly over my left shoulder, then grabbed a stun stick in my	Ele não respondeu, então desliguei o outro bastão de choque e larguei-o, joguei o homem desajeitadamente no meu ombro esquerdo, peguei um dos bastões com a mão direita e voltei para a área médica.	[BK-HJ]	recreation	compounding / neosemy
stun cuff	I bought wouldn't be foolproof binding, of course, but I could hardly ask the concierge where to buy	stun cuffs without raising suspicion.	A corda que eu comprei não seria perfeita, é claro, mas eu não podia perguntar ao concierge onde comprar algemas de choque sem levantar suspeitas.	[BK-HJ]	recreation	compounding / neosemy
stun blast	five on the hardness scale, including the visor, while the rest of the armor was standard, albeit insulated from	stun blasts.	Nossos capacetes atuais eram 9,5 na escala de dureza, incluindo o visor, enquanto o resto da armadura era padrão, ainda que protegida contra explosões e ondas de choque.	[BK-HJ]	recreation	compounding / neosemy

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
stun blast	corner as our pursuers fired again, but this time the sound was different- the warped electric flutter of a	stun blast.	Viramos a esquina assim que nossos perseguidores dispararam novamente, mas, dessa vez, o som foi diferente: a vibração elétrica distorcida de uma explosão de choque.	[BK-HJ]	recreation	compounding / neosemy
powerfeed	Just need a	powerfeed for my droid and maybe some dinner.'	Só falta uma energicomida para meu droide e talvez algo para jantar.	[BK-HJ]	recreation	compounding
restraining bolt	He suggests that if you remove the	bolt he might be able to play back the entire recording.	Disse que se remover esse pino... talvez possa passar a gravação.	[AV-NH]	recreation	compounding / neosemy
restraining bolt	He says the restraining	bolt has short-circuited his recording system.	Está dizendo que o pino de contenção danificou o sistema de reprodução.	[AV-NH]	recreation	compounding / neosemy
space lane	[BK-WJ] Like many other starships above the planet Giju, they were racing away from the	space lanes as fast as their engines could take them, desperate to escape the firefight that had suddenly erupted between three rebel X-wings and a patrol of TIE fighters.	[BK-WJ] Como muitas naves acima do planeta Giju, os cargueiros estavam fugindo das trilhas do espaço tão rápido quanto seus motores aguentavam, desesperados para escapar do tiroteio que se iniciara de repente entre três X-Wings rebeldes e uma tropa de caças TIE.	[BK-WJ]	recreation	compounding
spine spiders	The poison and glands of sandstone scorpions and	spine spiders turned out to have medical applications.'	O veneno e as glândulas dos escorpiões de arenito e das aranhas-vertebrais acabaram tendo aplicações médicas.	[BK-HJ]	recreation	compounding
Whiforla-song	[BK-WJ]	Whiforla-song is one of the six million forms of communication in which I am fluent, and among the most	[BK-WJ] O cantar whiforlano é uma das seis milhões de formas de comunicação nas quais sou fluente, e é uma das mais complexas.	[BK-WJ]	transposition	coinage - compounding

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
Force-use*	force, Luke has discovered the Journal of Ben Kenobi and has begun investigating any information he can on the	Force-using Jedi Knights and their ways.	Luke, sem saber que Vader é seu pai, luta contra o império ao lado da Aliança Rebelde. Novo nos caminhos da Força, Luke encontrou o diário Ben Kenobi e começou a investigar qualquer informação que puder conseguir sobre os cavaleiros de jedi e suas habilidades com a Força.	[CO-VD]	transposition	compounding / neosemy
targeting computer	I flipped on the deflector shields and locked on the targeting	computer.	Ativei os escudos defletores e travei o sistema de mira do computador.	[BK-HJ]	transposition	compounding
targeting computer	] He'd done it then-and again in the Death Star trench, when he'd shut off his targeting	computer and let the Force tell him when to fire the proton torpedoes that had destroyed the battle station.	[BK-WJ] Luke havia conseguido naquela ocasião — e de novo no corredor da Estrela da Morte, quando desligou a mira computadorizada e deixou a Força lhe dizer o momento exato em que deveria disparar os torpedos de prótons.	[BK-WJ]	transposition	compounding
targeting computer	when to take his shot at the battle station's vulnerable thermal exhaust port, instead of using his targeting	computer.	[BK-WJ] Ele ouviu aquela voz outra vez perto da Estrela da Morte, incitando-o a deixar a Força indicar o momento exato em que deveria fazer o disparo, não sua mira computadorizada.	[BK-WJ]	transposition	compounding
moisture farming	'	Moisture farming.	— Fazenda de umidade.	[BK-HJ]	transposition	compounding
stun blast	But if they shot	stun blasts-well, I didn't know exactly what would happen, but following a hunch, I activated the stud to	Porém, se disparassem para atordoar; bem, eu não sabia exatamente o que aconteceria, mas, seguindo meu palpite, ativei o pino para travá-lo na posição ligado.	[BK-HJ]	transposition	compounding / neosemy

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
Cerean	A	Cerean lay facedown in a standard Kelen Biolabs uniform-bareheaded, in other words-with two holes in the back of	Um Cereano caído de bruços vestindo um uniforme padrão dos Biolaboratórios Kelen (ou seja, sem capacete) apresentava dois furos na parte traseira do crânio cônico, um para cada um de seus dois cérebros.	[BK-HJ]	calque	coinage - suffixation
Cerean	If such a thing were possible, maybe eating the double brain of a	Cerean would explain how their tactics adapted and improved-because they had been pursuing a tactical strategy by going after	Se tal coisa fosse possível, talvez comer o cérebro duplo de um Cereano poderia explicar como suas táticas haviam se adaptado e melhorado (porque atacar as mãos de Nakari foi uma estratégia tática).	[BK-HJ]	calque	coinage - suffixation
Cerean	had been thrashed by someone desperate for any kind of weapon-and that someone was dead, facedown like the	Cerean, but with a wrench within centimeters of his right hand.	Uma oficina de consertos rudimentar havia sido incorporada à área de engenharia e arruinada por alguém desesperado por encontrar qualquer tipo de arma; e esse alguém estava morto, caído de bruços como o Cereano, mas com uma chave de roda a centímetros de sua mão direita.	[BK-HJ]	calque	coinage - suffixation
Cerean	The Zabrak's body was half out of the bay-like the	Cerean we had seen earlier, he'd been trying to exit, perhaps seeking help, when the skullborer brought him down.	Metade do corpo do Zabrak estava fora do compartimento. Como o Cereano que tínhamos visto antes, ele estava tentando fugir, talvez para procurar ajuda, quando o furacrânio o derrubou.	[BK-HJ]	calque	coinage - suffixation

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
Corellian	The Harvester was a	Corellian XS-800 light freighter with entry allowed from the ground via a ventral air lock situated behind the cockpit and	A Colheitadeira era um cargueiro leve corelliano XS-800 com entrada a partir do solo por uma eclusa de ar ventral situada atrás da cabine e na frente dos aposentos pessoais, e também por meio de dois elevadores que levavam até os compartimentos de carga situados nas laterais da nave.	[BK-HJ]	calque	coinage - suffixation
Corellian	had left behind, and saw that there were plenty of heat signatures and life readings there, along with a	Corellian corvette on the ground that could have anywhere from a dozen to hundreds of people on board.	Demos uma olhada na ilha, muito maior do que a que tínhamos acabado de deixar para trás, e vimos que havia uma abundância de assinaturas de calor e leituras de vida lá, além de uma corveta corelliana no solo que poderia ter a bordo uma dúzia ou centenas de pessoas.	[BK-HJ]	calque	coinage - suffixation
Corellian	I'm talking about the big	Corellian ships now.	Falo das grandes naves corellianas.	[AV-NH]	calque	coinage - suffixation
Corellian	[BK-WJ] 'Hyperspace scout, just like it says there,' Luke said, trying to pack a bit of	Corellian bluster into his voice.	[BK-WJ] — Sou batedor do hiperespaço, exatamente como está aí — disse Luke, tentando soar fanfarrão como um corelliano.	[BK-WJ]	calque	coinage - suffixation
Corellian	, assembled seemingly at random from wood, stone, prefab plastic buildings, and shipping containers emblazoned with the faded logos of	Corellian import-export firms.	[BK-WJ] O armazém era um edifício irregular no centro de Tikaroo, composto de pedaços de madeira, pedra e plástico, além de contêineres marcados com o logotipo desbotado de empresas corellianas de exportação e importação.	[BK-WJ]	calque	coinage - suffixation

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
Corellian	It escaped capture aboard a stolen	Corellian YT model freighter.	Ele fugiu em um cargueiro corelliano modelo YT roubado.	[AV-FA]	calque	coinage - suffixation
Corellian	'It was the	Corellian buckwheat noodles with rancor sauce, sir,' the droid said.	— É o macarrão de trigo corelliano com molho de rancor, senhor — disse o droide.	[BK-HJ]	calque	coinage - suffixation
Corellian	sure if I was speaking to Sakhet or not, but I repeated Nakari's order and then ordered the	Corellian buckwheat with rancor sauce.	Eu não tinha certeza se estava falando com Sakhet ou não, mas repeti o pedido de Nakari e então pedi o de trigo corelliano com molho de rancor.	[BK-HJ]	calque	coinage - suffixation
Whiforlan fluting form	-WJ] 'I thought on the way to our docking bay we could start practicing the first of the four	Whiforlan fluting forms.'	[BK-WJ] — Estava pensando a caminho do hangar que poderíamos começar a praticar a primeira das quatro formas de flautar whiforlano.	[BK-WJ]	calque	coinage - suffixation - compounding
Whiforlan fluting form	[BK-WJ] 'That sound you're making-it's the first	Whiforlan fluting form!'	[BK-WJ] — Esse som que está fazendo... é a primeira forma de flauteio whiforlano!	[BK-WJ]	calque	coinage - suffixation - compounding
Whiforlan fluting	[BK-WJ] And there he was worrying about proper	Whiforlan fluting.	[BK-WJ] E lá estava ele se preocupando com o flautear whiforlano adequado...	[BK-WJ]	calque	coinage - suffixation - compounding
Devaronian	[BK-WJ] A	Devaronian male met him at the door, wiping his hands on a rag.	[BK-WJ] Um devaroniano apareceu na porta da construção, limpando as mãos em um pano.	[BK-WJ]	calque	coinage - suffixation
Devaronian	[BK-WJ] The	Devaronian smiled at Luke.	[BK-WJ] O devaroniano sorriu para Luke.	[BK-WJ]	calque	coinage - suffixation
Devaronian	It was the mechanic, Ruuf Waluuk, and he had company-a horned	Devaronian dressed in black and laden down with weaponry.	Era o mecânico, Ruuf Waluuk, e ele tinha companhia: um Devaroniano chifrudo vestido de preto e cheio de armas.	[BK-HJ]	calque	coinage - suffixation

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
Devaronian	[BK-WJ] After a moment an old	Devaronian with an eye patch emerged from a curtained alcove, looking Luke up and down.	[BK-WJ] Depois de um momento, um velho devaroniano com um tapa-olho surgiu de trás de uma abertura coberta por uma cortina, encarando Luke de cima a baixo.	[BK-WJ]	calque	coinage - suffixation
Devaronian	[BK-WJ] Luke glanced back and spotted a slim	Devaronian figure with spots on her forehead ducking around the corner of a house.	[BK-WJ] Luke lançou um olhar para trás e percebeu a figura magra da devaroniana com manchas na testa escondendo-se atrás de uma casa.	[BK-WJ]	calque	coinage - suffixation
Devaronian	[BK-WJ] Behind him, a teenage	Devaronian girl looked up from a cluttered workbench, scowling beneath her polarized goggles.	[BK-WJ] Atrás dele, uma adolescente devaroniana levantou os olhos de uma bancada desordenada, cheia de ferramentas e peças, com uma expressão zangada atrás de óculos de proteção polarizados.	[BK-WJ]	calque	coinage - suffixation
Devaronian	Migg Birkhit, but he wanted to make sure he collected that full bounty himself, hence the blaster and the	Devaronian bounty hunter.	Ele poderia ter nos denunciado — e provavelmente o fez — por meio de um intermediário, informando que estávamos no planeta e corroborando a história de Migg Birkhit, mas queria ter certeza de coletar a recompensa completa, daí a pistola e o caçador de recompensas Devaroniano.	[BK-HJ]	calque	coinage - suffixation
Devaronian	for Luke to get used to the jolting gait of the happabores and take a real look at the	Devaronian jungle surrounding them.	[BK-WJ] Levou alguns minutos para Luke se acostumar com o balanço dos happabores e começar a prestar atenção na selva devaroniana.	[BK-WJ]	calque	coinage - suffixation

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
Devaronian	[BK-WJ] 'The lake, then,' Luke said, thinking back to his vision of swimming beneath the	Devaronian moons.	[BK-WJ] — Pelo lago, então — disse Luke, lembrando da visão em que nadava sob as luas devaronianas.	[BK-WJ]	calque	coinage - suffixation
Devaronian	I'd seen only a sliver of the	Devaronian; more used to fighting than Ruuf, he'd minimized his silhouette by flattening himself on the floor.	Eu tinha visto apenas um pedaço do Devaroniano — mais acostumado a lutar do que Ruuf, ele minimizou sua silhueta estirando-se no chão.	[BK-HJ]	calque	coinage - suffixation
Devaronian	I spread myself out flat in imitation of the	Devaronian, planning to roll to my left and take shots at him as I moved.	Deitei no chão imitando o Devaroniano, planejando rolar para a esquerda e atirar nele enquanto me movesse.	[BK-HJ]	calque	coinage - suffixation
Devaronian	[BK-WJ] 'I'm Kivas,' the	Devaronian said.	[BK-WJ] — Sou Kivas — disse o devaroniano.	[BK-WJ]	calque	coinage - suffixation
Devaronian	couldn't guide you out of a sack if you cut the bottom out of it first,' the young	Devaronian interrupted.	[BK-WJ] — Meu amigo verde aqui não conseguiria guiá-lo para fora de um saco com o fundo cortado — interrompeu o jovem devaroniano.	[BK-WJ]	calque	coinage - suffixation
Devaronian	[BK-WJ] the Rodian warned the young	Devaronian standing next to him at the counter.	[BK-WJ] — o rodiano advertiu o jovem devaroniano que estava ao lado dele no balcão.	[BK-WJ]	calque	coinage - suffixation
Devaronian	[BK-WJ] The corridors of the refueling station were filled with a mix of species-horned	Devaronians rubbed shoulders with green-skinned Duros, while diminutive Aleena dodged massive Herglics.	[BK-WJ] Os corredores da estação de reabastecimento estavam cheios de diferentes espécies — devaronianos com seus chifres, durosianos de pele verde e minúsculos aleenas que desviavam dos enormes herglics.	[BK-WJ]	calque	coinage - suffixation

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
Devaronian	[BK-WJ] one of the	Devaronians yelled as Luke made his way across the room to a counter crowded with bottles of brightly colored liquid.	[BK-WJ] — gritou um dos devaronianos quando Luke se aproximou do balcão cheio de garrafas com líquidos coloridos e brilhantes.	[BK-WJ]	calque	coinage - suffixation
Devaronian	-WJ] There were men and women from a dozen different species, though at least half of those gathered were	Devaronians.	[BK-WJ] Havia homens e mulheres de diversas espécies, embora pelo menos metade fosse composta de devaronianos.	[BK-WJ]	calque	coinage - suffixation
Dressellian	sleekest design among a heavily armored bunch, a dark-blue, beetle-shaped crate that may have belonged to the	Dressellian whom Nakari had shot off the swoop bike.	Era a de design mais elegante daquele grupo de naves com blindagem pesada: uma caixa azul--escura em forma de besouro que poderia ter pertencido ao Dresselliano que Nakari derrubara da swoop bike com um tiro.	[BK-HJ]	calque	coinage - suffixation
Trandoshan	With clarity I had never felt before, I knew precisely where the Aqualish had moved and the	Trandoshan, too.	Com uma clareza que eu não havia sentido antes, soube exatamente onde estavam o Aqualish e o Trandoshano.	[BK-HJ]	calque	coinage - suffixation
Trandoshan	'But then we must worry about the	Trandoshan ourselves.'	— Então teremos de cuidar do Trandoshano pessoalmente.	[BK-HJ]	calque	coinage - suffixation
Trandoshan	felt Nakari's presence, though, and the Aqualish running for cover, and also the last bounty hunter, a reptilian	Trandoshan, crouching in the ferns close to the lagoon and taking in the scene.	Mas senti a presença de Nakari, o Aqualish correndo para se esconder e também o último caçador de recompensas, um Trandoshano reptiliano, agachando-se nos arbustos perto da lagoa e estudando o cenário.	[BK-HJ]	calque	coinage - suffixation

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
Trandoshan	The	Trandoshan.	O Trandosiano.	[BK-HJ]	calque	coinage - suffixation
Ferijian	[BK-WJ] 'Not unless these two	Ferijian apes let go of me,' Farnay said, kicking at one of the stormtroopers.	[BK-WJ] — Só depois que esses dois macacos ferijianos me soltarem — disse Farnay, chutando um dos stormtroopers.	[BK-WJ]	calque	coinage - suffixation
Ferijian	Filename	Fexian, download using the password Violet, and decrypt the files using the key Skywalker.	Nome do arquivo: "Fexiano"; faça o download usando a senha "Violeta" e decifre os arquivos usando a chave "Skywalker".	[BK-HJ]	calque	coinage - suffixation
Ferijian	'Fetch two suits of the new	Fexian armor prototypes immediately for my daughter and her pilot!	— Busque duas peças dos novos protótipos de armadura fexiana imediatamente para minha filha e seu piloto!	[BK-HJ]	calque	coinage - suffixation
Ferijian	Nakari winked at me, however, indicating that perhaps she had her own backup of the	Fexian coordinates stored somewhere.	Nakari piscou para mim, no entanto, o que indica que talvez ela tivesse seu próprio backup das coordenadas fexianas armazenado em algum lugar.	[BK-HJ]	calque	coinage - suffixation
Ferijian	Artoo decrypted the	Fexian file and used the coordinates therein to plot a route as we left the atmosphere of Pasher.	R2 decifrou o arquivo "Fexiano" e usou as coordenadas contidas nele para traçar uma rota enquanto saíamos da atmosfera de Pasher.	[BK-HJ]	calque	coinage - suffixation
Ferijian	The holo shifted to helmet footage of a Bith in full armor walking through the	Fexian forest.	A holo mudou para as imagens de um Bith que vestia uma armadura completa e andava pela floresta fexiana.	[BK-HJ]	calque	coinage - suffixation
Fexian skullborer	'How do you keep a Fexian	skullborer alive in captivity?	— Como você mantém um furacrânio fexiano vivo em cativeiro?	[BK-HJ]	calque	coinage - suffixation - compounding

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
Fexian skullborer	Might there be a Fexian	skullborer perching up there even now, invisible to our eyes?	Haveria um furacrânio fexiano empoleirado lá em cima naquele instante, invisível aos nossos olhos?	[BK-HJ]	calque	coinage - suffixation - compounding
Fexian skullborer	'For now we are calling these creatures Fexian	skullborers.	Por ora, estamos chamando estas criaturas de furacrânios fexianos.	[BK-HJ]	calque	coinage - suffixation - compounding
Fexian skullborer	way forward to get a better look and saw that five of them in the middle row contained Fexian	skullborers lying on their sides-unconscious for sure, since we could see them, but more likely dead.	Abrimos caminho para ver melhor e vimos que cinco delas na fileira do meio continham furacrânios fexianos caídos de lado. Inconscientes, com certeza, já que podíamos vê-los; mais provavelmente mortos.	[BK-HJ]	calque	coinage - suffixation - compounding
Ithorian	racks of neural disruptors and occupied only by a giant Ithorian, Laneet signaled with her right hand and the	Ithorian lumbered forward to block the narrow passage behind us with its bulk.	Quando dobramos uma esquina e entramos em uma sala cheia de prateleiras de disruptores neurais, ocupada apenas por um Ithoriano gigante, Laneet fez um sinal com a mão direita. O Ithoriano deu um pesado passo à frente para bloquear a estreita passagem às nossas costas com o seu corpanzil.	[BK-HJ]	calque	coinage - suffixation
Ithorian	] When we rounded a corner into a room displaying racks of neural disruptors and occupied only by a giant	Ithorian, Laneet signaled with her right hand and the Ithorian lumbered forward to block the narrow passage behind us with	Quando dobramos uma esquina e entramos em uma sala cheia de prateleiras de disruptores neurais, ocupada apenas por um Ithoriano gigante, Laneet fez um sinal com a mão direita. O Ithoriano deu um pesado passo à frente para bloquear a estreita passagem às nossas costas com o seu corpanzil.	[BK-HJ]	calque	coinage - suffixation

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
Sullustan	One of them, a jowly, thick-lipped	Sullustan male, was still seated in a lounge chair with a datapad in his lap, the large orbs of his	Um deles, um Sullustano do sexo masculino com papada e lábios grossos, ainda estava sentado em uma poltrona com um datapad no colo, com as grandes órbitas dos olhos abertas e embaçadas com sua morte; morrerá antes que pudesse ficar de pé.	[BK-HJ]	calque	coinage - suffixation
Kupohan	'A	Kupohan who occasionally does contract work for the Bothan spynet and others runs a small noodle hut as a front	— Uma Kupohana que ocasionalmente faz serviços por contrato para a spynet bothana e outros. Ela dirige uma pequena tenda de macarrão como fachada para seus serviços de inteligência.	[BK-HJ]	calque	coinage - suffixation
Kupohan	Our	Kupohan contact, Sakhet, had assured Admiral Ackbar that landing in an adjacent district to the target would aid our escape,	Nosso contato, a Kupohana Sakhet, tinha assegurado ao almirante Ackbar que pousar em um distrito adjacente ao alvo ajudaria em nossa fuga, uma vez que cada distrito tinha a sua própria segurança e poderíamos tirar vantagem do pequeno atraso resultante de alguma coordenação departamental.	[BK-HJ]	calque	coinage - suffixation
Kupohan	The	Kupohans had helped the Alliance in the past, and might do so again.	Os Kupohanos tinham ajudado a Aliança no passado e poderiam fazê-lo novamente.	[BK-HJ]	calque	coinage - suffixation
Kupohan	The	Kupohan's shields held under the onslaught, but the TIE fighter came apart at the first touch of my lasers.	Os escudos da Kupohana mantinham-se firmes sob o ataque, mas o TIE se desfez ao primeiro toque dos meus lasers.	[BK-HJ]	calque	coinage - suffixation

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
Kupohan	'The	Kupohan ship's shields were almost exhausted and the TIEs would have destroyed it in the next couple of minutes.	— Os escudos da nave Kupohana estavam quase esgotados e os TIEs a teriam destruído nos dois minutos seguintes.	[BK-HJ]	calque	coinage - suffixation
Kupohan	The	Kupohans need a couple of weeks to establish the Givin's routine and search for weaknesses in her security so	Os Kupohanos precisam de cerca de duas semanas para estabelecer a rotina da Givin e procurar os pontos fracos em sua segurança, para que possam dar a você melhores chances de sucesso.	[BK-HJ]	calque	coinage - suffixation
Kupohan	The	Kupohan gave no outward sign that my order was unusual beyond a small twitch of the primary and basal ears,	A Kupohana não deu sinal de que meu pedido fosse incomum, apenas contraiu de leve as orelhas primárias e basais, rabiscando em um bilhete de papel à moda antiga em vez de um datapad, que seria o mais usual, e rosnando algo para a cozinheira com os lábios curvados sobre os grandes dentes chatos.	[BK-HJ]	calque	coinage - suffixation
Kupohan	The	Kupohans wore jewelry with a purpose, never for decoration, and Sakhet's earrings indicated she had earned far more prestige	Os Kupohanos usavam joias com um propósito, nunca decorativo, e os brincos de Sakhet indicavam que ela tinha obtido muito mais prestígio entre seu povo do que uma fornecedora de alimentos normalmente ganharia.	[BK-HJ]	calque	coinage - suffixation
Kupohan	The	Kupohans had evolved their frequency filter organs to screen out all the noise and detect voices, and of course it	Os Kupohanos tinham evoluído seus órgãos de filtro de frequência para eliminar todo o ruído e detectar vozes, e é claro que isso os ajudava a caçar também.	[BK-HJ]	calque	coinage - suffixation

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
Kupohan	The	Kupohan righted his head and showed his teeth in a broad grin.	O Kupohano endireitou a cabeça e mostrou os dentes em um sorriso largo.	[BK-HJ]	calque	coinage - suffixation
Kupohan	The	Kupohan said nothing for a few seconds, tension building as his face twitched, his ears flattened, and he stared at	O Kupohano não disse nada por alguns segundos, a tensão crescendo enquanto seu rosto se contorcia; suas orelhas se achataram, e ele olhou para Nakari com descrença.	[BK-HJ]	calque	coinage - suffixation
Kupohan	Through a	Kupohan contact on Denon she smuggled out a message entirely in mathematics that took Threepio most of a day to	Por meio de um contato Kupohano em Denon, ela enviou escondida uma mensagem inteiramente matemática que C-3PO levou mais de um dia para decifrar.	[BK-HJ]	calque	coinage - suffixation
Kupohan	] The fur hanging down underneath his jaw was long, braided, and beaded, which struck me as unusual for a	Kupohan because it would make distracting noises when he moved.	A pele pendurada sob sua mandíbula era longa, trançada e frisada, o que me pareceu incomum para um Kupohano, porque faria ruídos quando ele se movesse.	[BK-HJ]	calque	coinage - suffixation
Kupohan	I never told Nakari, but I thought those stolen moments with her in a	Kupohan hotel were so much better than cake.	Eu nunca disse a Nakari, mas achei aqueles breves momentos com ela em um hotel Kupohano muito melhores do que bolo.	[BK-HJ]	calque	coinage - suffixation
Kupohan	We were headed to the residence of a	Kupohan spy who, if he did not work with the Alliance, was at least referred to us by one that	Estávamos indo para a residência de um espião Kupohano que, se não trabalha para a Aliança, foi pelo menos indicado a nós por alguém que o fazia.	[BK-HJ]	calque	coinage - suffixation

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
Kupohan	'There was a	Kupohan spy on that ship who delivered some vital intelligence.	— Havia um espião Kupohano naquela nave que entregou dados vitais de inteligência.	[BK-HJ]	calque	coinage - suffixation
Kupohan	He was also	Kupohan, but he only had two neck torcs, a single earring on his basal ear, and an entirely ordinary beard.	Também era Kupohano, mas tinha apenas dois torcs no pescoço, um único brinco na orelha basal e uma barba totalmente comum.	[BK-HJ]	calque	coinage - suffixation
Kupohan	'Ruuf Waluuk and Migg Birkhit-both	Kupohans.'	— Ruuf Waluuk e Migg Birkhit, dois Kupohanos.	[BK-HJ]	calque	coinage - suffixation
Kupohan	light freighter under repair in the berth next to ours, and I noticed that the crew was not entirely	Kupohan, but of mixed species.	Havia um cargueiro leve sob reparos no atracadouro ao lado do nosso e notei que a tripulação não era totalmente Kupohana, mas de espécies variadas.	[BK-HJ]	calque	coinage - suffixation
Kupohan	Not that there were necessarily Kupohans inside, or even	Kupohans that were friendly to the Alliance.	Não que necessariamente houvesse Kupohanos lá dentro, ou mesmo Kupohanos simpáticos à Aliança.	[BK-HJ]	calque	coinage - suffixation
Kupohan	Their story is that they are looking for certain criminals only and have no other interest in	Kupohan affairs.	Alegam que estão procurando apenas por certos criminosos e não têm outros interesses nos assuntos Kupohanos.	[BK-HJ]	calque	coinage - suffixation
Kupohan	robes were great for concealing details, but they couldn't hide the fact that we weren't built like	Kupohans and didn't move like them.	Capuzes e robes eram ótimos para disfarçar detalhes, mas não podiam esconder o fato de que nós não tínhamos a constituição física dos Kupohanos e não andávamos como eles.	[BK-HJ]	calque	coinage - suffixation
Kupohan	Not that there were necessarily	Kupohans inside, or even Kupohans that were friendly to the Alliance.	Não que necessariamente houvesse Kupohanos lá dentro, ou mesmo Kupohanos simpáticos à Aliança.	[BK-HJ]	calque	coinage - suffixation

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
Kupohan	'It's a list of	Kupohan contacts on various worlds should you find yourself on the run and in need of help.'	— É uma lista de contatos Kupohanos em diversos mundos, caso estejam fugindo e precisem de ajuda.	[BK-HJ]	calque	coinage - suffixation
Kupohan	Remember that list of	Kupohans that Sakhet gave us back on Denon?	Lembra da lista de Kupohanos que Sakhet nos passou em Denon?	[BK-HJ]	calque	coinage - suffixation
Kupohan	to me, but I wasn't going to make it my problem until I realized the ship was of	Kupohan manufacture.	Não me parecia uma luta justa, porém não ia me envolver, até que percebi que a nave era de fabricação Kupohana.	[BK-HJ]	calque	coinage - suffixation
Kupohan	as the door closed behind us, Azzur Nessim's facade of polite professionalism sloughed off to reveal a snarling	Kupohan.	Assim que a porta se fechou atrás de nós, a fachada de profissionalismo educado de Azzur Nessim foi descartada para revelar um irritado Kupohano.	[BK-HJ]	calque	coinage - suffixation
Kupohan	Rumor had it that	Kupohans who trained in law enforcement could isolate your heartbeat and detect stressors in your voice that betrayed when you	Dizem que Kupohanos treinados pelas agências da lei podiam isolar seu batimento cardíaco e detectar fatores de estresse em sua voz que traíam quando você estava mentindo.	[BK-HJ]	calque	coinage - suffixation
Kupohan	And rumor has it that	Kupohans can hear the ring of truth in human voices anyway.	E há rumores de que os Kupohanos podem ouvir a vibração da verdade nas vozes humanas.	[BK-HJ]	calque	coinage - suffixation
Kupohan	Chapter 11 SAKHET PROVED TO BE the	Kupohan in the red bandanna.	CAPÍTULO 11 Sakhet era, no fim das contas, a Kupohana de bandana vermelha.	[BK-HJ]	calque	coinage - suffixation

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
Kupohan	Though the Empire strictly controlled the interstellar HoloNet, the	Kupohans had a local system infonet set up almost of necessity to exchange weather information and help ships land safely.	Embora o Império controlasse rigorosamente a HoloNet interestelar, os Kupohanos tinham um sistema local de infonet criado pela necessidade de trocar informações sobre o tempo e ajudar naves a pousar com segurança.	[BK-HJ]	calque	coinage - suffixation
Kupohan	-HJ] The TIE pilot had probably been given an order from the Star Destroyer that amounted to 'Kill the	Kupohans, or don't come back.'	O piloto do TIE provavelmente recebera ordens vindas do destróier que se resumiam a "Matem os Kupohanos ou não voltem".	[BK-HJ]	calque	coinage - suffixation
Kupohan	When the Wookiee warbled something to Ruuf, the	Kupohan shook his head and said, 'I don't know where Migg is.	Quando o Wookiee gorgolejou algo para Ruuf, o Kupohano balançou a cabeça e disse: — Eu não sei onde Migg está.	[BK-HJ]	calque	coinage - suffixation
Kupohan	Since the	Kupohans were superficially cooperative with the Empire, they wouldn't have an Imperial fleet parked in their orbit to bully	Uma vez que os Kupohanos eram superficialmente cooperativos com o Império, não teriam uma frota imperial estacionada em sua órbita para forçar bom comportamento.	[BK-HJ]	calque	coinage - suffixation
Kupohan	the left in an evasive maneuver and I pulled up, planning to flip a loop and dive again; the	Kupohan ship was still moving, free of Imperial pursuit for a few moments.	O outro TIE rolou para a esquerda em uma manobra evasiva e eu puxei para cima, planejando fazer um loop e mergulhar de novo; a nave Kupohana ainda estava em movimento, livre da perseguição imperial por alguns momentos.	[BK-HJ]	calque	coinage - suffixation

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
Kupohan	their job, improving conditions until we had smooth air on our final approach to Tonekh, which, like all the	Kupohan cities, was nestled inside a protected mountain valley.	Os bloqueadores de vento cumpriam sua função, melhorando as condições até que tínhamos uma brisa suave em nossa aproximação final de Tonekh, que, como todas as cidades Kupohanas, ficava aninhada dentro de um protegido vale de montanhas.	[BK-HJ]	calque	coinage - suffixation
Kupohan	that I'd missed somehow, something waiting in ambush, but there was only me, the remaining TIE, and the	Kupohan in the immediate vicinity.	Quase não acreditei, e chequei para ter certeza de que não havia outra nave em meus sensores que eu não tivesse percebido, algo à espreita em uma emboscada; mas nas imediações havia apenas eu, o TIE restante e a Kupohana.	[BK-HJ]	calque	coinage - suffixation
Kupohan	the planet was an unbroken windswept plain, the pahzik had plenty of room to roam and multiply, and the	Kupohans seemed happy to let them breed, since they were supposed to be delicious.	Como a maior parte do planeta era uma planície ininterrupta varrida pelo vento, os pahzik tinham muito espaço para percorrer e se multiplicar, e os Kupohanos pareciam felizes em deixá-los se reproduzir, já que, supostamente, eram deliciosos.	[BK-HJ]	calque	coinage - suffixation

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
Kupohan	I flashed my receipt and the	Kupohan working there-a third one I hadn't seen before, wearing a red bandanna that draped protectively over the	Mostrei meu recibo e a Kupohana que trabalhava ali, uma terceira que eu não tinha visto antes, vestindo uma bandana vermelha que cobria e protegia seus órgãos de filtro de frequência entre os ouvidos principais e basais, deu uma olhada nele e me agradeceu, empurrando para mim duas caixas quentes e palitos de comer descartáveis.	[BK-HJ]	calque	coinage - suffixation
Kupohan	I hope that they can still-' I cut off as the	Kupohan ship jumped to hyperspace without so much as a thank-you.	Espero que eles ainda possam... — Fui interrompido pela nave Kupohana saltando para o hiperespaço sem um agradecimento sequer.	[BK-HJ]	calque	coinage - suffixation
Kupohan	'I can't believe the	Kupohans are putting up with that,' Nakari said.	— Não posso acreditar que os Kupohanos estejam colaborando com isso — disse Nakari.	[BK-HJ]	calque	coinage - suffixation
Kupohan	'They assured the decision makers in the Alliance, and they believed the	Kupohans well enough to send us to get you.	— Eles asseguraram os tomadores de decisão da Aliança, que acreditaram nos Kupohanos a ponto de nos enviar para resgatar você.	[BK-HJ]	calque	coinage - suffixation
Kupohan	run and pulled the trigger on the TIE fighter, even as it was doing its best to blast the	Kupohan ship to pieces.	Sem risco de ser atingido, mirei de novo e puxei o gatilho em cima do caça TIE, que fazia o seu melhor para explodir em pedaços a nave Kupohana.	[BK-HJ]	calque	coinage - suffixation

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
Kupohan	Imperial operations in the sectors surrounding Hutt Space, and I said we'd certainly make the offer, but the	Kupohans probably knew much of that already and wouldn't place much value on it.	Drusil ofertou compartilhar o pouco que sabia das operações imperiais nos setores vizinhos ao Espaço Hutt, e eu disse que certamente faríamos a oferta, mas os Kupohanos provavelmente já sabiam da maior parte e não dariam muito valor a isso.	[BK-HJ]	calque	coinage - suffixation
Kupohan	The bounty hunter loudly called the	Kupohan an idiot for his poor aim, which told me that I had been the target.	O caçador de recompensas gritou chamando o Kupohano de idiota por sua má pontaria, o que me disse que eu tinha sido o alvo.	[BK-HJ]	calque	coinage - suffixation
Kupohan	] Since the net result is an inconvenience only to outbound ships and it is in pursuit of 'criminals,' the	Kupohans have little cause to push the Empire too hard- especially when the appearance of rebellion would bring an even	Como o resultado disso tudo é um inconveniente apenas para as naves de saída e eles estão em busca de "criminosos", os Kupohanos têm poucos motivos para pressionar demais o Império, especialmente porque uma aparente rebelião atrairia uma força ainda maior para este sistema.	[BK-HJ]	calque	coinage - suffixation
Kupohan	They were genuinely doing their best to eliminate the	Kupohans and seal their security breach.'	Estavam realmente fazendo o possível para eliminar os Kupohanos e impedir a quebra de sua segurança.	[BK-HJ]	calque	coinage - suffixation

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
Kupohan	And a tiny twinge of paranoia probably wouldn't go amiss here; the	Kupohans weren't quite as renowned for spying as the Bothans were, but for my money they were a close	E uma pequena pontada de paranoia provavelmente viria bem a calhar aqui. Os Kupohanos não eram tão famosos por sua espionagem quanto os Bothanos, mas na minha opinião estavam em segundo lugar; ou, de certa forma, eram até melhores, precisamente porque não eram famosos por algo que deve ser conduzido secretamente.	[BK-HJ]	calque	coinage - suffixation
Kupohan	'I didn't know the	Kupohans had a network like that.'	— Eu não sabia que os Kupohanos tinham uma rede como essa.	[BK-HJ]	calque	coinage - suffixation
Kupohan	In the meantime,' the	Kupohan said, 'I will find you some discreet lodging.	— Nesse meio-tempo, vou encontrar algum alojamento discreto.	[BK-HJ]	calque	coinage - suffixation
Kupohan	Out of necessity the	Kupohans had built tall baffles to help pilots land on the surface rather than crash.	Por necessidade, os Kupohanos tinham construído defletores altíssimos para ajudar os pilotos a pousarem na superfície em vez de colidirem com ela.	[BK-HJ]	calque	coinage - suffixation
Kupohan	'Order number eighty-nine,' the	Kupohan growled at me, then sniffed wetly through her three nostrils, which did little to stimulate my appetite.	— Pedido número 89 — rosnou para mim a Kupohana, então fungou de maneira molhada pelas três narinas, o que não ajudou a estimular meu apetite.	[BK-HJ]	calque	coinage - suffixation
Kupohan	'Did not the	Kupohans assure you of my capabilities?'	— Os Kupohanos não lhe asseguraram das minhas capacidades?	[BK-HJ]	calque	coinage - suffixation
Kupohan	It was worth it to the crew of the	Kupohan ship, no doubt-they still had their lives.	Valeu a pena para a tripulação da nave Kupohana, sem dúvida. Ainda tinham suas vidas.	[BK-HJ]	calque	coinage - suffixation

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
Kupohan	] Glancing across the hangar at the light freighter next to the Desert Jewel, I noted that neither of the	Kupohans was there; only the Wookiee and the Duros had shown up for work today.	— Olhando de relance para o hangar, para o cargueiro leve ao lado da Joia do Deserto, notei que nenhum dos Kupohanos estava lá; apenas o Wookiee e o Duros tinham aparecido para o trabalho hoje.	[BK-HJ]	calque	coinage - suffixation
Kupohan	We know this because the pursuit of the	Kupohans was relentless.	Sabemos disso porque a perseguição aos Kupohanos foi implacável.	[BK-HJ]	calque	coinage - suffixation
Kupohan	The home system of the	Kupohans.	O sistema natal dos Kupohanos.	[BK-HJ]	calque	coinage - suffixation
Kupohan	-HJ] The variables are too numerous to consider, except for the significant pressure the Empire will put on the	Kupohans to surrender us.'	As variáveis são numerosas demais para se considerar, sem mencionar a pressão significativa que o Império exercerá sobre os Kupohanos para que nos entreguem.	[BK-HJ]	calque	coinage - suffixation
Kupohan	it looked like it was going to, but then it veered away to reestablish an attack vector on the	Kupohan ship.	Esperava que o TIE se mantivesse firme e buscasse uma forma de disparar contra mim, e por um ou dois segundos pareceu que faria isso, mas então se afastou para restabelecer o ataque à nave Kupohana.	[BK-HJ]	calque	coinage - suffixation
Kupohan	Artoo, prepare the next jump and see if you can raise the	Kupohan ship.'	R2, prepare o próximo salto e veja se você pode ultrapassar a nave Kupohana.	[BK-HJ]	calque	coinage - suffixation

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
Kupohan	through a tunnel bored into the great range of the eastern continent, and when we emerged, we saw the	Kupohan city stretched before us, resting in between the peaks as if the buildings had tumbled there after a landslide.	Para alcançá-la, tivemos de voar através de um túnel que cortava a grande cadeia de montanhas oriental, e na saída vimos a cidade Kupohana estendida diante de nós, repousando entre os picos como se os edifícios tivessem caído ali após um deslizamento de terra.	[BK-HJ]	calque	coinage - suffixation
Kupohan	I knew that the	Kupohans could hear me say that just fine, even though I didn't raise my voice.	— Eu sabia que os Kupohanos podiam me ouvir muito bem, mesmo sem levantar a voz.	[BK-HJ]	calque	coinage - suffixation
Kupohan	want you and Artoo both to check the system and the ship for any spyware or tracers that the	Kupohans may have placed on the Jewel.	Faça isso. Assim que você terminar, e antes de escaparmos da atmosfera, quero que você e R2 verifiquem o sistema e a nave em busca de qualquer spyware ou rastreadores que os Kupohanos possam ter colocado na Joia.	[BK-HJ]	calque	coinage - suffixation
Kupohan	northwest corner of the plaza sold noodles, and it was there we were supposed to make contact with the	Kupohan spy, Sakhet.	Um deles, na esquina noroeste da praça, vendia macarrão, e era lá que deveríamos fazer contato com a espiã Kupohana, Sakhet.	[BK-HJ]	calque	coinage - suffixation
Kupohan	When we got to the window I saw two	Kupohans working inside, one taking orders and one in a tiny kitchen area, filling greased flimsicard take-out boxes with	Quando chegamos à janela, vi duas Kupohanas trabalhando no interior, uma anotando os pedidos e outra em uma pequena cozinha, enchendo algumas engorduradas caixas de flimsicard com macarrão, carne e vegetais para viagem.	[BK-HJ]	calque	coinage - suffixation

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
Mandalorian xenotox	... MOST PROTOCOL DROIDS DON'T HOUSE 500 MILLIGRAMS OF	MANDALORIAN XENOTOX IN THEIR MIDDLE FINGER.	... A MAIORIA DOS DROIDES DE PROTOCOLO NÃO ALOJAM QUINHENTOS MILIGRAMAS DE XENOTOX MANDALORIANO EM SEUS DEDOS MÉDIOS.	[CO-VD]	calque	coinage - suffixation - clipping - compounding
Mandalorian xenotox	SHOT YET? NO WONDER CHEWIE'S GETTING HIS FURRY BUTT KICKED. HE'S STILL GOT WHO-KNOWS-HOW-MUCH	MANDALORIAN XENOTOX COURSING THROUGH HIS VEINS. WELL, DON'T JUST STAND THERE, YOU USELESS TRASH BARREL...	R2, VOCÊ AINDA NÃO APLICOU UMA DOSE NELE? NÃO É À TOA QUE O CHEWIE ESTÁ SENDO SURREADO FEITO UM TAPETE. ELE AINDA TÁ COM SABE-SE LÁ QUANTO XENOTOX MANDALORIANO CORRENDO PELAS VEIAS. BOM, NÃO FICA AÍ PARADO, SUA LATA DE LIXO INÚTIL...	[CO-VD]	calque	coinage - suffixation - clipping - compounding
Neimoidian	street we were buffeted by a cocktail of noises that ranged from pleasant music to shrill disagreement between a	Neimoidian couple in matching gold robes.	Uma vez na rua, fomos fustigados por um coquetel de ruídos que variavam de música agradável a uma estridente discussão entre um casal Neimoidiano, ambos trajando vestes douradas.	[BK-HJ]	calque	coinage - suffixation
Rodian	, they are hunted in teams, and those teams often return with a dead ghest and at least one dead	Rodian.'	Eles não são caçados com tanta frequência como costumavam ser, mas, quando isso acontece, são caçados em grupo, e os grupos muitas vezes voltam com um ghest morto e pelo menos um Rodiano morto.	[BK-HJ]	calque	coinage - suffixation
Rodian	Asking the local garrison of troopers if someone may have shot a	Rodian Jedi Knight offplanet would attract the wrong sort of attention.	Perguntar para o grupo local de stormtroopers se alguém havia atirado em um Cavaleiro Jedi Rodiano fora do planeta atrairia o tipo errado de atenção.	[BK-HJ]	calque	coinage - suffixation

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
Rodian	and escorted to Utheel Outfitters, I was accosted almost as soon as I took my first breath of reeky	Rodian air.	Ao contrário da minha primeira visita, quando fui educadamente recebido e acompanhado até a Utheel Equipamentos, fui abordado assim que dei minha primeira lufada do fedorento ar rodiano.	[BK-HJ]	calque	coinage - suffixation
Rodian	you mean it wasn't a voice in your head that told you to wave your hand at that	Rodian and tell him to take you to Soonta after he'd just told you he wouldn't?	— Então quer dizer que não foi uma voz em sua cabeça que lhe disse para fazer aquele gesto com a mão para aquele Rodiano e dizer a ele para levá-lo até Soonta depois de ele ter acabado de dizer que não o faria?	[BK-HJ]	calque	coinage - suffixation
Rodian	and closing my eyes, I reached out to the Force, and then opened my eyes again, focusing on the	Rodian and willing him to accept what I said.	Respirando fundo e fechando os olhos, imergi na Força e então abri os olhos de novo, me concentrando no Rodiano e desejando que ele aceitasse o que eu dizia.	[BK-HJ]	calque	coinage - suffixation
Rodian	I felt foolish again, remembering my failure to influence the	Rodian at the Chekkoo spaceport, waving my hand in his face like an idiot.	Eu me senti tolo novamente, lembrando-me da minha incapacidade de influenciar o Rodiano no espaçoporto dos Chekkoo, acenando com a mão diante dele como um idiota.	[BK-HJ]	calque	coinage - suffixation
Rodian	The path we took through the	Rodian bazaar was different but the result was the same: We wound up in a dimly lit hidden passage with	O caminho que tomamos pelo bazar Rodiano era diferente, mas o resultado foi o mesmo: demos em uma passagem escondida mal iluminada, com Taneetch Soonta disposta a falar com franqueza.	[BK-HJ]	calque	coinage - suffixation

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
Rodian	I'm not well schooled in	Rodian body language, and my shoulders tensed, bracing for an angry retort.	Não conheço bem a linguagem corporal Rodiana e meus ombros enrijeceram, preparando--se para uma resposta irritada.	[BK-HJ]	calque	coinage - suffixation
Rodian	bolt splashed and crackled against an egg-shaped obstruction, which fizzed and popped and then melted away, revealing a	Rodian bounty hunter who had been advancing upon us using a stealth-field generator attached to his belt.	O raio elétrico branco atingiu e crepitou sobre alguma coisa em forma de ovo, que borbulhou, estourou e dissolveu-se, revelando um caçador de recompensas Rodiano que estava avançando até nós usando um gerador de campo de camuflagem preso ao cinto.	[BK-HJ]	calque	coinage - suffixation
Rodian	do, I headed down to the hangar early, thinking I'd go through some of the weapons in the	Rodian catalog to see what might work for the Desert Jewel, only to find Nakari already there.	Sem nada melhor para fazer, fui mais cedo para o hangar, pensando em dar uma olhada em algumas das armas do catálogo Rodiano e ver o que poderia funcionar para a Joia do Deserto, mas Nakari já estava lá.	[BK-HJ]	calque	coinage - suffixation
Rodian	I supposed I didn't know much about	Rodian cultural taboos regarding the dead and decided to go with it.	Como eu não sabia muito sobre os tabus culturais rodianos a respeito dos mortos, decidi seguir em frente.	[BK-HJ]	calque	coinage - suffixation
Rodian	The	Rodian didn't answer but turned and walked away, waving at us to follow.	O Rodiano não respondeu, mas virou e afastou-se, acenando para que o seguissemos.	[BK-HJ]	calque	coinage - suffixation
Rodian	The	Rodian gave that single twitch of her head to the left that meant no.	A Rodiana deu aquela única inclinada de cabeça para a esquerda que queria dizer não.	[BK-HJ]	calque	coinage - suffixation

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
Rodian	It was more likely that this particular	Rodian had a different agenda.	Era mais provável que esse Rodiano em particular tivesse um objetivo diferente.	[BK-HJ]	calque	coinage - suffixation
Rodian	Huulik's lightsaber was designed for a	Rodian hand and wasn't quite comfortable in my fist.	O sabre de luz de Huulik foi projetado para uma mão rodiana e não era muito confortável em meu punho.	[BK-HJ]	calque	coinage - suffixation
Rodian	Trailing the rude	Rodian in teal, I thought perhaps I would forever associate the color with poor manners.	Seguindo o grosseiro Rodiano de verde-azulado, pensei que talvez eu passasse a associar aquela cor com maus modos para sempre.	[BK-HJ]	calque	coinage - suffixation
Rodian	I thumbed off the	Rodian lightsaber and asked, 'I don't suppose Huulik brought anything else home with him, like a handy step-by-	Desliguei o sabre de luz rodiano e perguntei: — Imagino que Huulik não tenha trazido mais nada para casa com ele, como um manual prático passo a passo de como treinar para se tornar um Jedi.	[BK-HJ]	calque	coinage - suffixation
Rodian	[BK-WJ] A	Rodian missing one of his antennae began pounding on a buzzer set into the top of the counter, grinning at	[BK-WJ] Um rodiano com uma antena faltando começou a tocar uma campainha em cima do balcão, sorrindo para Luke.	[BK-WJ]	calque	coinage - suffixation
Rodian	'Poodoo if I don't,' the	Rodian replied, 'I have ships on my list coming in here with legitimate business and I can use the berth.	— Um poodoo que eu não preciso — respondeu o Rodiano. — Tenho naves na minha lista que estão para chegar aqui com negócios legítimos e preciso usar o atracadouro.	[BK-HJ]	calque	coinage - suffixation
Rodian	The	Rodian's antennae dipped and he chopped the air with his hand.	As antenas do Rodiano se cruzaram e ele golpeou o ar com a mão.	[BK-HJ]	calque	coinage - suffixation

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
Rodian	The	Rodian's comm squawked a harsh alert at him and he thumbed it, receiving a throaty stream of language that	O comunicador do Rodiano berrou um tosco sinal de alerta e ele pressionou um botão, recebendo um fluxo gutural em uma língua que eu não entendia.	[BK-HJ]	calque	coinage - suffixation
Rodian	'Look, I know humans are slow sometimes, but I'm starting to think you're exceptional,' the	Rodian said.	— Olha, sei que os humanos são lentos às vezes, mas estou começando a achar que você é excepcional — disse o Rodiano.	[BK-HJ]	calque	coinage - suffixation
Rodian	has no clue you're doing this?' Laneet snorted in derision, which sounded like a phlegmy sneeze through the	Rodian snout.	— E o Império realmente não tem nenhuma ideia de que vocês estão fazendo isso? Laneet bufou de escárnio, o que soava como um espirro pelo focinho Rodiano.	[BK-HJ]	calque	coinage - suffixation
Rodian	My X-wing would set off all kinds of alarms if I dared to enter	Rodian space in it, but a small transport with minimal weapons would be no big deal.	Meu X-wing faria soar todo tipo de alarme se me atrevesse a entrar com ele no espaço Rodiano, mas um pequeno transporte com armamento mínimo não chama a atenção.	[BK-HJ]	calque	coinage - suffixation
Rodian	The	Rodian tilted her head ever so slightly in my direction and regarded me with her giant black eyes.	A Rodiana inclinou a cabeça levemente em minha direção e me olhou com seus olhos negros gigantes.	[BK-HJ]	calque	coinage - suffixation

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
Rodian	trip ahead and friendly ports would be scarce when we got into trouble, so if the shields and our	Rodian upgrades could handle this, I would let them.	Mas eu não queria gastar esse combustível se não fosse necessário — tínhamos uma longa viagem pela frente e portos amigáveis seriam escassos quando começássemos a ter problemas. Por isso, se os escudos e nossas atualizações rodianas pudessem lidar com isso, melhor.	[BK-HJ]	calque	coinage - suffixation
Rodian	The humblest of	Rodian vegetables, it sat, steamed and soggy, in a puddle of oil on a ceramic plate.	O mais humilde dos vegetais Rodianos, ela estava largada, cozida e encharcada sobre uma poça de óleo em um prato de cerâmica.	[BK-HJ]	calque	coinage - suffixation
Rodian	Was it a function of	Rodian versus human manufacture?	Seria uma propriedade da fabricação rodiana, diferente da humana?	[BK-HJ]	calque	coinage - suffixation
Rodian	A single	Rodian waited for me at the bottom of the ramp and pretended not to notice my expression of disgust.	Uma única Rodiana esperava por mim na parte de baixo da rampa e fingiu não perceber minha expressão de desgosto.	[BK-HJ]	calque	coinage - suffixation
Rodian	[BK-WJ] the	Rodian warned the young Devaronian standing next to him at the counter.	[BK-WJ] — o rodiano advertiu o jovem devaroniano que estava ao lado dele no balcão.	[BK-WJ]	calque	coinage - suffixation
Rodian	, but I was so poorly trained that I didn't know if I'd done it correctly and the	Rodian was simply too strong, or if I'd done it incorrectly.	Ele disse que a Força podia influenciar os de vontade fraca ou algo assim, mas eu estava tão mal treinado que não sabia se tinha feito tudo corretamente e o Rodiano era simplesmente forte demais ou se havia realizado aquilo de forma incorreta.	[BK-HJ]	calque	coinage - suffixation

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
Rodian	'Artoo has the full catalog of	Rodian weapons-'Excellent,' Ackbar wheezed, waving that away as unimportant.	— R2 tem o catálogo completo de armas Rodianas... — Excelente — bufou Ackbar, gesticulando que isso não tinha importância.	[BK-HJ]	calque	coinage - suffixation
Rodian	opened my eyes to check that my finger really was hovering over the correct button on the newly installed	Rodian weapons system panel-a moment of self-doubt, I suppose-and pressed when my eyes confirmed it.	Quando a hora chegou, abri os olhos para verificar se meu dedo real mente estava pairando sobre o botão correto no recém-instalado painel do sistema de armas rodianas — um momento de insegurança, pode-se dizer — e apertei assim que meus olhos confirmaram.	[BK-HJ]	calque	coinage - suffixation
Rodian	Maybe that	Rodian will have some extra weapons I can use.'	Talvez aquele Rodiano tenha algumas armas extras que eu possa usar.	[BK-HJ]	calque	coinage - suffixation
Rodian	Laneet twitched her head once to the left, which I believe signaled negative among	Rodians.	Laneet inclinou a cabeça uma vez para a esquerda, o que, imagino, sinalizava uma negativa entre os Rodianos.	[BK-HJ]	calque	coinage - suffixation
Rodian	Laneet referred to Taneetch Soonta, one of the	Rodians I'd met earlier.	Laneet referia-se a Taneetch Soonta, uma das Rodianas que encontrei antes.	[BK-HJ]	calque	coinage - suffixation
Rodian	'You just had me go on a trip to see the	Rodians about purchasing weapons and now you're saying you can't pay for weapons?'	— Vocês acabaram de me enviar em uma viagem para encontrar os Rodianos e falar sobre a compra de armas e agora estão dizendo que não podem pagar por armas?	[BK-HJ]	calque	coinage - suffixation

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
Rodian	Richly dressed	Rodians and an assortment of other species held quiet conversations barely audible against the notes of a Bith symphony floating	Rodianos ricamente vestidos e uma variedade de outras espécies mantinham conversas tranquilas e quase inaudíveis sob as notas de uma sinfonia bith que pairava sobre eles por meio de alto-falantes escondidos.	[BK-HJ]	calque	coinage - suffixation
Rodian	the Rodians had gone to some effort to make it smell pleasant to humans, but the competing scents of	Rodians and florals made the air difficult to breathe.	Tive a impressão de que tinham se esforçado para deixar o cheiro agradável para os humanos, mas os aromas conflitantes de Rodianos e florais tornavam o ar difícil de respirar.	[BK-HJ]	calque	coinage - suffixation
Rodian	I got the impression the	Rodians had gone to some effort to make it smell pleasant to humans, but the competing scents of Rodians and	Tive a impressão de que tinham se esforçado para deixar o cheiro agradável para os humanos, mas os aromas conflitantes de Rodianos e florais tornavam o ar difícil de respirar.	[BK-HJ]	calque	coinage - suffixation
Rodian	Several	Rodians waited to be introduced, all employees from different divisions of Utheel Outfitters, ready to discuss what business they could	Vários Rodianos esperavam para ser apresentados, todos funcionários de diferentes divisões da Utheel Equipamentos, prontos para discutir quaisquer negócios possíveis com o representante da Aliança Rebelde, e admito que achei isso agradável.	[BK-HJ]	calque	coinage - suffixation
Rodian	This kind of commerce normally involved a certain seediness that the	Rodians were deliberately refusing to provide.	Esse tipo de comércio normalmente envolvia uma certa sordidez que os Rodianos pareciam deliberadamente se recusar a fornecer.	[BK-HJ]	calque	coinage - suffixation

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
Rodian	The other visitors sitting with	Rodians were no doubt as interested in Chekkoo weapons as the Alliance was, and it struck me as weird for	Os outros visitantes que estavam sentados com os Rodianos estavam, sem dúvida, tão interessados nas armas Chekkoo quanto a Aliança, e me pareceu estranho que todos pudessem estar negociando a compra de armas mortais em um ambiente tão sereno.	[BK-HJ]	calque	coinage - suffixation
Aqualish	'What	Aqualish?	— Que Aqualish?	[BK-HJ]	copy	suffixation
Aqualish	I found myself agreeing with him: Eliminate the	Aqualish.	Flagrei-me concordando com ele: eliminar o Aqualish.	[BK-HJ]	copy	suffixation
Aqualish	Had the	Aqualish been directly in front of me, I doubt I would have been able to restrain that impulse, but he	Se o Aqualish estivesse diretamente na minha frente, duvido que eu teria sido capaz de conter esse impulso, mas ele ainda estava a uma boa distância e tinha mudado de tática agora, tentando nos surpreender e usar uma pistola ajustada para atordoar.	[BK-HJ]	copy	suffixation
Aqualish	The latter had decided to go after the	Aqualish before coming after us, thinking it best to eliminate the guy with the grenade launcher before tackling the people	Esse último tinha decidido ir atrás do primeiro antes de vir atrás de nós, pensando que seria melhor eliminar o cara com lançador de granadas antes de lidar com as pessoas que portavam pistolas.	[BK-HJ]	copy	suffixation
Aqualish	With clarity I had never felt before, I knew precisely where the	Aqualish had moved and the Trandoshan, too.	Com uma clareza que eu não havia sentido antes, soube exatamente onde estavam o Aqualish e o Trandoshano.	[BK-HJ]	copy	suffixation

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
Aqualish	I felt Nakari's presence, though, and the	Aqualish running for cover, and also the last bounty hunter, a reptilian Trandoshan, crouching in the ferns close to the	Mas senti a presença de Nakari, o Aqualish correndo para se esconder e também o último caçador de recompensas, um Trandoshano reptiliano, agachando-se nos arbustos perto da lagoa e estudando o cenário.	[BK-HJ]	copy	suffixation
Aqualish	Blasterfire erupted downhill, an exchange of murderous heat between the two bounty hunters, and when the	Aqualish's presence disappeared from the Force, I felt a small sense of justice, if not balance.	Tiros de pistola irromperam colina abaixo: houve uma troca de calor assassino entre os dois caçadores de recompensas, e, quando a presença do Aqualish desapareceu da Força, senti um pequeno senso de justiça, ou talvez até de equilíbrio.	[BK-HJ]	copy	suffixation
Aqualish	But the	Aqualish saw his opportunity first.	Mas o Aqualish viu uma chance primeiro.	[BK-HJ]	copy	suffixation
Aqualish	'The	Aqualish will be problematic,' Drusil said.	— O Aqualish será problemático — disse Drusil.	[BK-HJ]	copy	suffixation
blaster	Does anyone have	blasters around here?	Alguém tem um blaster por aqui?	[AV-FA]	copy	suffixation
blaster	—	Blasters, I can.	-Com blasters, sim.	[AV-FA]	copy	suffixation
blaster	They have	blasters.	Eles têm blasters.	[AV-FA]	copy	suffixation
blaster	FN-2187. Submit your	blaster for inspection. Yes, Captain.	FN-2187. Entregue seu blaster para inspeção. Sim, Capitã.	[AV-FA]	copy	suffixation
blaster	SOMEONE'S TAKEN THE	BLASTER ARRAY.	“ ALGUÉM ARRANCOU OS BLASTERS.”	[CO-VD]	copy	suffixation
blaster	SO UNLESS YOU WANT THIS KID SHOCKED INTO OBLIVION, YOU NEED TO PUT DOWN THE	BLASTER AND--	ENTÃO, A MENOS QUE QUEIRA ESTE GAROTO ELETROCUTADO ATÉ A MORTE, PRECISA LARGAR A BLASTER E--	[CO-VD]	copy	suffixation
blaster	THE DROP THE	BLASTER. YOU'RE COMING WITH US.	LARGUE A BLASTER. VOCÊ VAI VIR CONOSCO.	[CO-VD]	copy	suffixation

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
landspeeder	[BK-WJ]	Landspeeders, speeder bikes, and a trio of squat, green-skinned pack beasts awaited their owners out front.	[BK-WJ] Landspeeders, speeder bikes e um trio de grandes animais de carga esperavam seus proprietários do lado de fora.	[BK-WJ]	copy	suffixation - compounding
landspeeder	a few months before, he'd been a farm boy on Tatooine, fixing vaporators and tinkering with skyhoppers and	landspeeders.	[BK-WJ] Apenas alguns meses antes ele era um garoto que vivia numa fazenda em Tatooine, consertando vaporizadores em skyhoppers e landspeeders.	[BK-WJ]	copy	suffixation - compounding
skyhoppers	-WJ] Just a few months before, he'd been a farm boy on Tatooine, fixing vaporators and tinkering with	skyhoppers and landspeeders.	[BK-WJ] Apenas alguns meses antes ele era um garoto que vivia numa fazenda em Tatooine, consertando vaporizadores em skyhoppers e landspeeders.	[BK-WJ]	copy	suffixation - compounding
speeder	AT LEAST LET ME TAKE A	SPEEDER--	DEIXE-ME FICAR COM UM SPEEDER. ..	[CO-VD]	copy	suffixation
speeder	HAN, THIS ISN'T EASY. BUT IF HAVING AN EXTRA	SPEEDER WAS WHAT WE NEEDED TO TAKE VADER? I WOULD NEVER FORGIVE MYSELF.	HAN, ISSO NÃO VAI SER FÁCIL. E SE UMA SPEEDER FOR O QUE PRECISAMOS PARA CAPTURAR VADER? EU NUNCA ME PERDOARIA.	[CO-VD]	copy	suffixation
speeder	DON'T TOUCH ANYTHING. BE CAREFUL. IT'S PACKED TRAPS.	SPEEDERS?	NÃO TOQUE EM NADA. CUIDADO. PODE HAVER ARMADILHAS. SPEEDER?	[CO-VD]	copy	suffixation
speeder	GET THE	SPEEDERS READY FOR DEPLOYMENT! WE CAN'T LET VADER ESCAPE!	PREPAREM OS SPEEDERS! NÃO PODEMOS DEIXAR VADER ESCAPAR!	[CO-VD]	copy	suffixation

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
speeder	slipped back into the water, disappearing completely, leaving us with thudding hearts in our chests and a single working	speeder.	O ghest voltou seus pálidos olhos redondos para nós e sibilou enquanto deslizava de volta para a água, desaparecendo completamente e deixando-nos com o coração acelerado e só uma speeder funcionando.	[BK-HJ]	copy	suffixation
speeder	'We'll have to double up on my	speeder.'	— Teremos que voltar os dois na minha speeder.	[BK-HJ]	copy	suffixation
speeder	I'll give you the schedule and a set of maps when we get back in the	speeder.	Vou passar-lhe a agenda dela e um maço de mapas quando voltarmos para o speeder.	[BK-HJ]	copy	suffixation
speeder	There we took another	speeder a few clicks down a much wider tunnel until we reached a giant lift suitable for loading large pallets	Lá, tomamos outra speeder e seguimos por alguns quilômetros em um túnel bem mais largo, até que chegamos a um elevador gigantesco, adequado para o carregamento de grandes paletes ou mesmo veículos.	[BK-HJ]	copy	suffixation
speeder	While Artoo's jamming program operated, we clambered into another	speeder, also with an opaque cockpit, and drove that out of Lodos while our decoy drove deeper into it.	Enquanto o programa de interferência de R2 rodava, subimos em outro speeder, também com uma cabine opaca, e dirigimos até fora de Lodos, enquanto o nosso chamariz penetrava mais fundo no distrito.	[BK-HJ]	copy	suffixation
speeder	We stepped out of the	speeder and onto an empty concrete dock with a single door waiting at the back of a concavity lined with	Descemos da speeder e entramos em uma doca de concreto vazia com uma única porta no fundo de uma concavidade alinhada com torres de tiro automáticas e, presumivelmente,	[BK-HJ]	copy	suffixation

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
			os guardas já mencionados em suas armaduras furtivas.			
speeder	She took holos of the damaged	speeder and the ghest's body with her datapad before we left.	Ela captou holos da speeder danificada e do corpo do ghest com seu datapad antes de partirmos.	[BK-HJ]	copy	suffixation
speeder	'How about you try taking the remaining	speeder back-I'll guard you as you get on-and come back to pick me up?'	— Que tal você tentar pegar a speeder restante? Eu fico de guarda enquanto você passa e volta para me buscar.	[BK-HJ]	copy	suffixation
speeder	We returned to our hotel and picked up Artoo before taking a rented	speeder back to the park.	Voltamos ao nosso hotel e pegamos R2 antes de zarpamos em uma speeder alugada de volta para o parque.	[BK-HJ]	copy	suffixation
speeder	Laneet drove the	speeder directly into the lift and we took it up to a large cavern carved out of the rock.	Laneet levou a speeder diretamente para dentro do elevador e subimos por uma grande caverna esculpida em rocha.	[BK-HJ]	copy	suffixation
speeder	They will be scouring the city and looking for that first	speeder for sure.	Estarão vasculhando a cidade e com certeza procurando aquele primeiro speeder.	[BK-HJ]	copy	suffixation

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
speeder	as the ghest roared, frustrated to find it had ambushed something that was not meat, and it slammed the	speeder into the rock shelf with its powerful arms, destroying the vanes in the process and effectively totaling the vehicle.	Nós recuamos quando o ghest rugiu, frustrado ao ver que tinha emboscado algo que não era de carne, e bateu com a speeder na plataforma de pedra com seus poderosos braços, destruindo as ventoinhas e inutilizando totalmente o veículo.	[BK-HJ]	copy	suffixation
speeder	Good luck,' she said as she exited the	speeder, leaving us to our own devices now that her responsibilities were fulfilled.	Boa sorte — disse ela enquanto saía do speeder, deixando-nos à nossa própria sorte agora que suas responsabilidades haviam sido cumpridas.	[BK-HJ]	copy	suffixation
speeder	She buzzed the bell once and began walking back to the	speeder, not waiting for an answer.	Tocou a campainha uma vez e começou a caminhar de volta para o speeder, sem esperar resposta.	[BK-HJ]	copy	suffixation
speeder	She pointed to a delivery	speeder parked nearby and said, 'Get in.'	Ela apontou para um speeder de entrega estacionado nas proximidades e disse: — Entre.	[BK-HJ]	copy	suffixation
speeder	Before the whirl of our	speeder repulsors faded, Soonta urged me to dismount quickly.	Antes que o zumbido dos repulsores das nossas speeders sumisse, Soonta pediu-me para desmontar com rapidez.	[BK-HJ]	copy	suffixation
speeder	, feeling weak and light-headed from blood loss, foul smells, and excessive humidity, I thought that was the worst	speeder ride ever.	Eu sabia que mais tarde lembraria dessa experiência como positiva de um modo geral, pois não havia como saber o que eu poderia aprender com o sabre de luz de Huulik; mas, no momento, fraco e tonto pela perda de sangue e pelos fedores e umidade em excesso, achei que era o pior passeio de speeder da história.	[BK-HJ]	copy	suffixation

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
speeder	Artoo had programmed a course into the	speeder's rudimentary navigation computer that would take it out of the garage and fly a random pattern in the	R2 tinha programado uma rota no rudimentar computador de navegação do speeder que o levaria para fora da garagem e o faria voar um padrão aleatório pelo distrito de Lodos.	[BK-HJ]	copy	suffixation
speeder	We climb that and there should be a	speeder there waiting for us.'	Subimos e deve haver um speeder lá esperando por nós.	[BK-HJ]	copy	suffixation
speeder	I guided the	speeder to a soft landing on our docking platform a short distance from the Desert Jewel.	Controlei o speeder para um pouso suave na nossa plataforma de atracagem a uma curta distância da Joia do Deserto.	[BK-HJ]	copy	suffixation
speeder	the weaponry, we were allowed to pass and descend a ramp to a small docking platform where a personnel	speeder waited at the entrance to a subterranean tunnel.	Laneet identificou-se e nos apresentou. Após algum processamento invisível por trás de todo aquele armamento, fomos autorizados a passar e descemos por uma rampa até uma pequena plataforma de acoplagem onde uma speeder pessoal estava à espera na entrada de um túnel subterrâneo.	[BK-HJ]	copy	suffixation
speeder	course-I added, 'We need to move quickly through this sewer system to an exit where I have a	speeder waiting.	Na esperança de distraí-la para que ela não me apresentasse uma pergunta semelhante (eu nem tinha certeza se lembrava o que era um valor próprio, mesmo após meu curso rápido com Leia), acrescentei: — Precisamos prosseguir rapidamente por esse sistema de esgoto até uma saída onde deixei uma speeder à nossa espera.	[BK-HJ]	copy	suffixation

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
speeder	We had another rented	speeder waiting in the parking structure and we took the time to change clothes completely before getting out into the	Havia outro speeder alugado à nossa espera no estacionamento e aproveitamos o tempo para trocar completamente de roupa antes de sairmos à vista das câmeras de segurança.	[BK-HJ]	copy	suffixation
speeder	After ditching our rental	speeder, we removed our putty faces in the restroom of a public restaurant, destroyed our uniforms and duffels in the	Depois de nos livrarmos de nossa speeder alugada, removemos a massa de nossos rostos no banheiro de um restaurante público, destruimos nossos uniformes e mochilas em um incinerador, mudamos para as roupas comuns, e, quando saímos, escondemos o rosto de quaisquer câmeras de segurança usando capuzes.	[BK-HJ]	copy	suffixation
speeder	As with the previous	speeder, we sent it flying away on a preprogrammed course as soon as we disembarked.	Como o speeder anterior, nós o enviamos voando para longe em um curso pré-programado assim que desembarcamos.	[BK-HJ]	copy	suffixation
speeder	Limping into town doubled up on the	speeder will be a bit faster than going back for another one and returning.'	Retornar à cidade dividindo uma só speeder será uma viagem lenta, mas um pouco mais rápida do que se eu for buscar outra e voltar.	[BK-HJ]	copy	suffixation
speeder	Nakari kicked the access door shut and we crammed into an enclosed	speeder with a dark-tinted cockpit.	Nakari deu um chute para fechar a porta de acesso e nos apertamos em um speeder fechado com a cabine escura.	[BK-HJ]	copy	suffixation

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
speeder	] 'Yes,' she said, putting her hand on the small of my back and gently ushering me away from the	speeders and into a thicket of bushes that dared me to pass through without getting stabbed and scratched by thorns.	— Sim — disse ela, colocando a mão na parte inferior das minhas costas e gentilmente me dirigindo para longe das speeders e para dentro de um grupo de arbustos que me desafiaram a atravessá-los sem ser espetado e arranhado por espinhos.	[BK-HJ]	copy	suffixation
speeder	Our arrival shortly after sunset guaranteed an aerial slalom through rush-hour traffic as people in	speeders and shuttles tried to get home or start the night shift or snag a dinner they didn't have	Nossa chegada logo após o pôr do sol fez da descida uma prova de obstáculos em meio ao tráfego do horário de pico, no qual pessoas em speeders e cápsulas tentavam chegar em casa, iniciar o turno da noite ou jantar alguma coisa que não tivessem que cozinhar por si mesmas.	[BK-HJ]	copy	suffixation
speeder	It knows the	speeders are not food now but that we are.	Agora, sabe que as speeders não são comida, mas que nós somos.	[BK-HJ]	copy	suffixation
speeder	We can borrow a couple of	speeders by way of a test drive and visit now, if you'd like.	Podemos pegar emprestadas duas speeders sob a desculpa de um teste de direção e visitá-lo agora, se você quiser.	[BK-HJ]	copy	suffixation
speeder	They supply hunters and their small	speeders, maybe some atmospheric craft.	Eles fornecem para os caçadores e suas pequenas speeders, talvez para alguma embarcação atmosférica.	[BK-HJ]	copy	suffixation
speeder bike	] Even if Soonta were to leave me here to go get help, she'd need to get on her	speeder bike safely-and there was no guarantee she could do that.	— Mesmo se Soonta me deixasse aqui para ir buscar ajuda, ela precisaria chegar à sua speeder bike com segurança e não havia garantia de que pudesse fazer isso.	[BK-HJ]	copy	suffixation - compounding

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
speeder bike	's sentence was cut off as an enormous scaled figure splashed out of the swamp and pounced on my	speeder bike, wrapping it up with clawed hands and biting down into the front steering vanes with a mouthful of	— São grandes criaturas que gostam de se mover em silêncio pela água até emergir de súbito para colher alimento das margens, principalmente herbívoros e aves, e nós acabamos de chegar voando e de pousar na margem... A frase de Soonta foi cortada quando uma enorme figura escamada espirrou para fora do pântano e se lançou sobre minha speeder bike, envolvendo-a com as mãos em garras e mordendo as ventoinhas dianteiras de direção com uma boca cheia de dentes afiados.	[BK-HJ]	copy	suffixation - compounding
speeder bike	[BK-WJ] Landspeeders,	speeder bikes, and a trio of squat, green-skinned pack beasts awaited their owners out front.	[BK-WJ] Landspeeders, speeder bikes e um trio de grandes animais de carga esperavam seus proprietários do lado de fora.	[BK-WJ]	copy	suffixation - compounding
speeder bike	The bay contained more pallets of equipment and a couple of	speeder bikes coated in lavender dust, but no bodies of any kind and no brainsucking predators that we could see.	O compartimento continha mais paletes de equipamento e duas speeder bikes cobertas de poeira cor de lavanda, mas não havia corpos de espécie alguma ou predadores sugadores de miolos que pudéssemos ver.	[BK-HJ]	copy	suffixation - compounding
speeder bike	Taneetch Soonta spoke to the warehouse supervisor and secured two brightly colored demo	speeder bikes for a day trip.	Taneetch Soonta falou com o supervisor do armazém e obteve duas speeder bikes de teste, bem coloridas, para uma excursão de um dia.	[BK-HJ]	copy	suffixation - compounding

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
blaster	- And hope they don't have	blasters.	— E rezem para não terem explosivos.	[AV-NH]	literal translation	suffixation
skullborer	A	skullborer appeared and slid off her hand as she simultaneously dropped the stun stick and screamed.	Um furacrânio surgiu e escorregou de sua mão no mesmo instante em que ela deixou cair o bastão de atordoamento e gritou.	[BK-HJ]	literal translation	suffixation - compounding
skullborer	'Though I don't know what	skullborer blood looks like.	— Mas, claro, eu não sei como é o sangue do furacrânio.	[BK-HJ]	literal translation	suffixation - compounding
skullborer	And no dead	skullborer bodies.	Nem corpos de furacrânios mortos.	[BK-HJ]	literal translation	suffixation - compounding
skullborer	bay-like the Cerean we had seen earlier, he'd been trying to exit, perhaps seeking help, when the	skullborer brought him down.	Metade do corpo do Zabrak estava fora do compartimento. Como o Cereano que tínhamos visto antes, ele estava tentando fugir, talvez para procurar ajuda, quando o furacrânio o derrubou.	[BK-HJ]	literal translation	suffixation - compounding
skullborer	The	skullborer had chewed through her glove like tissue and had sawn through the web of tendons in the back of	O furacrânio tinha mastigado a luva dela como se fosse de tecido e serrado através da rede de tendões no dorso da mão, embora não houvesse quebrado nenhum osso — Nakari o reduzira a geleia antes que pudesse perfurar até esse ponto.	[BK-HJ]	literal translation	suffixation - compounding

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
skullborer	continued as a body became visible, and I lost a couple of precious seconds realizing what had happened-one	skullborer had landed on top of the other, draping over it protectively, and while I had stunned that one to	Bati na área com os dois bastões de choque, mas a perfuração continuou enquanto um corpo ficava visível, e perdi dois segundos preciosos percebendo o que tinha acontecido: um furacrânio havia pousado em cima do outro, estendendo-se sobre ele de forma protetora, e, ainda que eu o tivesse deixado inconsciente, o primeiro ainda estava invisível e faminto por minha massa cinzenta.	[BK-HJ]	literal translation	suffixation - compounding
skullborer	] We got a toxicity report that indicated the Bith would have fallen stone dead of heart failure if the	skullborer hadn't penetrated his brain first-so slapping at them was not an option.	Vimos um relatório de toxicidade que indicava que o Bith teria caído morto por insuficiência cardíaca se o furacrânio não tivesse penetrado em seu cérebro antes; então estapeá-los não era uma opção.	[BK-HJ]	literal translation	suffixation - compounding
skullborer	'If he wasn't already holding it and the	skullborer landed on his unprotected head, he probably wouldn't have had time enough, considering how fast they drilled through	— Se ele não a estava segurando inicialmente e o furacrânio caiu sobre a sua cabeça desprotegida, provavelmente não teria dado tempo, considerando como eles são rápidos em perfurar a armadura.	[BK-HJ]	literal translation	suffixation - compounding
skullborer	If a	skullborer remained quiet, how would we know it was there?	Se um furacrânio ficasse quieto, como saberíamos que estava por perto?	[BK-HJ]	literal translation	suffixation - compounding
skullborer	There were some speculative reports on the	skullborer's skeleton and the composition of the drilling teeth.	Havia alguns relatos especulativos sobre o esqueleto do furacrânio e a composição dos dentes perfurantes.	[BK-HJ]	literal translation	suffixation - compounding

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
skullborer	] Zabrak have some horns on their heads but they are short and stubby and obviously no deterrent to a	skullborer, since they don't grow on the vulnerable pate.	Os Zabrak têm alguns chifres em suas cabeças, mas são curtos e grossos e, obviamente, nenhum obstáculo para um furacrânio, já que não crescem na parte vulnerável.	[BK-HJ]	literal translation	suffixation - compounding
skullborer	Chapter 16 AFTER HIS BRIEFING, Azzur Nessin felt sure he could monetize Nakari's information about Fex-brainsucking	skullborers and all-and allowed us to pick the fastest engine available on the planet that would fit the Jewel.	CAPÍTULO 16 Depois de receber a informação, Azzur Nessin teve certeza de que poderia ganhar algum dinheiro com os dados de Nakari sobre Fex — mesmo com furacrânios sugadores de miolos — e permitiu que escolhêssemos o motor mais rápido disponível no planeta que coubesse na Joia.	[BK-HJ]	literal translation	suffixation - compounding
skullborer	Stun anything you bring into the ship to make sure no	skullborers are hiding on it in camouflage.	Atordoem qualquer coisa que levarem para a nave para garantir que nenhum furacrânio esteja escondido nelas, camuflado.	[BK-HJ]	literal translation	suffixation - compounding
skullborer	The	skullborers couldn't camouflage their tracks.	Os furacrânios não eram capazes de camuflar seus rastros.	[BK-HJ]	literal translation	suffixation - compounding
skullborer	If you can bring back any	skullborers, dead or alive, my bounty will be great.	Se puderem trazer de volta algum furacrânio, vivo ou morto, minha recompensa será grande.	[BK-HJ]	literal translation	suffixation - compounding
skullborer	The	skullborers either killed everyone or isolated them from the bridge.	Ou os furacrânios mataram todos ou os separaram da ponte.	[BK-HJ]	literal translation	suffixation - compounding
skullborer	'They thought they were safe on the ship with the	skullborers locked away.'	— Achavam que estavam seguros na nave com os furacrânios presos.	[BK-HJ]	literal translation	suffixation - compounding

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
skullborer	'That means we have five	skullborers loose in the ship?'	— Isso significa que temos cinco furacrânios à solta na nave?	[BK-HJ]	literal translation	suffixation - compounding
skullborer	'The	skullborers might find them delicious.'	— Os furacrânios devem achar delicioso.	[BK-HJ]	literal translation	suffixation - compounding
skullborer	] Though my theories would probably be laughable to anyone with a better knowledge of biology, I wondered if the	skullborers might get smarter depending on what they ate.	Embora minhas teorias provavelmente fossem risíveis para qualquer pessoa com um melhor conhecimento de biologia, eu me perguntava se os furacrânios poderiam ficar mais espertos dependendo do que comessem.	[BK-HJ]	literal translation	suffixation - compounding
skullborer	I shot it, and that made five dead	skullborers to match up with five empty cages.	Atirei nela e com isso eram cinco furacrânios, correspondendo às cinco gaiolas vazias.	[BK-HJ]	literal translation	suffixation - compounding
skullborer	explanation-and far more likely than the idea that they could get smarter by eating brains-was that the	skullborers were at least semi-sentient, maybe even sentient to begin with.	A explicação mais simples — e muito mais provável do que a ideia de que eles pudessem ficar mais espertos ao comer cérebros — era que os furacrânios fossem, no mínimo, semissencientes, talvez até mesmo sencientes.	[BK-HJ]	literal translation	suffixation - compounding
skullborer	Perhaps he had locked himself in here once he realized the	skullborers were loose on the ship and knew that he couldn't venture outside the room without his armor.	Talvez ele tivesse se trancado ali dentro quando percebeu que os furacrânios estavam soltos na nave e sabia que não poderia se aventurar fora do quarto sem sua armadura.	[BK-HJ]	literal translation	suffixation - compounding
blaster	'At this distance and with this number of obstructions, accuracy from a handheld	blaster is difficult to achieve,' Drusil noted.	— A essa distância e com este número de obstruções, a precisão de uma pistola de mão é difícil de se obter — observou Drusil.	[BK-HJ]	neutralisation	suffixation

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
blaster	I yelled as I leapt down from the ladder, grabbed my	blaster, and fired at the agents, who were slow to recognize that the tactical situation had abruptly changed.	— gritei, antes de saltar da escada, sacar minha pistola e disparar contra os agentes, que foram lentos em reconhecer que a situação tática mudara abruptamente.	[BK-HJ]	neutralisation	suffixation
blaster	I raised my	blaster and steadied it by cupping my left hand under it and locking my elbows.	— Levantei minha pistola e firmei-a, colocando a mão esquerda debaixo dela e travando os cotovelos.	[BK-HJ]	neutralisation	suffixation
blaster	'If they are resistant to our	blasters, what can we do?'	— Se eles são resistentes às nossas pistolas, o que podemos fazer?	[BK-HJ]	neutralisation	suffixation
blaster	Dropping her	blaster, she clutched her injured hand to her chest.	— Soltando a pistola, ela apertou a mão machucada contra o peito.	[BK-HJ]	neutralisation	suffixation
blaster	Hafner's cam shook; I guessed he was fumbling for his	blaster.	A câmera de Hafner balançou; imaginei que ele estivesse tentando alcançar sua pistola.	[BK-HJ]	neutralisation	suffixation
blaster	Tumbling to my left and squeezing the trigger of my	blaster, I hoped some of my shots would be close enough to make him rethink his position or at least	Caindo para a minha esquerda e apertando o gatilho da pistola, torci para que alguns dos meus tiros passassem perto o suficiente para que ele repensasse sua posição ou pelo menos retardasse o ataque.	[BK-HJ]	neutralisation	suffixation
blaster	Checking on Drusil, I noted that she was not unfamiliar with how to handle a	blaster; she was even practicing proper trigger discipline, keeping her finger outside the guard for the time being.	Dando uma olhada em Drusil, notei que ela estava familiarizada com a forma de lidar com uma pistola. Estava até mesmo com o dedo do lado de fora do protetor do gatilho, o que era a prática indicada.	[BK-HJ]	neutralisation	suffixation

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
blaster	Dropping the stun sticks, I grabbed for my	blaster and didn't bother to check its setting.	Descartando os bastões, agarrei minha pistola e não me incomodei em checar sua configuração.	[BK-HJ]	neutralisation	suffixation
blaster	couldn't get to the one on the bottom using the stun sticks, and they hadn't seen the	blasters get used yet, so they wouldn't have been able to account for that.	E, pensando nisso, quando atacaram o meu rosto, o jeito como um deles caiu sobre o outro também foi inteligente; eu não pude alcançar o que estava embaixo usando os bastões de atordoamento, e eles não tinham visto as pistolas sendo usadas ainda, então não teriam sido capazes de lidar com elas.	[BK-HJ]	neutralisation	suffixation
blaster	She yanked out her	blaster and shot at the back of her left hand, killing another of the creatures-and taking some of her	Ela arrancou a pistola do cinto e atirou nas costas de sua mão esquerda, matando outra das criaturas e arrancando um pouco de seu próprio sangue.	[BK-HJ]	neutralisation	suffixation
blaster	She gestured with her	blaster.	Ela fez um gesto com a pistola.	[BK-HJ]	neutralisation	suffixation
blaster	She holstered her	blaster and strode forward, right hand extended, while her left still held a stun stick.	Ela guardou a pistola e caminhou para a frente, com a mão direita estendida enquanto a esquerda ainda segurava um bastão.	[BK-HJ]	neutralisation	suffixation
blaster	She wore desert camo fatigues tucked into thick-soled brown boots, a	blaster strapped to her left hip, and what looked like a compact slug rifle strapped to her back, held in	Ela usava calças com camuflagem de deserto enfiadas num par de botas marrons de sola grossa, uma pistola do lado esquerdo do quadril e o que parecia ser um rifle de fogo compacto pendurado nas costas, preso no lugar por uma faixa de couro que cruzava seu torso na diagonal.	[BK-HJ]	neutralisation	suffixation

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
blaster	He was fast: He leveled his	blaster and squeezed off three quick shots at the source, hitting at least once, judging by Artoo's high-pitched	Ele foi rápido: sacou a pistola e disparou três tiros seguidos contra a fonte do raio, acertando pelo menos uma vez, a julgar pelo grito estridente de R2.	[BK-HJ]	neutralisation	suffixation
blaster	have to reset and take a few steps to get into range-and I remembered that I had a	blaster.	Ele não estava perto o bastante para dar chutes desta vez — teria que se recompor e dar alguns passos para me alcançar -, e lembrei que eu tinha uma pistola.	[BK-HJ]	neutralisation	suffixation
blaster	the story of Migg Birkhit, but he wanted to make sure he collected that full bounty himself, hence the	blaster and the Devaronian bounty hunter.	Ele poderia ter nos denunciado — e provavelmente o fez — por meio de um intermediário, informando que estávamos no planeta e corroborando a história de Migg Birkhit, mas queria ter certeza de coletar a recompensa completa, daí a pistola e o caçador de recompensas Devaroniano.	[BK-HJ]	neutralisation	suffixation
blaster	He set his	blaster down on the forest floor and Nakari exploded, shouting at the holo,	Ele pousou a pistola no chão da floresta e Nakari explodiu, gritando para a holo:	[BK-HJ]	neutralisation	suffixation
blaster	He had a	blaster, too, and he was remembering that at the same time I was.	Ele tinha uma pistola também, e estava se lembrando disso ao mesmo tempo que eu.	[BK-HJ]	neutralisation	suffixation

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
blaster	They raised their	blasters at me and fired, expanding blue halos of energy that would disrupt my neural system and drop me unconscious-	Eles levantaram suas pistolas e dispararam, expandindo halos azuis de energia que poderiam perturbar meu sistema neural e me fazer tombar inconsciente, ou talvez até mesmo me matar, considerando que eu receberia três disparos quase no mesmo instante.	[BK-HJ]	neutralisation	suffixation
blaster	lunch, it had not been built to withstand sustained fire from someone determined to punch through it with a	blaster.	Embora o móvel fosse robusto o suficiente para servir de apoio a um almoço leve, não tinha sido construído para suportar o fogo contínuo de alguém determinado a abrir um rombo nele com uma pistola.	[BK-HJ]	neutralisation	suffixation
blaster	set armored boots on the surface of Fex and trudged toward the ship, stun sticks in each hand and	blasters on hips.	Envoltos por nossas armaduras e praticamente oscilando por causa do peso em nossos pescoços e ombros, pisamos com botas blindadas na superfície de Fex e marchamos em direção à nave, com bastões de atordoamento nas duas mãos e pistolas na cintura.	[BK-HJ]	neutralisation	suffixation
blaster	It was his	blaster methodically taking apart the table now.	Era a sua pistola que metodicamente desmontava a mesa agora.	[BK-HJ]	neutralisation	suffixation
blaster	after us, thinking it best to eliminate the guy with the grenade launcher before tackling the people with the	blasters.	Esse último tinha decidido ir atrás do primeiro antes de vir atrás de nós, pensando que seria melhor eliminar o cara com lançador de granadas antes de lidar com as pessoas que portavam pistolas.	[BK-HJ]	neutralisation	suffixation

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
blaster	Reaching out with the tip of his	blaster, Hafner thrust it underneath the creature's neck and lifted, pulling the flexible snout out of the cavity only	Estendendo a ponta de sua pistola, Hafner enfiou-a debaixo do pescoço da criatura e levantou, puxando o focinho flexível para fora da cavidade apenas para descobrir que havia um outro focinho dentro daquele, mais fino, como uma mangueira transparente; e, assim que ele se soltou, sangue e pedaços de cérebro saíram e escorreram por cima do capacete.	[BK-HJ]	neutralisation	suffixation
blaster	cover as I heard him grunt in surprise, a sound that was followed closely by the clatter of his	blaster on the hangar floor and the thump of his body afterward.	Eu já estava me abaixando de volta atrás da mesa quando ouvi seu grunhido de surpresa, um som que foi seguido de perto pelo barulho de sua pistola caindo no chão e pelo baque de seu corpo em seguida.	[BK-HJ]	neutralisation	suffixation
blaster	Rising to my feet and scanning ahead, looking for a clear shot, I kept my	blaster in a two-handed grip, ready to fire as soon as the opportunity arrived.	Fiquei de pé e examinei o terreno à frente, procurando uma linha de tiro e mantendo a pistola apertada entre as duas mãos, pronto para disparar assim que tivesse chance.	[BK-HJ]	neutralisation	suffixation
blaster	I kept all such thoughts to myself as I holstered my	blaster, retrieved my lightsaber, and returned it to my belt after turning it off.	Guardei todos esses pensamentos para mim enquanto recolocava a pistola no coldre, recuperava meu sabre de luz, e tornava a guardá-lo no cinto depois de desligá-lo.	[BK-HJ]	neutralisation	suffixation

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
blaster	There's an undeniable pleasure in ruining the Empire's day with	blasters, but planning and anticipating enemy moves had a different appeal that I was beginning to appreciate.	Há um prazer inegável em arruinar o dia do Império na base da pistola, mas planejar e antecipar as jogadas do inimigo tinha um apelo diferente que eu estava começando a apreciar.	[BK-HJ]	neutralisation	suffixation
blaster	Keeping my body behind the table, I stretched out my right arm and pointed my	blaster around the edge, firing off three quick unaimed shots to draw their attention.	Mantendo o corpo atrás da mesa, estendi a mão direita e apontei a pistola pela beirada, disparando três rápidos tiros sem mirar para desviar sua atenção.	[BK-HJ]	neutralisation	suffixation
blaster	at least the first part of it, while with her right hand, hidden behind Migg, she pulled out her	blaster.	Mas ela levantou o braço de Migg e abaixou a cabeça para obedecer pelo menos à primeira parte, enquanto a mão direita, escondida atrás de Migg, sacava a pistola.	[BK-HJ]	neutralisation	suffixation
blaster	leg whipped out in a straight kick aimed at the side of Nakari's midsection, and it knocked the	blaster out of her hand just as she was squeezing it between her body and Migg's to target the	Movendo-se muito mais rápido do que eu esperava, a perna esquerda do Gotal disparou em um chute direto visando a lateral da barriga de Nakari e derrubou a pistola de sua mão justo quando ela a estava espremendo entre seu corpo e o de Migg para acertar o Gotal.	[BK-HJ]	neutralisation	suffixation
blaster	Nakari dropped a stun stick and drew her	blaster.	Nakari largou um bastão e sacou a pistola.	[BK-HJ]	neutralisation	suffixation
blaster	The third one, however, had a clear shot at me, and he took it, his	blaster pointed down so that the center of the blast would slam into me.	O terceiro, no entanto, teve a chance de dar um tiro certo e a aproveitou, mirando a pistola para baixo para que o centro da explosão batesse em mim.	[BK-HJ]	neutralisation	suffixation

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
blaster	I pulled out my	blaster and checked for perhaps the fifth time that it was dialed up to its maximum power, and rose from	Peguei minha pistola, chequei pela quinta vez se estava posicionada para a potência máxima e fiquei de pé, apoiando as costas contra a parede do túnel.	[BK-HJ]	neutralisation	suffixation
blaster	Why can't we just set our	blasters to stun?'	Por que não podemos simplesmente ajustar nossas pistolas para atordoar?	[BK-HJ]	neutralisation	suffixation
blaster	I yanked my	blaster out of its holster and spied the assassin from a squatting position.	Puxei a pistola do coldre e vi o assassino.	[BK-HJ]	neutralisation	suffixation
blaster	charred hole in his chest; whatever armor he was wearing wasn't up to deflecting the heat from my	blaster turned up to maximum.	Recuperaram-se rápido depois que o primeiro gritou com um buraco carbonizado no peito; o que quer que estivesse usando como armadura não era suficiente para defletir o calor de minha pistola ajustada para o máximo.	[BK-HJ]	neutralisation	suffixation
blaster	Satisfied, she drew her	blaster and tossed it to Drusil.	Satisfeita, ela sacou a pistola e jogou-a para Drusil.	[BK-HJ]	neutralisation	suffixation
blaster	Falcon, but I doubted my weak skills in the Force would allow me to deflect repeated fire from three	blasters at once.	Se disparassem raios contra mim, eu talvez fosse capaz de pegar um ou dois deles com a lâmina, como fiz naquele treinamento já há um bom tempo na Millennium Falcon, mas duvidava que minhas débeis habilidades com a Força me permitissem defletir o fogo repetido de três pistolas de uma vez.	[BK-HJ]	neutralisation	suffixation

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
blaster	he was still a good distance away and had changed tactics now, trying to stalk us and use a	blaster set to stun.	Se o Aqualish estivesse diretamente na minha frente, duvido que eu teria sido capaz de conter esse impulso, mas ele ainda estava a uma boa distância e tinha mudado de tática agora, tentando nos surpreender e usar uma pistola ajustada para atordoar.	[BK-HJ]	neutralisation	suffixation
blaster	Her comfort zone was in atmosphere with a slugthrower cradled against her shoulder and a backup	blaster; piloting was something she did to get to the next planet, and her evident worry told me she'd	Sua zona de conforto ficava na atmosfera, com uma arma balística no ombro e uma pistola de reserva; pilotar era algo que ela fazia para chegar ao planeta mais próximo e sua clara preocupação me dizia que ela havia voado em poucas situações de combate, talvez nenhuma.	[BK-HJ]	neutralisation	suffixation
blaster	, too; before he could escape the alleyway and lose us in another crowded market street, Nakari pulled out her	blaster and stunned him.	Também era mais rápida do que Migg. Antes que ele pudesse escapar do beco e sumir em outra rua do mercado lotado, Nakari tirou a pistola e o atordoou.	[BK-HJ]	neutralisation	suffixation
blaster	sounded in the hangar and echoed off the walls, almost simultaneously with the taut tapped-cable noise of his	blaster firing.	Um estalo alto soou no hangar e ecoou pelas paredes, quase simultaneamente ao ruído de pancada em arame esticado emitido por sua pistola.	[BK-HJ]	neutralisation	suffixation
blaster	We saw him pick up the	blaster on the ground, heard the stun blast, and then the cam view slipped down and sideways as Hafner hit	Vimos Hafner pegar a pistola do chão, ouvimos o disparo atordoante e então a visão da câmera mudou para baixo e	[BK-HJ]	neutralisation	suffixation

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
			para o lado quando Hafner caiu no chão.			
blaster	You were right, there's no way I would have gotten off a	blaster shot in time.'	Você estava certa, de forma alguma eu teria conseguido dar um tiro de pistola a tempo.	[BK-HJ]	neutralisation	suffixation
blaster	[BK-WJ] The alien's weapon hooked the soldier's	blaster and ripped it out of his hands.	[BK-WJ] A arma do Abutre se prendeu à pistola do soldado, arrancando-a da mão dele.	[BK-WJ]	neutralisation	suffixation
blaster	[BK-WJ] She slowly began to raise her	blaster.	[BK-WJ] Começou lentamente a erguer a pistola.	[BK-WJ]	neutralisation	suffixation
blaster	[BK-WJ] His lightsaber sliced the	blaster aimed at him in two, then carved through the thugs.	[BK-WJ] O sabre cortou a pistola ao meio, e em seguida rasgou os assassinos.	[BK-WJ]	neutralisation	suffixation
blaster	the facilities one at a time, making sure the bathroom had no avenue of escape and keeping them in	blaster sight to and from.	O serviço de quarto havia trazido frutas vermelhas e uma seleção de queijos esquisitos, e, depois de comer, nós deixamos que eles fizessem suas necessidades, um de cada vez, após verificar se o banheiro não tinha rota de fuga e mantendo-os sob a mira da pistola no caminho de ida e volta.	[BK-HJ]	neutralisation	suffixation
blaster	[BK-WJ] He picked up Luke's	blaster and tucked it into his belt.	[BK-WJ] Ele recolheu a arma de Luke e a prendeu no cinto.	[BK-WJ]	neutralisation	suffixation
blaster	[BK-WJ] The officer aimed his	blaster at her, and Luke raced forward, lightsaber held at his waist.	[BK-WJ] O oficial apontou a arma para ela, e Luke correu para a frente, carregando o sabre de luz na altura da cintura.	[BK-WJ]	neutralisation	suffixation

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
blaster	[BK-WJ] The lead trooper fired at him,	blaster emitting rings of concentric blue.	[BK-WJ] O soldado na liderança disparou contra ele, a arma emitindo anéis azuis concêntricos.	[BK-WJ]	neutralisation	suffixation
blaster	I squeezed the	blaster trigger and held it down as we approached the edge; two TIE fighters emerged from beneath the ship-the	Apertei o gatilho do canhão e mantive-o abaixado enquanto nos aproximávamos da borda. Dois caças TIE emergiram sob a nave, a vanguarda do segundo esquadrão. Os disparos acertaram suas cabines e eles explodiram.	[BK-HJ]	neutralisation	suffixation
blaster	We're one ship with a couple of	blasters and a few missiles!	Somos uma nave com dois canhões e alguns poucos mísseis!	[BK-HJ]	neutralisation	suffixation
blaster	onto an empty concrete dock with a single door waiting at the back of a concavity lined with automatic	blaster turrets and presumably the aforementioned guards in stealth armor.	Descemos da speeder e entramos em uma doca de concreto vazia com uma única porta no fundo de uma concavidade alinhada com torres de tiro automáticas e, presumivelmente, os guardas já mencionados em suas armaduras furtivas.	[BK-HJ]	neutralisation	suffixation
blaster bolt	[BK-WJ] He grunted as a blaster	bolt struck the middle of the staff but held on and charged the trooper who'd tried to disarm him,	[BK-WJ] Ele grunhiu quando um disparo acertou o meio do bastão, mas aguentou firme e atacou o stormtrooper que havia tentado desarmá-lo, gritando como um tusken na noite de Tatooine.	[BK-WJ]	neutralisation	suffixation - compounding / neosemy
blaster fire	] The sculpted figures on the wall were as damaged as the statues, the scenes interrupted by craters left by	blaster fire.	[BK-WJ] As figuras esculpidas na parede estavam tão danificadas quanto as estátuas, as pinturas com marcas de tiro.	[BK-WJ]	neutralisation	suffixation - compounding

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
blaster fire		Blasterfire erupted downhill, an exchange of murderous heat between the two bounty hunters, and when the Aqualish's presence disappeared	Tiros de pistola irromperam colina abaixo: houve uma troca de calor assassino entre os dois caçadores de recompensas, e, quando a presença do Aqualish desapareceu da Força, senti um pequeno senso de justiça, ou talvez até de equilíbrio.	[BK-HJ]	neutralisation	suffixation - compounding
blaster fire	Naturally resistant to	blasterfire.	Resistência natural a disparos de pistola.	[BK-HJ]	neutralisation	suffixation - compounding
blaster pistol	[BK-WJ] 'Get away from him, Scavenger,' Farnay said, holding Luke's	blaster pistol in front of her.	[BK-WJ] — Afaste-se dele, Abutre! — Farnay disse, segurando a pistola de Luke.	[BK-WJ]	neutralisation	suffixation - compounding
blaster rifle	[BK-WJ] He handed one of the long-barreled	blaster rifles to Luke, then raised his own bulky weapon.	[BK-WJ] Ele passou um dos rifles de cano longo para Luke, e então ergueu a própria arma volumosa.	[BK-WJ]	neutralisation	suffixation - compounding
blaster rifle	to the depot a lean alien was sitting in a chair on the porch, cleaning a long, boxy-looking	blaster rifle.	[BK-WJ] Quando Luke e 3PO retornaram ao armazém, um alienígena magro estava sentado em uma cadeira no alpendre, limpando um rifle comprido e retangular.	[BK-WJ]	neutralisation	suffixation - compounding
offworlder	tough to confuse us with other humans when there were so few others around in the local area; most	offworlders stuck to the vicinity of the spaceport, and we were deep in the native part of town.	E era difícil nos confundir com outros humanos quando havia tão poucos naquela área. A maioria dos estrangeiros se atinha às proximidades do espaçoporto, e nós estávamos bem no meio da parte nativa da cidade.	[BK-HJ]	neutralisation	suffixation - compounding

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
slugthrower	Her comfort zone was in atmosphere with a	slugthrower cradled against her shoulder and a backup blaster; piloting was something she did to get to the next planet,	Sua zona de conforto ficava na atmosfera, com uma arma balística no ombro e uma pistola de reserva; pilotar era algo que ela fazia para chegar ao planeta mais próximo e sua clara preocupação me dizia que ela havia voado em poucas situações de combate, talvez nenhuma.	[BK-HJ]	neutralisation	suffixation - compounding
slugthrower	She stepped out from behind the landing ramp,	slugthrower cradled in her arms.	— Ela saiu de trás da rampa de desembarque, com a arma de fogo nos braços.	[BK-HJ]	neutralisation	suffixation - compounding
slugthrower	He hadn't moved twenty meters before the staccato clap of her	slugthrower echoed in the air and punched the bounty hunter off his feet.	Ele não havia andado vinte metros quando o estalo staccato de seu rifle balístico ecoou pelo ar e o caçador de recompensas foi arrancado do chão.	[BK-HJ]	neutralisation	suffixation - compounding
slugthrower	When we reached the cover of the canopy, Nakari removed her	slugthrower from her back and checked to make sure it was still functional after the dunk in the lagoon.	Quando estávamos cobertos pelas copas das árvores, Nakari tirou o rifle das costas e checou se ainda estava funcionando após o mergulho na lagoa.	[BK-HJ]	neutralisation	suffixation - compounding
slugthrower	Even if Nakari was to get her	slugthrower into position for a shot, she wouldn't know where to aim-and the bounty hunter was sure to	Mesmo que Nakari preparasse seu rifle e o deixasse em posição de tiro, ela não saberia para onde apontar — e o caçador de recompensas deveria estar com os escudos ativados, de qualquer maneira.	[BK-HJ]	neutralisation	suffixation - compounding
slugthrower	She had her	slugthrower strapped to her back and her jacket zipped up tight.	Ela estava com o rifle de fogo preso às costas e com a jaqueta bem fechada.	[BK-HJ]	neutralisation	suffixation - compounding
speeder	- You'll have to sell your	speeder.	— Terá de vender o seu veículo.	[AV-NH]	neutralisation	suffixation

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
speeder	We crowded onto the remaining	speeder; I wrapped my right arm around Soonta's waist and did my best to deal with her personal pungency.	Subimos no veículo restante; passei o braço direito pela cintura de Soonta e fiz o melhor para lidar com sua pungência pessoal.	[BK-HJ]	neutralisation	suffixation
blaster	[BK-WJ] The stormtroopers clambered over the rubble of the ruined outbuildings with their	blasters raised.	[BK-WJ] Os stormtroopers ultrapassaram com dificuldade o entulho das ruínas, com suas pistolas laser em punho.	[BK-WJ]	normalisation	suffixation
blaster	[BK-WJ] One had flung Luke into a table, then gone for his	blaster, ready to gun Ben down.	[BK-WJ] Um deles arremessara Luke sobre uma mesa e em seguida sacara sua pistola laser, pronto para atirar em Ben.	[BK-WJ]	normalisation	suffixation
blaster	'Yep. Can't use a	blaster on them. Their armor deflects heat too well.'	— Sim. Não dá pra usar raios contra eles. O casco deflete muito bem o calor.	[BK-HJ]	normalisation	suffixation
blaster	We could tell that he had begun to fire his	blasters before the creature plunged back into the depths, but he would never be able to escape that carcass even	Deu para ver que ele começou a disparar seus raios antes que a criatura caísse de volta para as profundezas, mas ele nunca seria capaz de escapar daquela carcaça, mesmo que matasse o monstro por dentro.	[BK-HJ]	normalisation	suffixation
blaster	Hokey religions and ancient weapons are no match for a	blaster at your side, kid.	Religiões Supersticiosas e armas antigas não são páreo para um laser.	[AV-NH]	normalisation	suffixation

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
blaster armor	'And since so many people are wearing	blaster armor these days, a throwback weapon that punches through it is surprisingly effective if you know how to shoot	— E, como tem muita gente usando armadura contra raios hoje em dia, uma arma ultrapassada que a perfure surpreende de tão eficaz, se você souber atirar.	[BK-HJ]	normalisation	suffixation - compounding
blaster bolt	If they shot blaster	bolts at me, I might be able to catch one or two of them on the blade as I had	Se disparassem raios contra mim, eu talvez fosse capaz de pegar um ou dois deles com a lâmina, como fiz naquele treinamento já há um bom tempo na Millennium Falcon, mas duvidava que minhas débeis habilidades com a Força me permitissem defletir o fogo repetido de três pistolas de uma vez.	[BK-HJ]	normalisation	suffixation - compounding / neosemy
blaster bolt	Another high-powered blaster	bolt followed close behind it, but I had already ducked instinctively, and it sailed over me and Azzur Nessim's	Outro raio de alta potência passou logo depois do primeiro, mas eu já havia me abaixado por reflexo, e ele passou por cima de mim e do corpo caído de Azzur Nessim.	[BK-HJ]	normalisation	suffixation - compounding / neosemy
blaster bolt	A blaster	bolt zipped by us, and the sound of its firing echoed and amplified in the tunnel.	Um raio zuniu por nós e o som de seu disparo ecoou e foi amplificado pelo túnel.	[BK-HJ]	normalisation	suffixation - compounding / neosemy
blaster cannon	[BK-WJ] Ahead, three TIEs wheeled through space, green fire lancing out from their	blaster cannons.	[BK-WJ] À frente, três caças TIE cruzaram o espaço, disparando fogo verde de seus canhões laser.	[BK-WJ]	normalisation	suffixation - compounding

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
blaster fire	to use missiles if they saw us widening the gap; our deflector shields should be able to withstand some	blasterfire but might be overtaxed by missiles.	Nós tínhamos folga para forçar os motores, entretanto eu não queria me afastar muito rapidamente, pois os piratas poderiam decidir usar mísseis se nos vissem ganhar distância; nossos escudos defletores deveriam ser capazes de resistir a alguns disparos de raios, mas poderiam ficar sobrecarregados com mísseis.	[BK-HJ]	normalisation	suffixation - compounding
blaster pistol	[BK-WJ] His	blaster pistol sat snug in a holster on his hip, while his father's lightsaber hung beneath his jacket, concealed	[BK-WJ] Sua pistola laser estava acomodada em um coldre na cintura, enquanto o sabre de luz de seu pai estava preso sob a jaqueta, fora de vista.	[BK-WJ]	normalisation	suffixation - compounding
ion blaster	from what Artoo was doing, which was opening a tiny hatch on his dome to reveal a small ion	blaster we had installed the day before.	Se o droide de segurança detectasse meu movimento aqui embaixo agora, tudo bem; seria uma distração para o que R2 estava fazendo: abrindo uma pequena escotilha em sua cúpula para revelar uma minúscula pistola de íons que tínhamos instalado na véspera.	[BK-HJ]	normalisation	suffixation - compounding
speeder bike	We needed to remove the threat before either of us tried to mount the	speeder bike.	Precisávamos remover a ameaça antes que um de nós tentasse montar a speeder.	[BK-HJ]	normalisation	suffixation - compounding
blaster	-WJ] He looked up and saw three remotes hovering nearby-remotes like the one Han Solo had kept for	blaster target practice aboard the Millennium Falcon.	[BK-WJ] Olhou para cima e viu três esferas pairando no ar, esferas metálicas com flutuação autônoma, como aquela que Han Solo tinha para	[BK-WJ]	omission	suffixation

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
			treinar tiro ao alvo a bordo da Millennium Falcon.			
Coruscani	[BK-WJ] 'The oil you have onboard might date back to the First	Coruscani Migration.	[BK-WJ] — O óleo que vocês têm a bordo deve ser do período da Primeira Migração.	[BK-WJ]	omission	coinage - suffixation
Devaronian	[BK-WJ] Behind the	Devaronian girl he could see Threepio and Artoo staring down at him in concern.	[BK-WJ] Atrás da garota ele avistou 3PO e R2, que o encaravam preocupados.	[BK-WJ]	omission	coinage - suffixation
speeder	Wait out by the	speeder.	Esperem lá fora, certo?	[AV-NH]	omission	suffixation
blaster	blade was not pure light, of course: It was energy from the same sort of power cell that fueled	blasters, given form by passing through a kyber crystal as superheated plasma that arced at the top and returned to	A lâmina não era pura luz, é claro: era energia vinda do mesmo tipo de célula de energia que alimentava pistolas de raios, que ganhava aquela forma após passar por um cristal kyber em forma de um plasma superaquecido que arqueava no topo e retornava para o cabo.	[BK-HJ]	recreation	suffixation
blaster	Thinking of Nakari's slug gun, however, and her assertion that it would work in situations where	blasters might not, I asked if they might have anything with that kind of punch behind it, something with high-	Contudo, pensando na arma de fogo de Nakari e em sua afirmação de que aquilo resolvia situações em que pistolas de raios não adiantavam, perguntei se eles tinham alguma coisa com aquele tipo de impacto, algo com balas de alta velocidade capazes de perfurar armaduras.	[BK-HJ]	recreation	suffixation

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
blaster	] It doesn't have shipyards or produce heavy artillery, but almost anything smaller can be found here, save perhaps	blasters.	Ela não tem estaleiros nem produz artilharia pesada, mas praticamente qualquer coisa menor pode ser encontrada aqui, com exceção talvez de pistolas de raios.	[BK-HJ]	recreation	suffixation
blaster	-HJ] I'd be better off protecting myself from a quick attack with two lightsabers than with a single	blaster that I'd have to aim and fire in a fraction of a second before I got chomped.	Eu estaria mais bem protegido de um ataque rápido com dois sabres de luz do que com uma só pistola de raios, com a qual teria que mirar e disparar em uma fração de segundo antes de ser mastigado.	[BK-HJ]	recreation	suffixation
blaster	A flying security droid, a black spherical number bristling with	blasters and sensors, arrived first and swept the area, no doubt capturing our images and checking them against Imperial databases.	Um droide de segurança voador, uma esfera negra cheia de canhões de raios e sensores, chegou primeiro e varreu a área, sem dúvida capturando nossas imagens e buscando-as em bancos de dados imperiais.	[BK-HJ]	recreation	suffixation
blaster	Not as clumsy or random as a	blaster.	É mais jeitosa e certa que uma arma laser.	[AV-NH]	recreation	suffixation
ion blaster	Artoo waited nearby, still smoking from where a bolt had destroyed his ion	blaster and part of the socket where it had been attached.	R2 esperava ali perto, ainda fumegando no ponto onde um raio tinha destruído seu canhão de íons e parte do soquete onde estava afixado.	[BK-HJ]	recreation	suffixation - compounding

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
ion blaster	It was Artoo, in fact; he shot a bolt from his ion	blaster, the attachment we'd installed on Denon to disable Drusil's security droid, directly across our vision from right	E, de fato, era R2. Ele disparou um raio do seu canhão de íons, o que tínhamos instalado em Denon para desativar o droide de segurança de Drusil. O disparo passou bem à nossa frente, da direita para a esquerda.	[BK-HJ]	recreation	suffixation - compounding

APPENDIX 2.2 – Parallel Lists of Fictive Items in Context: Semantics

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
worth credits	The potential from this single species alone is worth millions of	credits, never mind all the other species on Fex.	O potencial dessa espécie sozinho vale milhões de créditos, não importa quais outras espécies existam em Fex.	[BK-HJ]	literal translation	neosemy - collocation
watch holo	Watch the	holo of what you're hunting and you'll see what I mean.'	Assistam ao holo do que estão caçando e verão o que quero dizer.	[BK-HJ]	literal translation	clipping / collocation
unit of time	'How many	units of time?'	— Quantas unidades de tempo?	[BK-HJ]	literal translation	collocation
take holo	I'm going to take a	holo when you try the rancor sauce.'	Vou tirar uma holo de você provando o molho de rancor.	[BK-HJ]	literal translation	clipping / collocation
take holo	I reminded Artoo to take	holos for the benefit of the Alliance, even though we wouldn't use Fex as a base.	Pedi a R2 que tirasse holos para a Aliança, mesmo que não viéssemos a usar Fex como base.	[BK-HJ]	literal translation	clipping / collocation
take holo	Using the Jewel's upmarket scanners, I took a close-up	holo of the pahzik because I'd never seen one before.	Usando os sofisticados scanners da Joia, tirei um holo em close dos pahzik, porque eu nunca os tinha visto antes.	[BK-HJ]	literal translation	clipping / collocation
stretch out through the Force	Stretching out through the	Force, eyes closed, I located the plate, a cold ceramic disk.	Estendendo-me através da Força, de olhos fechados, localizei o prato, um disco frio de cerâmica.	[BK-HJ]	literal translation	collocation
standard (time)	, but it was moving full-speed to catch up, and the squadron of TIEs were still a couple of	standard minutes out.	Não estava nas proximidades ainda, mas movia-se a toda velocidade para nos alcançar, e o esquadrão de TIEs ainda levaria um ou dois minutos-padrão para chegar.	[BK-HJ]	literal translation	collocation
standard (time)	I might have been the last one to visit, and that was almost a	standard year ago.'	Eu posso ter sido a última a visitar, e isso foi há quase um ano-padrão.	[BK-HJ]	literal translation	collocation

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
spend credits	'But you made a good decision to spend all your	credits on those engines.	— Mas foi uma boa decisão gastar todos os seus créditos nesses motores.	[BK-HJ]	literal translation	neosemy - collocation
spend credits	'Farmers don't spend their	credits on star yachts,' he said.	— Fazendeiros não gastam seus créditos com iates estelares — disse.	[BK-WJ]	literal translation	neosemy - collocation
spend credits	I spent all my	credits on speed and spoofs.'	Gastei todos os meus créditos para aumentar a velocidade e em outros truques.	[BK-HJ]	literal translation	neosemy - collocation
shoot bolt	It was Artoo, in fact; he shot a	bolt from his ion blaster, the attachment we'd installed on Denon to disable Drusil's security droid, directly across	E, de fato, era R2. Ele disparou um raio do seu canhão de íons, o que tínhamos instalado em Denon para desativar o droide de segurança de Drusil. O disparo passou bem à nossa frente, da direita para a esquerda.	[BK-HJ]	literal translation	neosemy - collocation
shoot bolt	Nakari shot the last agent before I could, her	bolt coming from above.	Nakari atirou no último agente antes que eu pudesse fazer isso, em um raio que veio do alto.	[BK-HJ]	literal translation	neosemy - collocation
shoot bolt	Choosing to stun instead of shoot plasma	bolts at me, however, indicated that they would like an interrogation before my execution.	Porém, escolhendo atordoar em vez de atirar raios de plasma, eles indicaram que gostariam de fazer um interrogatório antes da minha execução.	[BK-HJ]	literal translation	neosemy - collocation
shoot bolt	They took a few shots anyway to make it look like they were trying, and the	bolts dissipated harmlessly against the cruiser's shields.	Realizaram alguns disparos assim mesmo, para mostrar que estavam tentando, e os raios dissiparam-se inofensivamente contra os escudos do cruzador.	[BK-HJ]	literal translation	neosemy - collocation

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
shoot bolt	accelerated even more, to about three-quarters full, and their first shots never landed, but Nakari still saw the	bolts zip past the cockpit and realized belatedly that we were under attack.	Ativando os escudos defletores, acelerei ainda mais, para cerca de três quartos da velocidade máxima, e seus primeiros tiros não nos acertaram, mas Nakari viu os raios passarem pela cabine e percebeu tardiamente que estávamos sob ataque.	[BK-HJ]	literal translation	neosemy - collocation
shields up	'	Shields up and arm everything we have,' I said to Nakari as I strapped in.	— Levantar escudos e preparar todas as armas que temos — falei para Nakari enquanto apertava o cinto.	[BK-HJ]	literal translation	neosemy - collocation
shields down	General, their	shields are down.	General, os escudos caíram.	[AV-FA]	literal translation	neosemy - collocation
shields down	If I didn't bring the	shield down, nothing else would work; the missiles had to get there.	Se eu não derrubasse o escudo, nada mais adiantaria; os mísseis tinham que chegar lá.	[BK-HJ]	literal translation	neosemy - collocation
shields down	THE	SHIELD IS DOWN! COMMENCE ATTACK ON THE DEATH STAR!	O ESCUDO CAIU! COMECEM O ATAQUE À ESTRELA DA MORTE.	[CO-SE]	literal translation	neosemy - collocation
set to/for stun	The stormtrooper adjusted his rifle's controls, no doubt setting it for	stun.	O stormtrooper mexeu nos controles do rifle, ajustando-o para paralisar, sem dúvida.	[BK-WJ]	literal translation	neosemy - collocation
set to/for stun	Why can't we just set our blasters to	stun?'	Por que não podemos simplesmente ajustar nossas pistolas para atordoar?	[BK-HJ]	literal translation	neosemy - collocation
set to/for stun	a good distance away and had changed tactics now, trying to stalk us and use a blaster set to	stun.	Se o Aqualish estivesse diretamente na minha frente, duvido que eu teria sido capaz de conter esse impulso, mas ele ainda estava a uma boa distância e tinha mudado de tática agora, tentando nos surpreender e usar uma pistola ajustada para atordoar.	[BK-HJ]	literal translation	neosemy - collocation

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
set to/for stun	Couldn't remember if I had set it to	stun, though.	Mas não conseguia lembrar se a havia ajustado para atordoar.	[BK-HJ]	literal translation	neosemy - collocation
reached (prep.) the Force	] The first step-the only step I really knew-was to clear my mind and reach out to the	Force.	O primeiro passo, o único passo que eu realmente sabia, era limpar minha mente e alcançar a Força.	[BK-HJ]	literal translation	collocation
pull out of hyperspace	'We've been pulled out of	hyperspace.	— Fomos puxados para fora do hiperespaço.	[BK-HJ]	literal translation	compounding / collocation
pull out of hyperspace	One of those projectors had pulled us out of	hyperspace, and no doubt the others were blocking our exit from the system.	Um desses projetores havia nos tirado do hiperespaço, e sem dúvida os outros estavam bloqueando nossa saída do sistema.	[BK-HJ]	literal translation	compounding / collocation
pull out of hyperspace	We'd been pulled out of	hyperspace by an Imperial Interdictor cruiser-shaped like a Star Destroyer but much smaller, with four gravity-well projectors.	Fôramos puxados para fora do hiperespaço por um cruzador imperial classe interventor; parecido com um destróier estelar, mas muito menor, com quatro projetores de poços de gravidade.	[BK-HJ]	literal translation	compounding / collocation
pull out of hyperspace	So why send one in alone this time to pull everything out of	hyperspace in the hope of catching us?	Então por que enviar apenas um deles dessa vez, para puxar tudo para fora do hiperespaço na esperança de pegar a gente?	[BK-HJ]	literal translation	compounding / collocation
pay credits	If you want to sell, I know people who'll pay good	credits.'	Se quiser vender, conheço pessoas que pagarão bons créditos por ela.	[BK-WJ]	literal translation	neosemy - collocation

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
open to the Force	Falcon in which Luke had learned the basic defensive postures and the first steps in opening himself to the	Force.	Ben tivera apenas um curto período de tempo para ensinar Luke como manejar o sabre de luz — umas poucas aulas a bordo da Falcon nas quais Luke aprendera as posturas defensivas básicas e dera os primeiros passos para se abrir para a Força.	[BK-WJ]	literal translation	collocation
open to the Force	When I opened myself to the	Force in those situations, it was more of an instinctive process, and I felt guided and warned in an almost	Quando eu me abria para a Força nessas situações, era um processo mais instintivo, e me sentia guiado e alertado de uma forma quase sem esforço, talvez devido a um estado preparado para a ação e reação do combate, em que não há tempo para pensar e existe uma profunda sensação de perigo pessoal.	[BK-HJ]	literal translation	collocation
open to the Force	Doing my best to relax and leave myself open to the	Force, I activated Huulik's lightsaber and marveled again at how the hilt didn't feel quite right; even though	Fazendo o possível para relaxar e ficar aberto à Força, ativei o sabre de luz de Huulik e de novo fiquei impressionado com a estranheza que o cabo me causava; mesmo depois de tê-lo limpo com um pano úmido e removido todos os indícios de detritos, ele ainda parecia querer escapar do meu punho com uma superfície viscosa e escorregadia que não existia no meu próprio sabre de luz.	[BK-HJ]	literal translation	collocation
open to the Force	As before, I kept myself open to the	Force, but now I tried to focus on the lightsaber and feel the Force inherent in it.	Como antes, mantive-me aberto para a Força, mas agora tentei me concentrar no sabre de luz e sentir a Força inerente a ele.	[BK-HJ]	literal translation	collocation

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
open to the Force	Here you will learn to open yourself to the	Force, guiding its possibilities and obeying its commands.	Aqui você vai aprender a se abrir para a Força, orientado por suas possibilidades e obedecendo suas instruções.	[BK-WJ]	literal translation	collocation
make jump	the way into the Core, where we could take time to make final calculations prior to making the last	jump to Fex.	CAPÍTULO 6 Levaríamos horas para concluir o trajeto até o Núcleo, onde faríamos com calma os cálculos finais antes de dar o último salto para Fex.	[BK-HJ]	literal translation	neosemy - collocation
make jump	When making a dangerous	jump like that it was always best to pause, confirm your position among the stars, and recalculate using the latest	Ao dar um salto perigoso como aquele, sempre era melhor fazer uma pausa, confirmar sua posição entre as estrelas e recalculando usando os dados mais recentes possíveis.	[BK-HJ]	literal translation	neosemy - collocation
make jump	and Nakari acknowledged, I asked Artoo and Drusil if they were ready to run east and make the first	jump.	O controlador de tráfego imperial nos instruiu para mantermos o curso e nos prepararmos para a abordagem. Assim que Nakari concordou, perguntei a R2 e Drusil se estavam prontos para fugir para leste e dar o primeiro salto.	[BK-HJ]	literal translation	neosemy - collocation
make credits	'But I've got a way you can make some easy	credits.	Mas sei como você pode ganhar uns créditos fáceis.	[BK-WJ]	literal translation	neosemy - collocation
lend credits	WJ] Why, I've even got a pack beast-all you've got to do is lend me the	credits to rent a few pieces of gear that we'd need.'	Ora, até tenho um animal de carga. Tudo o que você tem que fazer é me emprestar alguns créditos para alugar o equipamento de que vamos precisar.	[BK-WJ]	literal translation	neosemy - collocation

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
jump Coreward	We were going to	jump Coreward along the Hydian Way to Exodeen, and from there we would take a smaller hyperspace lane called the	Saltaríamos rumo ao Núcleo ao longo da Via Hydiana até Exodeen, e, de lá, pegaríamos um atalho pelo hiperespaço chamado Rota Comercial Nanth'ri, que ofereceria várias maneiras diferentes de chegar a Omereth.	[BK-HJ]	literal translation	compounding / collocation
jump / hyperspace	I hope that they can still-' I cut off as the Kupohan ship	jumped to hyperspace without so much as a thank-you.	Espero que eles ainda possam... — Fui interrompido pela nave kupohana saltando para o hiperespaço sem um agradecimento sequer.	[BK-HJ]	literal translation	compounding / collocation
jump / hyperspace	-SE] NOT IF YOU'RE TRYING TO ARRIVE UNANNOUNCED. THE NAVICOMPUTER'S ALREADY SET. YOU'LL BE ABLE TO	JUMP TO HYPERSPACE ONCE WE'RE CLEAR OF THE FLEET.	NÃO SE QUISER CHEGAR SEM SER ANUNCIADO. O COMPUTADOR DE NAVEGAÇÃO ESTÁ PRONTO. PODEMOS SALTAR PARA O HIPERESPAÇO QUANDO FICARMOS LIVRES DA FROTA.	[CO-SE]	literal translation	compounding / collocation
jump / hyperspace	We were clear to	jump to hyperspace, and I reminded Artoo of the fact.	Estávamos livres para saltar para o hiperespaço e lembrei R2 desse fato.	[BK-HJ]	literal translation	compounding / collocation
jump / hyperspace	And don't forget to program a call to the hotel checking us out just before we	jump to hyperspace.	E não se esqueça de programar uma chamada para o hotel realizando o checkout pouco antes de saltarmos para o hiperespaço.	[BK-HJ]	literal translation	compounding / collocation
jump / hyperspace	We wouldn't be	jumping to hyperspace before the missiles reached us, and trying to outrun them was the sort of idea that would	Nós não saltaríamos para o hiperespaço antes de os mísseis chegarem até nós, e tentar ser mais rápido do que eles era o tipo de ideia que faria C-3PO declarar a nossa perdição. Por isso, tinham que ser os sinalizadores.	[BK-HJ]	literal translation	compounding / collocation

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
jump / hyperspace	'The package is clear and calculating the	jump into hyperspace.	— O caminho está livre, calculando o salto para o hiperespaço.	[BK-WJ]	literal translation	compounding / collocation
jump / hyperspace	The stars blurred and streaked past the cockpit as we	jumped into hyperspace, and then a blue holoimage of Fayet Kelen sprang up in front of us.	As estrelas ficaram borradas e passaram como listras pela cabine quando saltamos para o hiperespaço, e, em seguida, uma holoimagem azul de Fayet Kelen surgiu na nossa frente.	[BK-HJ]	literal translation	compounding / collocation
jump / hyperspace	] Once I set the course, I asked Artoo to monitor security channels as a subroutine while maintaining our hyperspace	jump as his top priority.	Depois que defini o curso, pedi a R2 para monitorar os canais de segurança como uma sub-rotina, mantendo nosso salto pelo hiperespaço como sua prioridade.	[BK-HJ]	literal translation	compounding / collocation
jump / hyperspace	But maybe we really did fake out the Empire with those uncharted hyperspace	jumps.'	Mas acho que realmente enganamos o Império com esses saltos não mapeados pelo hiperespaço.	[BK-HJ]	literal translation	compounding / collocation
Force (be) strong	The	Force is strong with this one.	A Força nesta nave é forte.	[AV-NH]	literal translation	neosemy - collocation
fire bolt	They kept firing green	bolts, as if they were determined to see us dead before they died themselves.	Eles continuavam disparando raios verdes, como que determinados a nos ver mortos antes deles.	[BK-HJ]	literal translation	neosemy - collocation
fire bolt	The other remote fired a	bolt past his head, then zipped left and took aim at him again.	A outra esfera disparou um raio que passou ao lado de sua cabeça. Ela voou rápido para a esquerda e mirou nele outra vez.	[BK-WJ]	literal translation	neosemy - collocation

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
fire bolt	Only the needle ship fired, and while I managed to avoid many of the	bolts and landed a couple of hits myself, we still got pounded so many times on the first pass that	Só a nave agulha disparava, e eu consegui evitar vários dos raios e ainda acertar alguns disparos nela, mas fomos atingidos tantas vezes na primeira passagem que nossos escudos foram reduzidos a níveis perigosos.	[BK-HJ]	literal translation	neosemy - collocation
fetch credits	As for your saber, it will fetch good	credits from some collector.	Quanto ao seu sabre, ele vai me render uns bons créditos de algum colecionador.	[BK-WJ]	literal translation	neosemy - collocation
earn credits	'If searching for this lost collection crew will earn you the	credits to upgrade your ship, I think you should do it,' Ackbar said.	— Se a busca por esta tripulação coletora perdida fará você ganhar os créditos para atualizar a sua nave, acho que deve empreendê-la — disse Ackbar.	[BK-HJ]	literal translation	neosemy - collocation
earn credits	Han and Chewie are off somewhere trying to earn enough	credits to pay off Jabba the Hutt.	Han e Chewie estão em algum lugar tentando ganhar créditos suficientes para pagar Jabba, o Hutt.	[BK-HJ]	literal translation	neosemy - collocation
disable shield	We disable the	shields.	Vamos desativá-los.	[AV-FA]	literal translation	neosemy - collocation
disable shield	I can disable the	shields, but I have to be there. On the planet.	Posso desativá-los, mas preciso estar no planeta.	[AV-FA]	literal translation	neosemy - collocation
disable shield	So we disable the	shields...	Então, desativamos os escudos...	[AV-FA]	literal translation	neosemy - collocation
disable shield	Then how do you know how to disable the	shields?	Como sabe desativar escudos?	[AV-FA]	literal translation	neosemy - collocation
deflect bolt	One of the remotes swooped down at him and he deflected its	bolt straight back at it, enveloping the little machine in sparks.	Uma das esferas o atacou diretamente, e ele rebateu o raio de volta para ela, envolvendo a pequena máquina em faíscas.	[BK-WJ]	literal translation	neosemy - collocation

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
deflect bolt	Luke deflected the	bolt the raised remote aimed at his shoulder, but the other one caught him in the knee.	Luke rebateu o raio que a esfera no alto disparou em direção ao seu ombro, mas a outra acertou seu joelho.	[BK-WJ]	literal translation	neosemy - collocation
deflect bolt	He deflected the	bolt into the grass at his feet, cleaving down with the saber to intercept a shot from the first remote.	Luke rebateu o raio em direção à grama, e em seguida abaixou o sabre para interceptar um tiro da outra esfera.	[BK-WJ]	literal translation	neosemy - collocation
deflect bolt	The other trooper dropped to one knee and raised his rifle at Luke, who deflected the	bolt back at him.	O outro stormtrooper ajoelhou e ergueu o rifle, apontando para Luke, que rebateu o tiro.	[BK-WJ]	literal translation	neosemy - collocation
deflect bolt	A trooper fired at him—the shot was to kill, not stun—and Luke deflected the	bolt into the chest of the lieutenant.	Um stormtrooper disparou contra ele — o tiro era para matar, não para paralisar —, e Luke rebateu o raio direto para o peito do tenente.	[BK-WJ]	literal translation	neosemy - collocation
datapad beep	'You'll break the data link and then-' Her	datapad beeped plaintively.	— Você vai interromper a conexão de dados e aí... O datapad apitou, se queixando.	[BK-WJ]	literal translation	compounding / collocation
datapad beep	The	datapad beeped, indicating the diagnostics program had finished running.	O datapad apitou, indicando que o programa de diagnóstico havia terminado de rodar.	[BK-WJ]	literal translation	compounding / collocation
datapad beep	Her	datapad beeped for her attention, and she looked down at it with a sigh, then at the cone-headed R4	Seu datapad apitou, e ela o encarou com um suspiro enquanto uma unidade R4 de cabeça cônica passava rolando com três pernas curtas.	[BK-WJ]	literal translation	compounding / collocation

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
connection to/with the Force	] I had never thought of it that way-I was simply trying to forge a stronger connection to the	Force-but her ideas had merit.	Eu nunca havia pensado nisso dessa forma; estava simplesmente tentando forjar uma conexão mais intensa com a Força. Mas as ideias dela tinham mérito.	[BK-HJ]	literal translation	collocation
connection to/with the Force	student, Ben Kenobi had taught him the basics of Jedi meditation, warning him that opening a connection to the	Force was something even the eldest Jedi Masters studied over a lifetime.	Durante o breve tempo em que foram mestre e discípulo, Ben Kenobi lhe ensinara os princípios básicos da meditação Jedi, advertindo-o de que abrir uma conexão com a Força era algo que mesmo os mestres Jedi mais velhos estudavam.	[BK-WJ]	literal translation	collocation
connection to/with the Force	The starboard shield flickered and died-and with it, Luke felt his connection to the	Force slipping.	O escudo de estibordo piscou por um instante e apagou. Luke sentiu sua conexão com a Força desaparecer gradualmente.	[BK-WJ]	literal translation	collocation
connection to/with the Force	-HJ] I didn't feel that way normally when speaking to people, but maybe my recent connection with the	Force had something to do with it.	Não me sinto assim normalmente quando falo com as pessoas, mas talvez a minha ligação recente com a Força tivesse algo a ver com isso.	[BK-HJ]	literal translation	collocation
command (of) the Force	The Empire was powerful and ruthless-and it had its own enforcers who could command the	Force, beings such as the terrifying, black-armored Darth Vader.	O Império era poderoso e implacável — e tinha seus próprios agentes que controlavam a Força, como Darth Vader, assustador em sua armadura preta.	[BK-WJ]	literal translation	collocation
command (of) the Force	It was crazy to think that he'd ever learn to command the	Force or become a skilled duelist, let alone see the Jedi Order reborn.	Era loucura pensar que algum dia conseguiria controlar a Força ou se tornar um duelista habilidoso, muito menos que veria a Ordem Jedi renascer.	[BK-WJ]	literal translation	collocation

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
command (of) the Force	He'd thought he'd been commanding the	Force, using it to amplify his senses and speed up his reflexes.	Achava que estava controlando a Força, usando-a para amplificar seus sentidos e aumentar a velocidade de seus reflexos.	[BK-WJ]	literal translation	collocation
command (of) the Force	I was commanding the	Force.	Eu estava comandando a Força.	[BK-WJ]	literal translation	collocation
command (of) the Force	the jungle, say, or trusting an uncertain combination of Artoo's sensors and his own shaky command of the	Force.	Curiosos, os aldeões observaram Luke atravessar a cidade. Ele já tinha imaginado diversas possibilidades — como entrar voando na floresta com a Y-Wing já consertada, ou confiar na combinação duvidosa dos sensores de R2 e de seu próprio controle incerto da Força.	[BK-WJ]	literal translation	collocation
come out of hyperspace	I HAD BETTER, DR. APHRA. ~~~ COMING OUT OF	HYPERSPACE NOW.	É BOM QUE EU ENCONTRE, DRA. APHRA. SAINDO DO HIPERESPAÇO AGORA.	[CO-VD]	literal translation	compounding / collocation
(de)activate lightsaber	Luke deactivated his	lightsaber and hung it on his belt.	Luke desativou o sabre de luz e o prendeu no cinto.	[BK-WJ]	literal translation	compounding / collocation
(de)activate lightsaber	He activated his	lightsaber, the brilliant blue blade emerging from its hilt with a familiar snap and hiss.	Ele ativou o sabre de luz, o laser azul brilhante saindo aos poucos do cabo com o estalo e o assobio familiares.	[BK-WJ]	literal translation	compounding / collocation

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
(de)activate lightsaber	Doing my best to relax and leave myself open to the Force, I activated Huulik's	lightsaber and marveled again at how the hilt didn't feel quite right; even though I'd wiped it down	Fazendo o possível para relaxar e ficar aberto à Força, ativei o sabre de luz de Huulik e de novo fiquei impressionado com a estranheza que o cabo me causava; mesmo depois de tê-lo limpo com um pano úmido e removido todos os indícios de detritos, ele ainda parecia querer escapar do meu punho com uma superfície viscosa e escorregadia que não existia no meu próprio sabre de luz.	[BK-HJ]	literal translation	compounding / collocation
standard (time)	'Three	standard hours, eleven minutes, and forty-three seconds,' Threepio said.	— Três horas, onze minutos e quarenta e três segundos — disse 3PO.	[BK-WJ]	neutralisation	collocation
pay credits	'I find things,' he said. 'As long as people pay good	credits, what they do with those things isn't my business.'	— Contanto que as pessoas paguem uma boa quantia, o que fazem com as coisas não é da minha conta.	[BK-WJ]	neutralisation	neosemy - collocation
ignite lightsaber	He	ignited the lightsaber, noticing to his dismay that his hands were shaking.	Ligou de novo o sabre de luz, notando, desanimado, que suas mãos estavam tremendo.	[BK-WJ]	neutralisation	compounding / collocation
ignite lightsaber	He spread his feet wide,	ignited the lightsaber, and swung it around one-handed in a loose arc.	Afastou os pés, ligou o sabre de luz, brandiu-o com uma mão, desenhando um arco no ar.	[BK-WJ]	neutralisation	compounding / collocation
deflect bolt	Luke deflected the laser	bolt, then wheeled his blade the other way, sending energy beams flying back the way they'd come.	Luke desviou o tiro e girou a lâmina na outra direção, mandando os raios de energia de volta à origem.	[BK-WJ]	neutralisation	neosemy - collocation
deflect bolt	Luke's blade was a blue blur, deflecting	bolts all around him.	O sabre de Luke era um borrão azul enquanto se movia rapidamente para desviar disparos vindos de várias direções.	[BK-WJ]	neutralisation	neosemy - collocation

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
comlink chime	Jessika's	comlink was chiming again.	O comunicador de Jessika apitou outra vez.	[BK-WJ]	neutralisation	clipping - compounding / collocation
comlink chime	Epilogue Jessika Pava's	comlink chimed for the third time in the previous five minutes.	EPÍLOGO O comunicador de Jessika Pava apitou pela terceira vez em cinco minutos.	[BK-WJ]	neutralisation	clipping - compounding / collocation
charge weapon		Weapon charged in 15 minutes, sir.	Arma carregada em 15 min, senhor.	[AV-FA]	neutralisation	collocation
charge weapon		Weapon charging.	Arma carregando.	[AV-FA]	neutralisation	collocation
charge weapon		Weapon fully charged in 30 seconds.	Arma totalmente carregada em 30 segundos.	[AV-FA]	neutralisation	collocation
charge weapon	As the	weapon is charged, the sun is drained until it disappears.	Conforme é carregada, o sol é drenado até desaparecer.	[AV-FA]	neutralisation	collocation
charge weapon	And their	weapon will be fully charged in 10 minutes.	E a arma estará totalmente carregada em 10 min.	[AV-FA]	neutralisation	collocation
charge weapon	And I'll drop my weapon. No. No. Guards! Guards! Begin charging the	weapon.	E vou largar minha arma. Não. Não. Guardas! Guardas! Comece a carregar a arma.	[AV-FA]	neutralisation	collocation
charge weapon	The First Order, they're charging the	weapon again now.	A Primeira Ordem está carregando a arma agora.	[AV-FA]	neutralisation	collocation
beam transmission		Several transmissions were beamed to this ship by rebel spies.	Espiões rebeldes transmitiram várias mensagens a esta nave.	[AV-NH]	neutralisation	collocation
shields down	WHEN THE	SHIELD SHUTS DOWN, THEY'LL FALL--	QUANDO O CAMPO DE FORÇA FOR DESATIVADO, ELAS VÃO CAIR!	[CO-SE]	normalisation	neosemy - collocation

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
reached (prep.) the Force	Luke smiled and reached through the	Force again, but this time he wasn't trying to push the energy field across an empty space-he was	Luke sorriu e voltou a sentir a Força, mas dessa vez não estava tentando empurrar o campo de energia por um espaço vazio — estava nadando através dele, vagando pelas correntezas de energia na clareira.	[BK-WJ]	normalisation	collocation
come out of hyperspace	What the— We've come out of	hyperspace into a meteor shower, some kind of asteroid collision.	O que é isso? Caímos em uma chuva de meteoros. Deve ter sido um choque de asteroides.	[AV-NH]	omission	compounding / collocation
(de)activate lightsaber	Holding his deactivated	lightsaber in one hand, he walked over and stood beneath the pillar, its surface turned orange by the setting sun.	Segurando o sabre de luz, ele se aproximou e ficou parado sob a coluna, cuja superfície estava alaranjada pelo pôr do sol.	[BK-WJ]	omission	compounding / collocation
take holo stills	I had Artoo take	holo stills of the lightsaber as I deconstructed the rest of it for future study, and then I thought I	Pedi a R2 que gravasse holos do sabre de luz enquanto eu desconstruía suas demais partes para estudos futuros, e então pensei que deveria exercitar essas habilidades da Força se em algum momento eu quisesse remontá-lo ou construir o meu próprio.	[BK-HJ]	recreation	clipping - compounding / collocation
take holo	She took	holos of the damaged speeder and the ghest's body with her datapad before we left.	Ela captou holos da speeder danificada e do corpo do ghest com seu datapad antes de partirmos.	[BK-HJ]	recreation	clipping / collocation
stretchout with the Force	Desperate, I stretched out with the	Force, trying to locate those grenades and divert their path at least a little bit, but I couldn't find	Desesperado, sondei a Força, tentando localizar aquelas granadas e desviar sua trajetória ao menos um pouco, sem conseguir encontrá-las ou sentidas.	[BK-HJ]	recreation	collocation

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
stretch out to the Force	d be alone for at least a few more minutes, I closed my eyes and stretched out to the	Force, recalling that feeling of confidence and encouragement Nakari had given me before.	Uma vez convencido de que ficaria sozinho por pelo menos mais alguns minutos, fechei os olhos e estendi minha consciência para a Força, lembrando o sentimento de confiança e encorajamento que Nakari havia me dado antes.	[BK-HJ]	recreation	collocation
shields up	Shields up!	Shields up!	Acionar escudos!	[AV-FA]	recreation	neosemy - collocation
shields up	Pilots had to go in with their	shields up or risk taking damage from the larger beasts.	Os pilotos tinham de seguir com os escudos ativados, senão corriam o risco de sofrer danos causados por animais maiores.	[BK-HJ]	recreation	neosemy - collocation
shields up	position for a shot, she wouldn't know where to aim-and the bounty hunter was sure to have	shields up anyway.	Mesmo que Nakari preparasse seu rifle e o deixasse em posição de tiro, ela não saberia para onde apontar — e o caçador de recompensas deveria estar com os escudos ativados, de qualquer maneira.	[BK-HJ]	recreation	neosemy - collocation
shields up	Are the	shields up? Not so easy without a co-pilot!	Os escudos estão ativados? Não é fácil sem copiloto!	[AV-FA]	recreation	neosemy - collocation
shields up	I rechecked the scanners for threats and made sure the	shields were still up and working.	Eu voltei a checar os scanners atrás de ameaças e verifiquei se os escudos ainda estavam ativos e funcionando.	[BK-HJ]	recreation	neosemy - collocation
reached (prep.) the Force	'I was reaching out to the	Force.'	— Eu estava tentando imergir na Força.	[BK-HJ]	recreation	collocation

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
reached (prep.) the Force	I refocused, took a couple of deep breaths, and reached out again to the	Force, urging it to lift the fork out of the bowl.	Retomei o foco, respirei fundo duas vezes e sondei a Força de novo, instando-a a levantar o garfo para fora do prato.	[BK-HJ]	recreation	collocation
reached (prep.) the Force	Taking a deep breath and closing my eyes, I reached out to the	Force, and then opened my eyes again, focusing on the Rodian and willing him to accept what I said.	Respirando fundo e fechando os olhos, imergi na Força e então abri os olhos de novo, me concentrando no Rodiano e desejando que ele aceitasse o que eu dizia.	[BK-HJ]	recreation	collocation
reached (prep.) the Force	Since then I had reached out to the	Force on numerous occasions, and each time it grew marginally easier to make that contact and feel the Force swirl	Desde então, busquei conexão com a Força em inúmeras ocasiões, e a cada vez ficou ligeiramente mais fácil fazer esse contato e senti-la girar e se aglutinar à minha volta, uma sensação não muito tangível, mas bem real, como quando se faz exercício e se descobre ao longo do tempo que a mesma rotina exige menos esforço, porque sua força e resistência aumentaram.	[BK-HJ]	recreation	collocation
reached (prep.) the Force	When I closed my eyes and reached out to the	Force, it was as if I had never left it a couple minutes ago; the awareness was still there, a	Quando fechei os olhos e imergi na Força, foi como se eu nunca a tivesse deixado, alguns minutos antes; a consciência ainda estava lá, um jorro dela preenchendo minha cabeça como um sentido adicional que falava dos meus arredores, dentro e fora da nave.	[BK-HJ]	recreation	collocation

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
reached (prep.) the Force	And then, when I reached out to the	Force, it met not a barrier but a warm welcome, and I embraced it and felt a modest measure of	E então, quando sondei a Força, não encontrei uma barreira, mas uma calorosa recepção, e eu a abracei e senti uma parte modesta de sua energia correr através de mim.	[BK-HJ]	recreation	collocation
reached (prep.) the Force	He reached out with the	Force.	Ele tentou se conectar à Força.	[BK-WJ]	recreation	collocation
make jump	I'm gonna make the	jump to light speed.	Segurem firme, entrarei na velocidade da luz.	[AV-NH]	recreation	neosemy - collocation
jump / hyperspace	We'll be safe enough once we make the	jump to hyperspace.	Estaremos a salvo assim que entrarmos no hiperespaço.	[AV-NH]	recreation	compounding / collocation
jump / hyperspace	They've just made the	jump into hyperspace.	Acabam de entrar no hiperespaço	[AV-NH]	recreation	compounding / collocation
ignite lightsaber	Now, he just approached the pillar and	ignited his saber.	Dessa vez, ele simplesmente se aproximou da coluna e acionou o sabre.	[BK-WJ]	recreation	collocation
Force (be) strong	THE	FORCE IS STRONG IN THIS PLACE.	A FORÇA É PODEROSA NESTE LUGAR.	[CO-VD]	recreation	neosemy - collocation
Force (be) strong	But the	Force was very strong there.	Mas a Força era muito poderosa ali.	[BK-WJ]	recreation	neosemy - collocation
be strong in the Force	She is strong with the	Force.	A Força é poderosa nela.	[AV-FA]	recreation	neosemy - collocation
be strong in the Force	'This place is strong with the	Force,' Ben Kenobi said in Luke's head.	A Força é poderosa neste lugar, Ben Kenobi sussurrou na mente de Luke.	[BK-WJ]	recreation	neosemy - collocation

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
be strong in the Force	IF HE TRULY IS STRONG IN THE	FORCE THIS WILL NOT END HIM.	SE ELE REALMENTE FOR IMBUÍDO DA FORÇA... ISSO NÃO VAI MATÁ-LO.	[CO-VD]	recreation	neosemy - collocation
set to/for stun	Set for	stun.	Use o paralisador.	[AV-NH]	transposition	neosemy - collocation
make jump	Rebel procedure was for each pilot to follow a randomly chosen zigzag path through hyperspace, making several	jumps to foil any Imperials that might be tracking his or her fighter.	O procedimento rebelde era que cada piloto seguisse um trajeto aleatório em zigue-zague pelo hiperespaço, saltando diversas vezes para despistar imperiais que pudessem segui-los.	[BK-WJ]	transposition	neosemy - collocation
the Force (be) with	THE	FORCE IS WITH THEM.	A FORÇA ESTÁ COM ELAS.	[CO-SE]	literal translation	multiword expression
the Force (be) with	The	Force will be with you... always.	A Força estará com você. Sempre.	[AV-NH]	literal translation	multiword expression
the Force (be) with	The	Force is with him.	A Força está com ele.	[AV-NH]	literal translation	multiword expression
the Force (be) with	'The	Force is with me,' Luke said.	— A Força está comigo — Luke disse.	[BK-WJ]	literal translation	multiword expression
the Force (be) with	Come back! No! Come back! No! No! Its energy... No! ... surrounds us... and binds us. The	Force will be... No! Come back!	Volte! Não! Volte! Não! Não! Sua energia... Não! nos cerca... e nos une. A Força estará... Não! Volte!	[AV-FA]	literal translation	multiword expression
the Force (be) with	And the	Force was with him.	E a Força estava com ele.	[BK-WJ]	literal translation	multiword expression
the Force (be) with	Luke, the	Force will be with you.	Luke, a Força estará com você.	[AV-NH]	literal translation	multiword expression
the Force (be) with	Remember, the	Force will be with you always.	Lembre-se, a Força estará com você. Sempre.	[AV-NH]	literal translation	multiword expression

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
Thank the stars	MASTER LUKE,	THANK THE STARS! NOW WE CAN LEAVE.	MESTRE LUKE! GRAÇAS ÀS ESTRELAS! AGORA PODEMOS PARTIR.	[CO-VD]	literal translation	multiword expression
Thank the stars		Thank the stars for Threepio's and Leia's experience with Givin.	Graças às estrelas 3PO e Leia tinham experiência com os Givins.	[BK-HJ]	literal translation	multiword expression
Thank the maker	ARTOO, IS THAT YOU?! OH	THANK THE MAKER! LOOK WHAT THEY'VE DONE TO ME!	R2, É VOCÊ?! OH, GRAÇAS AO CRIADOR! VEJA O QUE FIZERAM COMIGO!	[CO-VD]	literal translation	multiword expression
Thank the maker		Thank the Maker!	Graças ao Criador!	[AV-FA]	literal translation	multiword expression
Thank the maker		Thank the maker.	Agradeço ao nosso criador.	[AV-NH]	literal translation	multiword expression
poodoo rolls downhill	'Because	poodoo rolls downhill and Vader's not at the top.	— Porque o poodoo rola ladeira abaixo e Vader não está no topo.	[BK-HJ]	literal translation	coinage / multiword expression
MOTHER OF MOONS		MOTHER OF MOONS!	MÃE DAS LUAS!	[CO-VD]	literal translation	multiword expression
may the Force be with you		May the stars keep you safe.'	Que as estrelas o mantenham seguro.	[BK-HJ]	literal translation	multiword expression
may the Force be with you	...MAY THE	FORCE BE WITH YOU, SIR.	QUE A FORÇA ESTEJA COM VOCÊ, SENHOR.	[CO-SE]	literal translation	multiword expression
may the Force be with you	MAY THE	FORCE BE WITH YOU ALL.	QUE A FORÇA ESTEJA COM TODOS VOCÊS.	[CO-VD]	literal translation	multiword expression

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
may the Force be with you	May the	Force be with you.	Que a Força esteja com você.	[AV-FA]	literal translation	multiword expression
may the Force be with you	May the	Force be with you.	Que a Força esteja com você.	[AV-NH]	literal translation	multiword expression
may the Force be with you	May the	Force be with you, Luke.'	Que a Força esteja com você, Luke.	[BK-WJ]	literal translation	multiword expression
may the Force be with you	Then man your ships, and may the	Force be with you.	E que a Força esteja com vocês.	[AV-NH]	literal translation	multiword expression
a sight for malfunctioning optics	OH, MISTRESS LEIA! YOU ARE A SIGHT FOR MALFUNCTIONING	OPTICS! WHERE HAS EVERYONE GONE!	OH, SENHORA LEIA! QUE ÓTIMA VISÃO PARA ESSAS LENTES DEFEITUOSAS! ONDE ESTÃO TODOS?	[CO-VD]	literal translation	multiword expression
get one's credit's worth	... IF WE'RE BUYING TIME, LET'S GET OUR	CREDITS' WORTH.	SE ESTAMOS AQUI PARA GANHAR TEMPO, VAMOS FAZER VALER.	[CO-SE]	neutralisation	neosemy - multiword expression
Force be praised		FORCE BE PRAISED.	QUE A FORÇA SEJA LOUVADA.	[CO-VD]	recreation	neosemy - multiword expression
Chobb's knob!		Chobb's knob!	Pelo botão de Chobb!	[BK-HJ]	recreation	coinage / multiword expression

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
slicing	] And I have promised you a significant amount of intelligence regarding Imperial codes and search patterns in return. The	slicing programs for low-level Imperial encryption that I mentioned, as well as others.	E prometi a vocês, em troca, uma quantidade significativa de informações relativas aos códigos imperiais e padrões de busca, além de programas de sliceamento para a criptografia imperial de baixo nível e outros.	[BK-HJ]	calque	neosemy
slicing	'What interests the Alliance is that I have written some	slicing programs that will easily cut through low-level routine Imperial encryption, which I will hand over as soon as	— O que interessa à Aliança é que eu escrevi alguns programas de sliceamento que cortariam facilmente as rotinas imperiais de criptografia de baixo nível, programas que pretendo entregar assim que estiver ao lado de minha família.	[BK-HJ]	calque	neosemy
slice	Apparently, there's a Givin woman newly arrived on Denon who can, if reports are accurate,	slice almost anything.	Ao que parece, há uma mulher Givin recém-chegada a Denon que, se os relatos forem precisos, poderia slicear quase qualquer coisa.	[BK-HJ]	calque	neosemy
slice	Drusil-or I supposed anyone else in the system if we were now exposed-would then be able to	slice it and access the entire list of contacts given to us by Sakhet.	Eu tinha que checar se Nakari havia conectado seu datapad ao computador da nave, porque Drusil — ou qualquer outra pessoa do sistema, se agora estávamos expostos — seria capaz de sliceá-lo e acessar a lista completa de contatos que nos foi dada por Sakhet.	[BK-HJ]	calque	neosemy

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
slice	'Is there a chance you could	slice through Imperial comm traffic and let us know if any of them are interested in us as we leave	— Você poderia slicear as comunicações de tráfego imperiais e nos informar se algum deles demonstrar interesse por nós quando deixarmos a atmosfera?	[BK-HJ]	calque	neosemy
slice	is keeping her in a sort of luxurious imprisonment there, trying to convince her to apply her skills to	slice through our codes and those of other groups they're monitoring.	O Império a está mantendo em uma espécie de prisão de luxo por lá, tentando convencê-la a aplicar suas habilidades para slicear nossos códigos e de outros grupos que estão monitorando.	[BK-HJ]	calque	neosemy
slice	I can also	slice through some of the higher-level codes when supplied with sufficient time.'	Também posso slicear por alguns dos códigos de nível mais alto, desde que tenha tempo suficiente.	[BK-HJ]	calque	neosemy
slice	much time slipped past, but when Drusil entered the bay and told me the ship's security had been	sliced and was now safe to fly, I was ready and the sun was riding low on the horizon.	Não sei quanto tempo se passou, mas, quando Drusil entrou e me disse que a segurança da nave fora sliceada e já era seguro pilotá-la, eu estava pronto e o sol estava baixo no horizonte.	[BK-HJ]	calque	neosemy
slice	It is almost certain that this ship's system has been remotely	sliced since we arrived in this sector.'	É quase certo que o sistema dessa nave tenha sido sliceado remotamente depois que chegamos neste setor.	[BK-HJ]	calque	neosemy
slice	'Luke, who could be	slicing into the Jewel?'	— Luke, quem poderia ter sliceado a Joia?	[BK-HJ]	calque	neosemy
slice	Drusil hadn't slept much; she'd spent most of the night	slicing into the accounts of Azzur Nessim's employees.	Drusil não tinha dormido muito. Passou a maior parte da noite sliceando as contas dos empregados de Azzur Nessim.	[BK-HJ]	calque	neosemy

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
Bothan spynet	'A Kupohan who occasionally does contract work for the	Bothan spynet and others runs a small noodle hut as a front for her intelligence services.	— Uma Kupohana que ocasionalmente faz serviços por contrato para a spynet bothana e outros. Ela dirige uma pequena tenda de macarrão como fachada para seus serviços de inteligência.	[BK-HJ]	calque	compounding / neosemy
Bothan spynet	We're not organized like the	Bothan spynet.	Não somos organizados como a spynet bothana.	[BK-HJ]	calque	compounding / neosemy
Bothan	of paranoia probably wouldn't go amiss here; the Kupohans weren't quite as renowned for spying as the	Bothans were, but for my money they were a close second-or in a way, even better precisely because they	E uma pequena pontada de paranoia provavelmente viria bem a calhar aqui. Os Kupohanos não eram tão famosos por sua espionagem quanto os Bothanos, mas na minha opinião estavam em segundo lugar; ou, de certa forma, eram até melhores, precisamente porque não eram famosos por algo que deve ser conduzido secretamente.	[BK-HJ]	calque	neosemy
slicer	You're with the galaxy's best	slicer,' Drusil said, and then she shrugged at my reaction.	Você está com a melhor slicer da galáxia — disse Drusil, que em seguida deu de ombros para a minha reação.	[BK-HJ]	copy	neosemy
slicer	'I am an excellent	slicer and cryptographer; indeed, that is why I am so closely pursued by the Empire.	— Eu sou uma excelente slicer e criptógrafa. Na verdade, é por isso que sou perseguida tão de perto pelo Império.	[BK-HJ]	copy	neosemy
cranker root	The	cranker root represented the opposite of danger.	A raiz de cranker representava o oposto do perigo.	[BK-HJ]	copy	compounding / neosemy
cranker root	The	cranker root looked thoroughly nonthreatening.	A raiz de cranker não parecia nem um pouco ameaçadora.	[BK-HJ]	copy	compounding / neosemy

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
cranker root	The	cranker root lay inert, jaundiced and phlegmatic in the yellow light of the room's filtered glow panel.	A raiz de cranker jazia inerte, biliosa e fleumática, sob a luz amarela do painel luminoso do quarto.	[BK-HJ]	copy	compounding / neosemy
cranker root	I imagined that the	cranker root, especially, looked unhappy where it was and wouldn't mind moving a tiny bit.	Imaginei que a raiz de cranker, em especial, parecia infeliz onde estava e não se importaria se eu a movesse um pouquinho.	[BK-HJ]	copy	compounding / neosemy
cranker root	I found the	cranker root, dead now, but a thing sensed as fundamentally distinct from the plate.	Encontrei a raiz de cranker, agora morta, mas percebida como algo fundamentalmente distinto do prato.	[BK-HJ]	copy	compounding / neosemy
cranker	If I merely imagined the	cranker moving, would it happen?	Se eu apenas imaginasse a cranker se mover, isso aconteceria?	[BK-HJ]	copy	neosemy
worth credits	The potential from this single species alone is worth millions of	credits, never mind all the other species on Fex.	O potencial dessa espécie sozinho vale milhões de créditos, não importa quais outras espécies existam em Fex.	[BK-HJ]	literal translation	neosemy - collocation
stun stick	, 'I said, 'after we clear the ship this way, I want to go through it again with just one	stun stick and a portable scanner to make sure we didn't miss any that might be hiding.'	— Sabe — falei —, depois que examinarmos toda a nave desta forma, quero checar tudo de novo com apenas um bastão de atordoamento e um scanner portátil para garantir que não deixamos passar algum escondido.	[BK-HJ]	literal translation	compounding / neosemy
stun stick	A skullborer appeared and slid off her hand as she simultaneously dropped the	stun stick and screamed.	Um furacrânio surgiu e escorregou de sua mão no mesmo instante em que ela deixou cair o bastão de atordoamento e gritou.	[BK-HJ]	literal translation	compounding / neosemy
stun stick	And a case of	stun sticks!	E uma mala de bastões de atordoamento!	[BK-HJ]	literal translation	compounding / neosemy

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
stun stick	Why would we need somersaults and	stun sticks?	Por que precisamos de cambalhotas e bastões de atordoamento?	[BK-HJ]	literal translation	compounding / neosemy
stun stick	'We should try out the	stun sticks,' Nakari suggested.	— Nós devíamos testar os bastões de atordoamento — sugeriu Nakari.	[BK-HJ]	literal translation	compounding / neosemy
stun stick	She staggered over to the case of	stun sticks and pulled out two, flipping them both on.	Ela cambaleou até a mala de bastões de atordoamento e pegou dois, ligando-os.	[BK-HJ]	literal translation	compounding / neosemy
stun stick	top of the other was clever, too-I couldn't get to the one on the bottom using the	stun sticks, and they hadn't seen the blasters get used yet, so they wouldn't have been able to	E, pensando nisso, quando atacaram o meu rosto, o jeito como um deles caiu sobre o outro também foi inteligente; eu não pude alcançar o que estava embaixo usando os bastões de atordoamento, e eles não tinham visto as pistolas sendo usadas ainda, então não teriam sido capazes de lidar com elas.	[BK-HJ]	literal translation	compounding / neosemy
stun stick	'Two armor units and some	stun sticks, as ordered,' he said.	— Duas unidades de armadura e alguns bastões de atordoamento, como ordenado — disse ele.	[BK-HJ]	literal translation	compounding / neosemy
stun stick	I shouted as I whipped the	stun sticks at my head from either side.	— gritei, enquanto chicoteava os bastões de atordoamento contra a minha cabeça, dos dois lados.	[BK-HJ]	literal translation	compounding / neosemy
stun stick	on our necks and shoulders, we set armored boots on the surface of Fex and trudged toward the ship,	stun sticks in each hand and blasters on hips.	Envolto por nossas armaduras e praticamente oscilando por causa do peso em nossos pescoços e ombros, pisamos com botas blindadas na superfície de Fex e marchamos em direção à nave, com bastões de	[BK-HJ]	literal translation	compounding / neosemy

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
			atordoamento nas duas mãos e pistolas na cintura.			
stun stick	put on a thick rubber insulation mask that the instructions claimed would shield us from the inevitable use of	stun sticks to our own heads.	Primeiro, tínhamos de colocar uma grossa máscara isolante de borracha que, de acordo com as instruções, nos protegeria do inevitável uso dos bastões de atordoamento em nossas próprias cabeças.	[BK-HJ]	literal translation	compounding / neosemy
stun mine	I got a proximity	stun mine, a handheld EMP detonator, and a needle gun I never intended to use.	Ganhei uma mina atordoante de proximidade, um detonador PEM de mão e um fuzil de agulha, que eu não tinha a intenção de usar jamais.	[BK-HJ]	literal translation	compounding / neosemy
stun blast	But if they shot	stun blasts-well, I didn't know exactly what would happen, but following a hunch, I activated the stud to	Porém, se disparassem para atordoar; bem, eu não sabia exatamente o que aconteceria, mas, seguindo meu palpite, ativei o pino para travá-lo na posição ligado.	[BK-HJ]	literal translation	compounding / neosemy
stun blast	We saw him pick up the blaster on the ground, heard the	stun blast, and then the cam view slipped down and sideways as Hafner hit the forest floor.	Vimos Hafner pegar a pistola do chão, ouvimos o disparo atordoante e então a visão da câmera mudou para baixo e para o lado quando Hafner caiu no chão.	[BK-HJ]	literal translation	compounding / neosemy
stun blast	Perhaps against a single	stun blast that wouldn't have happened, but against three, something got through.	Talvez contra um único disparo atordoante isso não tivesse acontecido, mas, contra três, uma parte conseguiu passar.	[BK-HJ]	literal translation	compounding / neosemy

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
stun blast	Hafner finally got it together, much too late, and shot a	stun blast at the unnamed human and at the Bith.	Hafner finalmente se recompôs, e disparou tarde demais uma rajada atordoante na direção do humano sem nome e do Bith.	[BK-HJ]	literal translation	compounding / neosemy
stun blast	The second one standing in the middle fired a	stun blast a split second after my shot rocked him and the charge sailed harmlessly into the ceiling.	O segundo, que estava parado no meio, disparou uma rajada de choque uma fração de segundo depois do meu tiro alvejá-lo e sua carga atingiu o teto, sem causar danos.	[BK-HJ]	literal translation	compounding / neosemy
stun (verb)		Stun anything you bring into the ship to make sure no skullborers are hiding on it in camouflage.	Atordoem qualquer coisa que levarem para a nave para garantir que nenhum furacrânio esteja escondido nelas, camuflado.	[BK-HJ]	literal translation	neosemy
stun (verb)	'	Stun 'em now!	— Atordoar, agora!	[BK-HJ]	literal translation	neosemy
stun (verb)	'	Stun me now or I'm just as dead as Priban!	— Atordoe-me agora ou vou morrer como Priban!	[BK-HJ]	literal translation	neosemy
stun (verb)		Stun my head, and Priban's, too!	Atordoe minha cabeça, e a de Priban também!	[BK-HJ]	literal translation	neosemy
stun (verb)	of notes on these suits for my father, but I think they should keep us alive long enough to	stun anything that lands on us.'	— Na volta, terei uma tonelada de anotações sobre essas armaduras para o meu pai, mas acho que elas devem nos manter vivos por tempo suficiente para atordoar qualquer coisa que cair em cima da gente.	[BK-HJ]	literal translation	neosemy

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
stun (verb)	Choosing to	stun instead of shoot plasma bolts at me, however, indicated that they would like an interrogation before my execution.	Porém, escolhendo atordoar em vez de atirar raios de plasma, eles indicaram que gostariam de fazer um interrogatório antes da minha execução.	[BK-HJ]	literal translation	neosemy
stun (verb)	I told them to be quiet until you got back or I'd	stun them again.'	Eu disse para ficarem quietos até você voltar ou eu os atordoaria de novo.	[BK-HJ]	literal translation	neosemy
stun (verb)	It didn't appear until it was	stunned.	Só apareceu depois que foi atordoado.	[BK-HJ]	literal translation	neosemy
stun (verb)	He's been	stunned.	Ele está atordoado.	[BK-HJ]	literal translation	neosemy
stun (verb)	I'm going to take a closer look while it's still	stunned and then get out of here.	Vou dar uma olhada enquanto ele ainda está atordoado e cair fora daqui.	[BK-HJ]	literal translation	neosemy
stun (verb)	he could escape the alleyway and lose us in another crowded market street, Nakari pulled out her blaster and	stunned him.	Também era mais rápida do que Migg. Antes que ele pudesse escapar do beco e sumir em outra rua do mercado lotado, Nakari tirou a pistola e o atordoou.	[BK-HJ]	literal translation	neosemy
stun (verb)	And you	stunned him.'	E vocês o atordoaram.	[BK-HJ]	literal translation	neosemy
stun (verb)	Nakari promptly	stunned them again.	Nakari prontamente atordoou-os de novo.	[BK-HJ]	literal translation	neosemy
stun (verb)	'Elsewhere,' Nakari said, and then she	stunned them both so that we could bind them easily.	— Em outro lugar — desconversou Nakari, então atordoou os dois para que pudéssemos prendê-los facilmente.	[BK-HJ]	literal translation	neosemy
starboard shield	The starboard	shield flickered and died-and with it, Luke felt his connection to the Force slipping.	O escudo de estibordo piscou por um instante e apagou. Luke sentiu sua conexão com a Força desaparecer gradualmente.	[BK-WJ]	literal translation	compounding / neosemy

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
spice route	Situated at the intersection of the Llanic	Spice Route and the Triellus Trade Route, Llanic bustled with smugglers and other ne'er-do-wells in a way	Situado no cruzamento da Rota das Especiarias de Llanic com a Rota Comercial de Triellus, Llanic fervilhava de contrabandistas e outros maus elementos de uma forma que inspiraria Ben Kenobi a chamar o planeta de "lugar cheio de escória e vilania", ainda que não fosse tão miserável quanto Mos Eisley.	[BK-HJ]	literal translation	compounding / neosemy
spice route	Leia had given me a briefing, warning me that Moff Abran Balfour patrolled the	spice route often, and he represented the nearest Imperial presence to the current location of the Alliance fleet.	Leia tinha me dado um relatório, avisando que o moff Abran Balfour patrulhava constantemente a rota de especiarias e que ele era a presença imperial mais próxima da atual localização da frota da Aliança.	[BK-HJ]	literal translation	compounding / neosemy
spice mine	Thing is, it got them all sent to the	spice mines of Kessel.'	Acontece que isso os mandou todos para as minas de especiarias de Kessel.	[BK-HJ]	literal translation	compounding / neosemy
spice mine	'He chose to send my mother to the	spice mines and let her die there, Luke.	— Ele escolheu enviar a minha mãe para as minas de especiarias e deixá-la morrer lá, Luke.	[BK-HJ]	literal translation	compounding / neosemy
spice mine	, it's not so scary anymore, which is probably the reason Vader had Nakari's mother sent to the	spice mines.	Quando você ri de alguma coisa que assusta, ela deixa de ser assustadora, o que provavelmente foi a razão pela qual Vader enviou a mãe de Nakari para as minas de especiarias.	[BK-HJ]	literal translation	compounding / neosemy
spice freighter	Luke's Uncle Owen had always told him that his father had been a navigator on a	spice freighter, but that had been a story meant to protect Luke.	Owen, tio de Luke, sempre dissera ao sobrinho que o pai tinha trabalhado em um cargueiro de especiarias, mas	[BK-WJ]	literal translation	compounding / neosemy

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
			isso fora só uma história para proteger o garoto.			
spend credits	'But you made a good decision to spend all your	credits on those engines.	— Mas foi uma boa decisão gastar todos os seus créditos nesses motores.	[BK-HJ]	literal translation	neosemy - collocation
spend credits	'Farmers don't spend their	credits on star yachts,' he said.	— Fazendeiros não gastam seus créditos com iates estelares — disse.	[BK-WJ]	literal translation	neosemy - collocation
spend credits	I spent all my	credits on speed and spoofs.'	Gastei todos os meus créditos para aumentar a velocidade e em outros truques.	[BK-HJ]	literal translation	neosemy - collocation
shoot bolt	It was Artoo, in fact; he shot a	bolt from his ion blaster, the attachment we'd installed on Denon to disable Drusil's security droid, directly across	E, de fato, era R2. Ele disparou um raio do seu canhão de íons, o que tínhamos instalado em Denon para desativar o droide de segurança de Drusil. O disparo passou bem à nossa frente, da direita para a esquerda.	[BK-HJ]	literal translation	neosemy - collocation
shoot bolt	Nakari shot the last agent before I could, her	bolt coming from above.	Nakari atirou no último agente antes que eu pudesse fazer isso, em um raio que veio do alto.	[BK-HJ]	literal translation	neosemy - collocation
shoot bolt	Choosing to stun instead of shoot plasma	bolts at me, however, indicated that they would like an interrogation before my execution.	Porém, escolhendo atordoar em vez de atirar raios de plasma, eles indicaram que gostariam de fazer um interrogatório antes da minha execução.	[BK-HJ]	literal translation	neosemy - collocation
shoot bolt	They took a few shots anyway to make it look like they were trying, and the	bolts dissipated harmlessly against the cruiser's shields.	Realizaram alguns disparos assim mesmo, para mostrar que estavam tentando, e os raios dissiparam-se	[BK-HJ]	literal translation	neosemy - collocation

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
			inofensivamente contra os escudos do cruzador.			
shoot bolt	accelerated even more, to about three-quarters full, and their first shots never landed, but Nakari still saw the	bolts zip past the cockpit and realized belatedly that we were under attack.	Ativando os escudos defletores, acelerei ainda mais, para cerca de três quartos da velocidade máxima, e seus primeiros tiros não nos acertaram, mas Nakari viu os raios passarem pela cabine e percebeu tardiamente que estávamos sob ataque.	[BK-HJ]	literal translation	neosemy - collocation
shields up	'	Shields up and arm everything we have,' I said to Nakari as I strapped in.	— Levantar escudos e preparar todas as armas que temos — falei para Nakari enquanto apertava o cinto.	[BK-HJ]	literal translation	neosemy - collocation
shields up	Shields up!	Shields up!	Acionar escudos!	[AV-FA]	literal translation	neosemy - collocation
shields up	Pilots had to go in with their	shields up or risk taking damage from the larger beasts.	Os pilotos tinham de seguir com os escudos ativados, senão corriam o risco de sofrer danos causados por animais maiores.	[BK-HJ]	literal translation	neosemy - collocation
shields up	position for a shot, she wouldn't know where to aim-and the bounty hunter was sure to have	shields up anyway.	Mesmo que Nakari preparasse seu rifle e o deixasse em posição de tiro, ela não saberia para onde apontar — e o caçador de recompensas deveria estar com os escudos ativados, de qualquer maneira.	[BK-HJ]	literal translation	neosemy - collocation
shields up	Are the	shields up? Not so easy without a co-pilot!	Os escudos estão ativados? Não é fácil sem copiloto!	[AV-FA]	literal translation	neosemy - collocation

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
shields up	I rechecked the scanners for threats and made sure the	shields were still up and working.	Eu voltei a checar os scanners atrás de ameaças e verifiquei se os escudos ainda estavam ativos e funcionando.	[BK-HJ]	literal translation	neosemy - collocation
shields down	General, their	shields are down.	General, os escudos caíram.	[AV-FA]	literal translation	neosemy - collocation
shields down	If I didn't bring the	shield down, nothing else would work; the missiles had to get there.	Se eu não derrubasse o escudo, nada mais adiantaria; os mísseis tinham que chegar lá.	[BK-HJ]	literal translation	neosemy - collocation
shields down	THE	SHIELD IS DOWN! COMMENCE ATTACK ON THE DEATH STAR!	O ESCUDO CAIU! COMECEM O ATAQUE À ESTRELA DA MORTE.	[CO-SE]	literal translation	neosemy - collocation
shield generators	taken a bite out of a cookie, and it was packed with big sublight engines, jammers, sensor arrays, and	shield generators.	A traseira lembrava um biscoito mordido e estava repleta de enormes motores subluz, jammers, sensores e geradores de escudo.	[BK-HJ]	literal translation	compounding / neosemy
shield generators	an attack vector that minimized my profile to the Interdictor's gunners and led us straight to the portside	shield generators.	Já em contato com a Força, me abri ainda mais para ela e caí em um estado não pensativo de antecipação e reação, deslizando a Joia do Deserto por um vetor de ataque que minimizava meu perfil para os artilheiros do interventor e nos levava direto para os geradores de escudo de bombordo.	[BK-HJ]	literal translation	compounding / neosemy
shield generators	They have twelve	shield generators-some of them ray shields, some particle shields.	Eles têm doze geradores de escudos; alguns deles escudos de raios, outros de partículas.	[BK-HJ]	literal translation	compounding / neosemy

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
shield generators	I pulled the nose of the Jewel starboard so that we would dive past the	shield generators shortly after the missiles hit.	Puxei o nariz da Joia para estibordo, para que pudéssemos mergulhar e passar pelos geradores de escudo logo após o impacto dos mísseis.	[BK-HJ]	literal translation	compounding / neosemy
shield (noun)	I flipped it on its side for a makeshift	shield and crouched down behind it as fresh bolts slammed into the top.	Virei-a de lado como um escudo improvisado e fiquei agachado atrás dela enquanto mais raios atingiam o tampo.	[BK-HJ]	literal translation	neosemy
shield (noun)	The concussion missiles struck one after the other, the first weakening the generator's own	shield and the second following up, penetrating and destroying it.	Um após o outro, os mísseis de concussão atingiram o alvo, o primeiro enfraquecendo o próprio escudo do gerador e o segundo penetrando e destruindo o gerador.	[BK-HJ]	literal translation	neosemy
shield (noun)	Angle the	shield.	Posicione o escudo.	[AV-FA]	literal translation	neosemy
shield (noun)	We got hit and spun again, and this time the	shield energy readout dipped noticeably.	Fomos alvejados e giramos de novo, e, desta vez, a leitura de energia do escudo caiu visivelmente.	[BK-HJ]	literal translation	neosemy
shield (noun)	He rolled the Y-wing over to starboard, trying to protect the vulnerable	shield, and mashed down on the triggers.	Ele girou a Y-Wing para estibordo, tentando proteger o escudo vulnerável, e apertou os gatilhos com força.	[BK-WJ]	literal translation	neosemy
shield (noun)	The	shields.	Os escudos.	[AV-FA]	literal translation	neosemy
shield (noun)	The	shields prevented any damage, but the impact spun us around and changed our vector.	Os escudos impediram qualquer dano, mas o impacto nos fez girar e mudou o nosso vetor.	[BK-HJ]	literal translation	neosemy

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
shield (noun)	'The	shields are still fine.	— Os escudos ainda estão bem.	[BK-HJ]	literal translation	neosemy
shield (noun)	Their	shields have a fractional refresh rate.	Os escudos têm ciclo fracionado.	[AV-FA]	literal translation	neosemy
shield (noun)	They have defensive	shields that our ships cannot penetrate.	Eles têm escudos que nossas naves não conseguem penetrar.	[AV-FA]	literal translation	neosemy
shield (noun)	They were firing on it, and its	shields were holding for the time being, but I doubted that would continue for much longer, especially since it was	Estavam atirando nela e os escudos aguentavam até aquele momento, mas eu duvidava que isso fosse durar muito mais tempo, já que era mais lenta do que os TIE.	[BK-HJ]	literal translation	neosemy
shield (noun)	squadron would be fully deployed any second, and when it was eighteen against one, they would surely deplete my	shields before I could take my shot.	Eu não podia esperar ser capaz de fazer nova investida com meus escudos a apenas 50 por cento — os TIE estavam entrando em formação e reagindo à surpresa do meu ataque, o outro esquadrão seria totalmente liberado a qualquer segundo e, quando fossem dezoito contra um, eles certamente esgotariam meus escudos antes que pudesse ter outra chance.	[BK-HJ]	literal translation	neosemy
shield (noun)	I couldn't expect to get another pass with only 50 percent of my	shields remaining-the TIEs were forming up and responding to the surprise of my attack, the other squadron would be	Eu não podia esperar ser capaz de fazer nova investida com meus escudos a apenas 50 por cento — os TIE estavam entrando em formação e reagindo à surpresa do meu ataque, o outro esquadrão seria totalmente liberado a qualquer segundo e, quando fossem dezoito contra um, eles certamente esgotariam meus escudos antes que pudesse ter outra chance.	[BK-HJ]	literal translation	neosemy

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
shield (noun)	-HJ] The Jewel took a direct hit on the rear deflector as a result of my distraction, and our	shields fell to 20 percent.	A Joia levou um tiro direto sobre o defletor traseiro, como resultado da minha distração, e nossos escudos caíram para 20 por cento.	[BK-HJ]	literal translation	neosemy
shield (noun)	, but the concentrated fire was too much to dodge forever and another bolt clipped us, essentially wiping out our	shields except for a courtesy veil of energy as sheer as a negligee.	Quase todos passaram direto pela nossa cabine rumo ao vazio, mas o fogo concentrado era intenso demais para que nos esquivássemos para sempre, e outro raio nos acertou, essencialmente acabando com nossos escudos e deixando como cortesia apenas um véu de energia fino como uma camisola.	[BK-HJ]	literal translation	neosemy
shield (noun)	Though I avoided the majority of the bolts, a few landed and overwhelmed our	shields, and after that another one struck and damaged our port engine.	Desviei da maioria dos raios, mas alguns acertaram e diminuíram ainda mais nossos escudos; logo depois disso, outro raio nos atingiu e danificou nosso motor de bombordo.	[BK-HJ]	literal translation	neosemy
shield (noun)	her first test at full speed under heavy fire- and we took a couple of hits that reduced our	shields to 70 percent.	A Joia segurou bem (esse era o seu primeiro teste a velocidade total sob fogo pesado) e havíamos levado uns dois tiros que reduziram nossos escudos a 70 por cento.	[BK-HJ]	literal translation	neosemy
shield (noun)	landed a couple of hits myself, we still got pounded so many times on the first pass that our	shields were reduced to dangerous lows.	Só a nave agulha disparava, e eu consegui evitar vários dos raios e ainda acertar alguns disparos nela, mas fomos atingidos tantas vezes na primeira passagem que nossos escudos foram reduzidos a níveis perigosos.	[BK-HJ]	literal translation	neosemy

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
shield (noun)	Before we passed it, another hit took our	shields down to 50 percent, and then we were briefly hidden from line-of-sight as I pulled the Jewel up	Antes de passarmos por perto, outro disparo fez nossos escudos caírem para 50 por cento, e então ficamos brevemente escondidos fora do campo de visão quando puxei a Joia para um rasante sob o cruzador, apenas um metro acima dos escudos, para que os TIE acima do cruzador não pudessem me rastrear. Para seus scanners, eu agora era invisível, perdido na sombra do interventor.	[BK-HJ]	literal translation	neosemy
shield (noun)	I raised our own	shields, and my heart sank as I considered our options.	Ativei os nossos escudos e meu coração pesou enquanto considerava nossas opções.	[BK-HJ]	literal translation	neosemy
shield (noun)	Skywalker destroyed the immediate threat and gave Huulik's	shields a chance to recharge.	Skywalker destruiu a ameaça imediata e deu a Huulik a chance de recarregar seus escudos.	[BK-HJ]	literal translation	neosemy
shield (noun)	The Kupohan's	shields held under the onslaught, but the TIE fighter came apart at the first touch of my lasers.	Os escudos da kupohana mantinham-se firmes sob o ataque, mas o TIE se desfez ao primeiro toque dos meus lasers.	[BK-HJ]	literal translation	neosemy
shield (noun)	Laser fire splashed against Luke's	shields, which flared with the impact.	O calor do laser se espalhou sobre os escudos de Luke, que brilharam ao serem atingidos.	[BK-WJ]	literal translation	neosemy
shield (noun)	shots anyway to make it look like they were trying, and the bolts dissipated harmlessly against the cruiser's	shields.	Realizaram alguns disparos assim mesmo, para mostrar que estavam tentando, e os raios dissiparam-se inofensivamente contra os escudos do cruzador.	[BK-HJ]	literal translation	neosemy

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
shield (noun)	I thought that would be the end of us, but the needle's	shields dissolved under withering bombardment from the other bounty hunter, and then it was shot down, trailing fiery wreckage into	Achei que isso seria o nosso fim, mas os escudos da agulha foram dissolvidos sob um bombardeio fulminante do outro caçador de recompensas e em seguida a nave foi abatida, arrastando seus destroços fumegantes para dentro d'água.	[BK-HJ]	literal translation	neosemy
shield (noun)	'The Kupohan ship's	shields were almost exhausted and the TIEs would have destroyed it in the next couple of minutes.	— Os escudos da nave kupohana estavam quase esgotados e os TIEs a teriam destruído nos dois minutos seguintes.	[BK-HJ]	literal translation	neosemy
shield (noun)	They were swarmed by droid fighters, and my uncle's	shields were depleted when Skywalker flew in between him and the next blast that would have killed him.	Eles estavam cercados por droides de combate e os escudos do meu tio estavam esgotados quando Skywalker voou entre ele e um disparo que o teria matado.	[BK-HJ]	literal translation	neosemy
shield (noun)	Lower the	shields.	Abaixe os escudos.	[AV-FA]	literal translation	neosemy
shield (noun)	line-of-sight as I pulled the Jewel up to skate underneath the cruiser, just a meter above the	shields to make it impossible for the TIEs above the cruiser to track me-to their scanners I was invisible	Antes de passarmos por perto, outro disparo fez nossos escudos caírem para 50 por cento, e então ficamos brevemente escondidos fora do campo de visão quando puxei a Joia para um rasante sob o cruzador, apenas um metro acima dos escudos, para que os TIE acima do cruzador não pudessem me rastrear. Para seus scanners, eu agora era invisível, perdido na sombra do interventor.	[BK-HJ]	literal translation	neosemy

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
shield (noun)	had a long trip ahead and friendly ports would be scarce when we got into trouble, so if the	shields and our Rodian upgrades could handle this, I would let them.	Mas eu não queria gastar esse combustível se não fosse necessário — tínhamos uma longa viagem pela frente e portos amigáveis seriam escassos quando começássemos a ter problemas. Por isso, se os escudos e nossas atualizações rodianas pudessem lidar com isso, melhor.	[BK-HJ]	literal translation	neosemy
shield (noun)	Their shots were sloppy and they didn't care about hitting the ship, depending on the	shields to ward off the stray bolts.	Seus disparos eram negligentes e eles não se preocupavam em evitar atingir a nave maior, confiando que os escudos repelisses os raios perdidos.	[BK-HJ]	literal translation	neosemy
shield (noun)	] I didn't bother firing at the cruiser, since there was no way our lone ship could weaken the	shields enough to punch through, but I would gladly pull the trigger on the TIE fighters whenever opportunity afforded.	Nem me incomodei em disparar contra o cruzador, já que de forma alguma nossa nave sozinha seria capaz de enfraquecer seus escudos a ponto de trespassá-los, mas eu ficaria feliz em puxar o gatilho sobre os caças TIE sempre que uma oportunidade se oferecesse.	[BK-HJ]	literal translation	neosemy
set to/for stun	Why can't we just set our blasters to	stun?'	Por que não podemos simplesmente ajustar nossas pistolas para atordoar?	[BK-HJ]	literal translation	neosemy - collocation
set to/for stun	a good distance away and had changed tactics now, trying to stalk us and use a blaster set to	stun.	Se o Aqualish estivesse diretamente na minha frente, duvido que eu teria sido capaz de conter esse impulso, mas ele ainda estava a uma boa distância e tinha mudado de tática agora, tentando nos surpreender e usar uma pistola ajustada para atordoar.	[BK-HJ]	literal translation	neosemy - collocation
set to/for stun	Couldn't remember if I had set it to	stun, though.	Mas não conseguia lembrar se a havia ajustado para atordoar.	[BK-HJ]	literal translation	neosemy - collocation

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
ray shield	They have twelve shield generators-some of them ray	shields, some particle shields.	Eles têm doze geradores de escudos; alguns deles escudos de raios, outros de partículas.	[BK-HJ]	literal translation	compounding / neosemy
rancor sauce	The file we're supposed to decrypt using	Rancor sauce.	O arquivo que devemos decriptar usando "Molho de rancor".	[BK-HJ]	literal translation	compounding / neosemy
rancor sauce	'You'll also find an encrypted file in there, which you can unlock with the code phrase	Rancor sauce, two words.	— Vocês também vão encontrar aí um arquivo criptografado, que poderão desbloquear com a frase-código "Molho de rancor", separado.	[BK-HJ]	literal translation	compounding / neosemy
rancor sauce	'	Rancor sauce.'	— Molho de rancor.	[BK-HJ]	literal translation	compounding / neosemy
rancor sauce	was speaking to Sakhet or not, but I repeated Nakari's order and then ordered the Corellian buckwheat with	rancor sauce.	Eu não tinha certeza se estava falando com Sakhet ou não, mas repeti o pedido de Nakari e então pedi o de trigo corelliano com molho de rancor.	[BK-HJ]	literal translation	compounding / neosemy
rancor sauce	I'm going to take a holo when you try the	rancor sauce.'	Vou tirar uma holo de você provando o molho de rancor.	[BK-HJ]	literal translation	compounding / neosemy
rancor sauce	-HJ] She took my credits and I began to fear that I would, in fact, be given something with	rancor sauce on it.	Ela pegou meus créditos e comecei a temer que eu fosse, de fato, receber algo com molho de rancor.	[BK-HJ]	literal translation	compounding / neosemy
rancor sauce	'It was the Corellian buckwheat noodles with	rancor sauce, sir,' the droid said.	— É o macarrão de trigo corelliano com molho de rancor, senhor — disse o droide.	[BK-HJ]	literal translation	compounding / neosemy
pay credits	If you want to sell, I know people who'll pay good	credits.'	Se quiser vender, conheço pessoas que pagarão bons créditos por ela.	[BK-WJ]	literal translation	neosemy - collocation

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
particle shield generators	We take out the particle	shield generators for the port side first, then go after the gravity projectors with whatever we have left.'	Atacamos primeiro os geradores dos escudos de partículas que protegem o bombordo, aí vamos atrás dos projetores de gravidade com o que nos restar.	[BK-HJ]	literal translation	compounding / neosemy
particle shield generators	'Artoo, light up their particle	shield generator for me on the targeting holo.'	— R2, mostre o gerador de escudos de partículas deles na holo de mira.	[BK-HJ]	literal translation	compounding / neosemy
particle shield	They have twelve shield generators-some of them ray shields, some particle	shields.	Eles têm doze geradores de escudos; alguns deles escudos de raios, outros de partículas.	[BK-HJ]	literal translation	compounding / neosemy
motivator cortex	-WJ] When they start taking offense at every helpful suggestion, it's often a sign of flux in the	motivator cortex.'	Quando começam a se ofender com qualquer conselho útil, não raro é um sinal de fluxo excessivo no córtex motivador.	[BK-WJ]	literal translation	compounding / neosemy
motivator	This R2 unit has a bad	motivator.	Esse R2 tem um péssimo motivador.	[AV-NH]	literal translation	neosemy
motivator	What girl? It's the	motivator.	Que garota? É o motivador.	[AV-FA]	literal translation	neosemy
make jump	the way into the Core, where we could take time to make final calculations prior to making the last	jump to Fex.	CAPÍTULO 6 Levaríamos horas para concluir o trajeto até o Núcleo, onde faríamos com calma os cálculos finais antes de dar o último salto para Fex.	[BK-HJ]	literal translation	neosemy - collocation
make jump	When making a dangerous	jump like that it was always best to pause, confirm your position among the stars, and recalculate using the latest	Ao dar um salto perigoso como aquele, sempre era melhor fazer uma pausa, confirmar sua posição entre as estrelas e recalculando usando os dados mais recentes possíveis.	[BK-HJ]	literal translation	neosemy - collocation

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
make jump	and Nakari acknowledged, I asked Artoo and Drusil if they were ready to run east and make the first	jump.	O controlador de tráfego imperial nos instruiu para mantermos o curso e nos prepararmos para a abordagem. Assim que Nakari concordou, perguntei a R2 e Drusil se estavam prontos para fugir para leste e dar o primeiro salto.	[BK-HJ]	literal translation	neosemy - collocation
make credits	'But I've got a way you can make some easy	credits.	Mas sei como você pode ganhar uns créditos fáceis.	[BK-WJ]	literal translation	neosemy - collocation
lend credits	WJ] Why, I've even got a pack beast-all you've got to do is lend me the	credits to rent a few pieces of gear that we'd need.'	Ora, até tenho um animal de carga. Tudo o que você tem que fazer é me emprestar alguns créditos para alugar o equipamento de que vamos precisar.	[BK-WJ]	literal translation	neosemy - collocation
laser sword	Is that why you carry that antique	laser sword?	É por isso que você carrega essa espada laser antiga?	[BK-WJ]	literal translation	compounding / neosemy
laser sword	'You touch that	laser sword and I'll shoot you,' she said.	— Se você tocar nessa espada laser, atiro em vocc — ela disse.	[BK-WJ]	literal translation	compounding / neosemy
laser sword	And yet here you are with a Jedi	laser sword in your hand, like you mean to use it.'	E, no entanto, aqui está você com uma espada laser de Jedi na mão, preparado para usá-la.	[BK-WJ]	literal translation	compounding / neosemy
laser fire	'While dodging TIE fighters and quad	laser fire.	— Enquanto desviamos dos caças TIE e do fogo quádruplo do laser.	[BK-HJ]	literal translation	compounding / neosemy
laser fire	The three TIEs raced overhead, and Luke squeezed the trigger, peppering them with	laser fire as they wheeled around for another pass.	Os três caças passaram a toda velocidade por eles, e Luke apertou o gatilho, lançando tiros de laser sobre os imperiais à medida que manobravam para atacá-lo novamente.	[BK-WJ]	literal translation	compounding / neosemy

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
laser fire	But Threepio's chatter and the flashes of	laser fire kept throwing off his concentration.	Mas a tagarelice de 3PO e a luz dos tiros de laser não deixavam ele se concentrar.	[BK-WJ]	literal translation	compounding / neosemy
laser fire		Laser fire splashed against Luke's shields, which flared with the impact.	O calor do laser se espalhou sobre os escudos de Luke, que brilharam ao serem atingidos.	[BK-WJ]	literal translation	compounding / neosemy
laser fire		Laser fire stitched space where his fighter had been a moment before, leaving Luke blinking from the brilliant glare.	O tiro de laser atingiu o local onde a nave estivera um segundo antes, fazendo Luke piscar diante do brilho intenso da luz.	[BK-WJ]	literal translation	compounding / neosemy
laser cannon	A	laser cannon?	Um canhão laser?	[AV-FA]	literal translation	compounding / neosemy
laser cannon	I engaged the ship's baby	laser cannon and waited until I got a system go-ahead, then dived on the lateral axis toward the TIE	Preparei o pequeno canhão laser da nave e esperei até obter a permissão do sistema para prosseguir. Em seguida, mergulhei ao longo do eixo lateral em direção aos caças TIE.	[BK-HJ]	literal translation	compounding / neosemy
laser cannon	The tension drained from my shoulders as I disengaged the	laser cannon, but my mouth twisted in regret as the stars blurred and streamed past the cockpit window during the	A tensão era drenada dos meus ombros enquanto eu desarmava o canhão de laser, mas minha boca se contorceu em arrependimento quando as estrelas viraram um borrão e passaram pela janela da cabine durante o salto.	[BK-HJ]	literal translation	compounding / neosemy
laser cannon	'One	laser cannon hidden underneath where I'm standing.	— Um canhão laser escondido bem embaixo de onde estou agora.	[BK-HJ]	literal translation	compounding / neosemy

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
laser cannon	else, because we can't make another escape like that with an engine gone and nothing to shoot but	laser cannons.'	Se acha que é improvável, devemos abortar agora e ver se podemos chegar a outro lugar, porque não podemos realizar outra fuga como essa com um motor perdido e sem nada com o que atirar além de canhões de laser.	[BK-HJ]	literal translation	compounding / neosemy
laser cannon	The Interdictor's batteries swung up and began spraying green bolts from quad	laser cannons, but most of it was for show, since only a couple of them had the proper field of	As baterias do interventor viraram para cima e começaram a espalhar raios verdes de seus canhões quádruplos de laser, mas a maioria foi só para impressionar, já que apenas dois deles estavam dentro da área de alcance.	[BK-HJ]	literal translation	compounding / neosemy
laser cannon	But almost immediately, another fighter streaked up from beneath him, its	laser cannons raking the Y-wing's hull.	Mas, quase no mesmo instante, outro caça surgiu atrás dele, com os canhões de laser atirando na fuselagem da Y-Wing.	[BK-WJ]	literal translation	compounding / neosemy
laser cannon	first six TIEs, avoiding their fire and head-on collisions; I managed to wing one of them with our	laser cannons-we had three now, not just one-and it careened into another, taking both out.	Desviamos dos primeiros seis TIE, evitando tiros e colisões frontais; consegui acertar a asa de um deles com nossos canhões de laser (agora tínhamos três, não apenas um) e ele voou em diagonal contra outro, destruindo os dois.	[BK-HJ]	literal translation	compounding / neosemy
laser bolt	Luke's saber was a whirling disc of energy, scattering	laser bolts like rain.	O sabre de Luke parecia um disco de energia girando, dispersando os raios laser como chuva.	[BK-WJ]	literal translation	compounding / neosemy

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
laser blast	Two	laser blasts ripped one of the TIEs in half, while another flew too close to a freighter's engine wash	Duas rajadas de laser rasgaram um dos caças ao meio, enquanto outro voou perto demais do motor de um cargueiro e perdeu completamente o controle.	[BK-WJ]	literal translation	compounding / neosemy
laser beam	A	laser beam caught him in the thigh.	Um raio laser o acertou na coxa.	[BK-WJ]	literal translation	compounding / neosemy
laser	Kupohan's shields held under the onslaught, but the TIE fighter came apart at the first touch of my	lasers.	Os escudos da kupohana mantinham-se firmes sob o ataque, mas o TIE se desfez ao primeiro toque dos meus lasers.	[BK-HJ]	literal translation	neosemy
laser	sailed like a vertical needle, similar to a B-wing, cockpit at the top and a rectangular battery of	lasers below that fired in sequence and repeated, a barrage of blasts almost impossible to dodge.	Uma era escura, achatada e robusta, como uma torrada voadora malévola e armada, e a outra voava como uma agulha vertical, semelhante a um B-wing, com a cabine no topo e uma bateria retangular de lasers na parte de baixo que disparava em sequências repetidas, uma barreira de disparos quase impossível de se esquivar.	[BK-HJ]	literal translation	neosemy
laser	The Y-wing's starboard shields flared as the TIEs'	lasers struck home, and alarms began to blare.	Os protetores de estibordo da Y-Wing brilharam quando os lasers dos TIE o atingiram, e os alarmes começaram a soar.	[BK-WJ]	literal translation	neosemy
jump into	'Sorry, Artoo, but I've never	jumped into the Deep Core before.	— Desculpe, R2, mas nunca saltei para o Núcleo Profundo antes.	[BK-HJ]	literal translation	neosemy

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
jump into	] But once you turn and run, the Imperials might inquire afterward why a courier would behave so strangely and	jump into nothingness.	Mas, como você vai mudar de direção e fugir, os imperiais poderiam vir perguntar depois por que um mensageiro iria se comportar de forma tão estranha e saltar para o nada.	[BK-HJ]	literal translation	neosemy
jump into	only feasible but advisable, so we took advantage and asked Artoo to wake us when he was ready to	jump into the Deep Core.	Tínhamos bastante tempo livre pela frente e algumas horas de descanso eram não só viáveis, mas aconselháveis. Portanto, aproveitamos essa vantagem e pedimos que R2 nos acordasse quando estivesse pronto para saltar para o Núcleo Profundo.	[BK-HJ]	literal translation	neosemy
jump (verb)	'All right, I need you to prepare us to	jump for Kupoh and tell me which gravity projector on that Inderdictor is blocking our path to it right now.'	— Ok, preciso que nos prepare para saltar para Kupoh e me diga agora mesmo qual projetor de gravidade desse interventor que está bloqueando nosso caminho.	[BK-HJ]	literal translation	neosemy
jump (verb)		Jump if you do.'	Salte se quiser.	[BK-HJ]	literal translation	neosemy
jump (verb)	'How long until we can	jump, Artoo?'	— Quanto tempo até podermos saltar, R2?	[BK-HJ]	literal translation	neosemy
jump (verb)	Too late to capture us before we	jump, though they don't know that.	Tarde demais para que nos peguem antes de saltar, mas eles não sabem disso.	[BK-HJ]	literal translation	neosemy
jump (verb)	edges of the drainage grate until it fell away, leaving a hole down which one could fall-or intentionally	jump.	Fiz ainda mais barulho ao disparar repetidamente nas bordas da grade de drenagem até que ela caísse, abrindo um buraco para baixo onde qualquer	[BK-HJ]	literal translation	neosemy

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
			um poderia cair ou saltar intencionalmente.			
jump (verb)	'Well, I guess they can still	jump.	— Bem, acho que eles ainda podem saltar.	[BK-HJ]	literal translation	neosemy
jump (verb)	'Artoo, can we	jump?'	— R2, podemos saltar?	[BK-HJ]	literal translation	neosemy
jump (verb)	We lost the Empire once we	jumped but picked up more hunters as we went-I think some of them called in their friends.'	Despistamos o Império quando saltamos, mas encontramos mais caçadores pelo caminho. Acho que alguns deles chamaram os amigos.	[BK-HJ]	literal translation	neosemy
jump (verb)		JUMPING, came the reply, and once we were safely in hyperspace Nakari unbuckled and rose from her seat, imitating her	SALTANDO, veio a resposta; e, uma vez que estávamos com segurança no hiperespaço, Nakari abriu o cinto e levantou-se de seu assento, imitando seu pai enquanto seguia para a popa.	[BK-HJ]	literal translation	neosemy
jump (verb)		JUMPING.	SALTANDO.	[BK-HJ]	literal translation	neosemy
jump (noun)	If you can do a	jump all the way across it without stopping, that would probably be best.'	Se puder dar um salto por todo o caminho sem parar, provavelmente será melhor.	[BK-HJ]	literal translation	neosemy
jump (noun)	'Artoo, calculate the next	jump and get us out of here!'	— R2, calcule o próximo salto e nos tire daqui!	[BK-WJ]	literal translation	neosemy
jump (noun)	Artoo, prepare the next	jump and see if you can raise the Kupohan ship.'	R2, prepare o próximo salto e veja se você pode ultrapassar a nave kupohana.	[BK-HJ]	literal translation	neosemy

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
jump (noun)	How long a	jump are you proposing, Drusil?'	Quanto tempo você propõe que esse salto dure, Drusil?	[BK-HJ]	literal translation	neosemy
jump (noun)	He already knew our first	jump but needed to fine-tune calculations for our earliest possible exit.	Ele já sabia qual seria o nosso primeiro salto, mas eram necessários ajustes e cálculos de sintonia fina para que aproveitássemos a possibilidade de saída mais próxima.	[BK-HJ]	literal translation	neosemy
jump (noun)	'Access the	jump pattern for Devaron, Artoo,' Luke said.	— Acesse a rota de salto para Devaron, R2 — disse Luke.	[BK-WJ]	literal translation	neosemy
jump (noun)	'Access the	jump pattern for Whiforla.'	— Acesse a rota de salto para Whiforla.	[BK-WJ]	literal translation	neosemy
jump (noun)	'Artoo, when we get to Nanth'ri, begin calculating a	jump that will take us through Hutt Space.	— R2, quando chegarmos a Nanth'ri, comece a calcular um salto capaz de nos levar através do Espaço Hutt.	[BK-HJ]	literal translation	neosemy
jump (noun)	'Calculate the	jump for Nanth'ri, Artoo!'	— Calcule o salto para Nanth'ri, R2!	[BK-HJ]	literal translation	neosemy
jump (noun)	'We can program the first	jump into the nav computer as soon as we leave the surface, and a few moments of recalibration and safety	— Podemos programar o primeiro salto no computador de navegação assim que deixarmos a superfície, e alguns momentos de recalibração e verificações de garantia ao fim de cada salto nos permitirão realizar os demais após intervalos bem curtos.	[BK-HJ]	literal translation	neosemy

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
jump (noun)	as we leave the surface, and a few moments of recalibration and safety checks at the end of each	jump will allow us to make the others shortly afterward.'	— Podemos programar o primeiro salto no computador de navegação assim que deixarmos a superfície, e alguns momentos de recalibração e verificações de garantia ao fim de cada salto nos permitirão realizar os demais após intervalos bem curtos.	[BK-HJ]	literal translation	neosemy
jump (noun)	'I liked your dad,' I said as we waited for the first	jump.	— Gostei do seu pai — eu disse, enquanto esperávamos pelo primeiro salto.	[BK-HJ]	literal translation	neosemy
jump (noun)	cannon, but my mouth twisted in regret as the stars blurred and streamed past the cockpit window during the	jump.	A tensão era drenada dos meus ombros enquanto eu desarmava o canhão de laser, mas minha boca se contorceu em arrependimento quando as estrelas viraram um borrão e passaram pela janela da cabine durante o salto.	[BK-HJ]	literal translation	neosemy
jump (noun)	That seemed to mollify him, and I let him take us in for the	jump.	Isso pareceu acalmá-lo e deixei que ele preparasse o salto.	[BK-HJ]	literal translation	neosemy
jump (noun)	'I'll do the same after the next	jump.'	— Farei o mesmo após o próximo salto.	[BK-HJ]	literal translation	neosemy
jump (noun)	Artoo, will you throw up a countdown giving us the time until the	jump?'	R2, pode me dar uma contagem regressiva do tempo que falta para o salto?	[BK-HJ]	literal translation	neosemy
jump (noun)	, and she spent time with Artoo taking readings, scanning the stars, and then tweaking her calculations for the next	jump.	Os saltos curtos de Drusil nos despejavam em novos sistemas e ela passava um tempo com R2 fazendo leituras, esquadrinhando as estrelas, e, em seguida, ajustando seus cálculos para o próximo salto.	[BK-HJ]	literal translation	neosemy

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
jump (noun)	keeping silent; Artoo was simply there, and I assumed he was busy working with the nav computer on our	jump.	Nakari estava preocupada e disposta a me deixar saber disso; Drusil também estava preocupada, mas mantinha silêncio; R2 simplesmente estava lá, e presumi que estivesse ocupado trabalhando com o computador de navegação para preparar nosso salto.	[BK-HJ]	literal translation	neosemy
jump (noun)	Drusil's short	jumps dumped us into new systems, and she spent time with Artoo taking readings, scanning the stars, and then tweaking	Os saltos curtos de Drusil nos despejavam em novos sistemas e ela passava um tempo com R2 fazendo leituras, esquadrinhando as estrelas, e, em seguida, ajustando seus cálculos para o próximo salto.	[BK-HJ]	literal translation	neosemy
jump (noun)	'I am in favor of executing several short	jumps until we are well outside the Empire's probable containment.	— Sou a favor da execução de vários saltos curtos até estarmos bem fora do provável perímetro de contenção do Império.	[BK-HJ]	literal translation	neosemy
jump (noun)	'The Alliance has assigned you a more complicated scatter pattern, with additional	jumps.'	— Teve uma rota de dispersão mais complicada, com saltos adicionais.	[BK-WJ]	literal translation	neosemy
jump (noun)	'Would you like my assistance in calculating these	jumps?	— Gostaria da minha ajuda no cálculo desses saltos?	[BK-HJ]	literal translation	neosemy
Interdicator	We couldn't leave without dealing with the	Interdicator.	Não poderíamos partir sem lidar com o interventor.	[BK-HJ]	literal translation	neosemy

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
Interdicator	above the cruiser to track me-to their scanners I was invisible now, lost in the shadow of the	Interdicator.	Antes de passarmos por perto, outro disparo fez nossos escudos caírem para 50 por cento, e então ficamos brevemente escondidos fora do campo de visão quando puxei a Joia para um rasante sob o cruzador, apenas um metro acima dos escudos, para que os TIE acima do cruzador não pudessem me rastrear. Para seus scanners, eu agora era invisível, perdido na sombra do interventor.	[BK-HJ]	literal translation	neosemy
Interdicator	I pointed the nose down toward the	Interdicator and accelerated for the first time to full attack speed, and it was breathtaking.	Apontei o nariz para baixo na direção do interventor e acelerei pela primeira vez em velocidade total de ataque, e foi impressionante.	[BK-HJ]	literal translation	neosemy
Interdicator	We emerged into vacuum on a heading to the galactic south, where an	Interdicator and half a dozen Star Destroyers had bottled up exiting traffic bound in that direction.	Sáimos para o vácuo apontados para o sul galáctico, onde um interventor e meia dúzia de destróieres estelares tinham engarrafado o tráfego que saía nessa direção.	[BK-HJ]	literal translation	neosemy
Interdicator	Then I kept going in as straight a line as possible, thrusting past the	Interdicator as the concussion missiles hit and running for all the Jewel was worth, and my path was like a	Então, continuei em linha reta o máximo que pude, me afastando do interventor enquanto os mísseis de concussão atingiam seus alvos e acelerando o máximo que a Joia permitia, e meu caminho foi como uma agulha puxando uma linha de caças TIE às minhas costas.	[BK-HJ]	literal translation	neosemy
Interdicator	'Wait, are you suggesting we attack the	Interdicator by ourselves?'	— Espere, você tá sugerindo que a gente ataque o interventor?	[BK-HJ]	literal translation	neosemy

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
Interdictor	'	Interdictor captain announced the projector is down and realigning to our sector.	— O capitão do interventor anunciou que o projetor está desligado e sendo realinhado para o nosso setor.	[BK-HJ]	literal translation	neosemy
Interdictor	the gravity projectors to be redirected this instant; the other destroyer captain maintains we are a ruse; and the	Interdictor captain insists that they wait on an answer from Polser before acting rashly.'	O capitão do destróier principal quer que os projetores de gravidade sejam redirecionados nesse instante; o capitão do outro destróier mantém que somos um ardil; e o capitão do interventor insiste para que esperem uma resposta da Polser antes de agir precipitadamente.	[BK-HJ]	literal translation	neosemy
Interdictor	'The flagship captain has ordered us stopped now, and the	Interdictor captain is complying.	— O capitão da nave principal ordenou que fôssemos parados agora e o capitão do interventor está cumprindo a ordem.	[BK-HJ]	literal translation	neosemy
Interdictor	] 'No, I thought we'd behave like a law-abiding courier ship at first, angling toward one of the	Interdictor choke points, and then turn sharply spinward and move at top speed to get to jump range before they	— Não, acho que primeiro devemos nos comportar como uma nave de entregas obediente à lei, indo em direção a um dos pontos de paralisação dos interventores, então virar bruscamente para cima e seguir em alta velocidade até podermos realizar nosso salto, antes que possam redirecionar seus projetores de gravidade para nos parar.	[BK-HJ]	literal translation	neosemy

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
Interdictor	'The	Interdictor has just sent a request to Polser Couriers on Kupoh to confirm our transponder code and that we are	— O interventor acaba de enviar um pedido para que a Polser Entregas em Kupoh confirme nosso código transponder e se estamos realizando negócios legítimos em seu nome.	[BK-HJ]	literal translation	neosemy
Interdictor	'Bridge of the	Interdictor is talking about us to the bridge of the flagship destroyer in the southern battle group.'	— A ponte do interventor está falando sobre nós para a ponte do destróier principal do grupo de combate sul.	[BK-HJ]	literal translation	neosemy
Interdictor	The	Interdictor's batteries swung up and began spraying green bolts from quad laser cannons, but most of it was for	As baterias do interventor viraram para cima e começaram a espalhar raios verdes de seus canhões quádruplos de laser, mas a maioria foi só para impressionar, já que apenas dois deles estavam dentro da área de alcance.	[BK-HJ]	literal translation	neosemy
Interdictor	of awareness, anticipation, and reaction, sliding the Desert Jewel into an attack vector that minimized my profile to the	Interdictor's gunners and led us straight to the portside shield generators.	Já em contato com a Força, me abri ainda mais para ela e caí em um estado não pensativo de antecipação e reação, deslizando a Joia do Deserto por um vetor de ataque que minimizava meu perfil para os artilheiros do interventor e nos levava direto para os geradores de escudo de bombordo.	[BK-HJ]	literal translation	neosemy
Interdictor	The	Interdictor's gunners either didn't see me or were holding their fire to avoid tagging the TIEs; a couple	Os artilheiros do interventor não me viram ou estavam segurando o fogo para evitar acertar os TIE; mais dois foram lançados do hangar e logo estariam atrás de mim.	[BK-HJ]	literal translation	neosemy

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
Interdictor	wouldn't necessarily set us free; with two of its projectors still working, we'd have to clear the	Interdictor's simulated mass by a good deal before our hyperdrive could engage, and the cruiser would have plenty of	Isso não necessariamente nos libertaria; com dois de seus projetores ainda funcionando, teríamos que nos afastar bastante da massa simulada do interventor antes de nosso hiperdrive poder ser ligado, e o cruzador teria tempo de sobra para redirecionar os projetores de estibordo na direção de Kupoh se sua tripulação estivesse alerta e fosse operacionalmente eficiente.	[BK-HJ]	literal translation	neosemy
Interdictor	likely that the Empire never thought a single ship would have the ordnance or guts to successfully attack an	Interdictor solo, and that was it.	Era muito mais provável que o Império não tivesse achado que uma nave sozinha disporia do material bélico ou da coragem de atacar com sucesso um interventor, e pronto.	[BK-HJ]	literal translation	neosemy
Interdictor	He wants the	Interdictor to redirect its gravity projectors.'	Ele quer que o interventor redirecione seus projetores de gravidade.	[BK-HJ]	literal translation	neosemy
Interdictor	The Empire must have been frantic to find us if it had sent this one	Interdictor to the edge of Hutt Space without any escorts.	O Império deveria estar em um frenesi para nos encontrar, se enviou este interventor até o limite do Espaço Hutt sem escolta.	[BK-HJ]	literal translation	neosemy
Interdictor	-HJ] The Star Destroyers were sending shuttles of troops from ship to ship, inspecting and clearing them, and the	Interdictor turned off its projectors periodically to allow cleared vessels to go about their interstellar business.	Os destróieres estelares estavam enviando cápsulas de tropas de nave em nave, inspecionando-as, e o interventor desligava seus projetores periodicamente para permitir que as naves liberadas seguissem em frente com seus negócios interestelares.	[BK-HJ]	literal translation	neosemy

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
Interdicator	'The Empire's	Interdictors are blocking egress here, here, and here.'	— Os interventores do Império estão bloqueando a saída aqui, aqui e aqui.	[BK-HJ]	literal translation	neosemy
Interdicator	'What about the	Interdictors in this system?'	— E quanto aos interventores neste sistema?	[BK-HJ]	literal translation	neosemy
Interdicator	maybe think about the likelihood of us making it to the surface of Kupoh without running into any more	Interdictors-or other Imperial contact?	— Escute, já que você parece gostar disto, poderia pensar sobre a probabilidade de nós chegarmos à superfície de Kupoh sem esbarramos em mais interventores, ou qualquer outro contato imperial?	[BK-HJ]	literal translation	neosemy
Interdicator	They are not holding anyone, just inspecting and then having their	Interdictors turn off their gravity projectors at intervals to allow cleared ships to leave.	Eles não estão detendo ninguém, apenas inspecionando e depois fazendo com que seus interventores desliguem seus projetores de gravidade a alguns intervalos para permitir que as naves liberadas partam.	[BK-HJ]	literal translation	neosemy
Interdicator	The Empire knew of the	Interdictors' vulnerabilities or else they wouldn't habitually surround them with escorts.	O Império sabia das vulnerabilidades dos interventores. Caso contrário, não teriam o costume de cercá-los de escoltas.	[BK-HJ]	literal translation	neosemy
Interdicator	right, I need you to prepare us to jump for Kupoh and tell me which gravity projector on that	Inderdicator is blocking our path to it right now.'	— Ok, preciso que nos prepare para saltar para Kupoh e me diga agora mesmo qual projetor de gravidade desse interventor que está bloqueando nosso caminho.	[BK-HJ]	literal translation	neosemy

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
Force-use*	force, Luke has discovered the Journal of Ben Kenobi and has begun investigating any information he can on the	Force-using Jedi Knights and their ways.	Luke, sem saber que Vader é seu pai, luta contra o império ao lado da Aliança Rebelde. Novo nos caminhos da Força, Luke encontrou o diário Ben Kenobi e começou a investigar qualquer informação que puder conseguir sobre os cavaleiros de jedi e suas habilidades com a Força.	[CO-VD]	literal translation	compounding / neosemy
Force be praised		FORCE BE PRAISED.	QUE A FORÇA SEJA LOUVADA.	[CO-VD]	literal translation	neosemy - multiword expression
Force (be) strong	THE	FORCE IS STRONG IN THIS PLACE.	A FORÇA É PODEROSA NESTE LUGAR.	[CO-VD]	literal translation	neosemy - collocation
Force (be) strong	But the	Force was very strong there.	Mas a Força era muito poderosa ali.	[BK-WJ]	literal translation	neosemy - collocation
Force (be) strong	The	Force is strong with this one.	A Força nesta nave é forte.	[AV-NH]	literal translation	neosemy - collocation
Force	You must learn the ways of the	Force if you're to come with me to Alderaan.	Precisa aprender o alcance da Força. Se pretende ir comigo a Alderaan.	[AV-NH]	literal translation	neosemy
Force	I want to learn the ways of the	Force and become a Jedi like my father.	Quero aprender sobre a Força e ser um Jedi como meu pai.	[AV-NH]	literal translation	neosemy
Force		Force that noodle to scoot over here.	Force esse macarrão a correr para cá.	[BK-HJ]	literal translation	neosemy
Force	Chapter 08: The Living	Force	8 A FORÇA VIVA	[BK-WJ]	literal translation	neosemy

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
Force	I HAVE ENCOUNTERED A VERGENCE IN THE	FORCE. HE IS THE CHOSEN ONE. HE WILL BRING BALANCE. DREAMS PASS IN TIME.	EU ENCONTREI UMA CONVERGÊNCIA NA FORÇA. ELE É O ESCOLHIDO. TRARÁ EQUILÍBRIO. OS SONHOS PASSAM A SEU TEMPO.	[CO-VD]	literal translation	neosemy
Force	THE	FORCE IS MEANINGLESS. AND THE JEDI ARE EXTINCT.	A FORÇA NÃO TEM IMPORTÂNCIA. E OS JEDI ESTÃO EXTINTOS.	[CO-SE]	literal translation	neosemy
Force	THE	FORCE CANNOT SAVE YOU NOW, VADER! TODAY I TAKE YOUR PLACE AT THE EMPEROR'S SIDE! WHILE YOU TAKE YOURS	A FORÇA NÃO PODE SALVÁ-LO AGORA, VADER! HOJE EU ASSUMO SEU LUGAR AO LADO DO IMPERADOR! ENQUANTO VOCÊ ASSUME O SEU NO TÚMULO!!!	[CO-VD]	literal translation	neosemy
Force	THE	FORCE, HAN.	É A FORÇA, HAN.	[CO-VD]	literal translation	neosemy
Force	The	Force.	A Força.	[AV-FA]	literal translation	neosemy
Force	The	Force?	A Força?	[AV-FA]	literal translation	neosemy
Force	The	Force would help me pierce through such illusions if I could learn how.	A Força me ajudaria a transpassar essas ilusões se eu aprendesse.	[BK-HJ]	literal translation	neosemy
Force	The	Force swirled through and around me, eddies of energy that I could sense and feel but had yet to push	A Força espiralava através de mim e ao meu redor, turbilhões de energia que eu podia perceber e sentir, mas ainda teria que direcionar ou controlar.	[BK-HJ]	literal translation	neosemy
Force	'The	Force has never been mathematically described,' she said.	— A Força nunca foi descrita matematicamente.	[BK-HJ]	literal translation	neosemy

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
Force	'The	Force is an unseen power, so it is plausible that your sight may be interfering somehow, occupying a part of	— A Força é um poder invisível, por isso é plausível que sua visão esteja interferindo de alguma forma, ocupando uma parte de sua mente que deveria estar concentrada em outro lugar.	[BK-HJ]	literal translation	neosemy
Force	The	Force?	Da "Força"?	[AV-NH]	literal translation	neosemy
Force	The	Force is what gives a Jedi his power.	A Força é o que dá poder ao Jedi.	[AV-NH]	literal translation	neosemy
Force	The	Force can have a strong influence on the weak-minded.	A Força pode ter firme influência sobre mentes fracas.	[AV-NH]	literal translation	neosemy
Force	The	Force told me so.'	Foi o que a Força me contou.	[BK-WJ]	literal translation	neosemy
Force	The	Force will obey me more easily.	A Força vai me obedecer mais fácil.	[BK-WJ]	literal translation	neosemy
Force	'The	Force wasn't warning me about the stormtroopers,' he said.	— A Força não estava me avisando sobre os stormtroopers — ele disse.	[BK-WJ]	literal translation	neosemy
Force	'The	Force,' Sarco said.	— A Força? — disse Sarco.	[BK-WJ]	literal translation	neosemy
Force	'The	Force showed me my enemy.	— A Força mostrou meu inimigo.	[BK-WJ]	literal translation	neosemy
Force	'The	Force brought me here,' he said quietly.	— A Força me trouxe até aqui — ele disse em voz baixa.	[BK-WJ]	literal translation	neosemy

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
Force	] And aside from that, I just felt that she was telling the truth; whether that was attributable to my	Force sensitivity or not, I didn't know.	E, além disso, eu sentia que ela estava dizendo a verdade. Se isso era atribuível ou não à minha sensibilidade à Força, eu não sabia.	[BK-HJ]	literal translation	neosemy
Force	lot of strange stuff, but I've never seen anything to make me believe there's one all-powerful	force controlling everything.	Já voei de um lado a outro nesta galáxia... e já vi muita coisa estranha... mas nunca vi nada que me fizesse acreditar... que existe uma força poderosa controlando tudo.	[AV-NH]	literal translation	neosemy
Force	'But it's a little too late for that	Force of yours.	— Mas é um pouco tarde para essa sua Força.	[BK-WJ]	literal translation	neosemy
Force	'Ah, the	Force!	— Ah, a Força!	[BK-HJ]	literal translation	neosemy
Force	But the	Force wasn't limited to those individual bodies, he realized.	Ele percebeu que a Força não estava limitada àqueles corpos individuais.	[BK-WJ]	literal translation	neosemy
Force	But the	Force is all-seeing.'	Mas a Força é onisciente.	[BK-WJ]	literal translation	neosemy
Force	Chapter 13: My Ally Is the	Force When the grenade went off, Luke found himself in darkness, with no sound except the ringing in his ears.	13 A FORÇA É MINHA ALIADA Quando a granada explodiu, Luke se viu em meio à escuridão, sem ouvir nada além de um zumbido em seus ouvidos.	[BK-WJ]	literal translation	neosemy
Force	Let the	Force guide you, Luke thought.	Deixe a Força guiá-lo, pensou Luke.	[BK-WJ]	literal translation	neosemy
Force	Perhaps the	Force was trying to tell him that he was supposed to be learning to command its power instead of fetching	Talvez a Força estivesse tentando dizer que ele deveria aprender a controlar seu poder em vez de ir atrás de registros de comunicações.	[BK-WJ]	literal translation	neosemy

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
Force	Surely the	Force wasn't telling him to maroon himself in the middle of the jungle.	Certamente a Força não estava lhe dizendo para se isolar no meio da selva.	[BK-WJ]	literal translation	neosemy
Force	Learn about the	Force, Luke.	Procure conhecer a Força, Luke.	[AV-NH]	literal translation	neosemy
Force	had struck down Ben aboard the Death Star just days after he'd started to teach Luke about the	Force.	Vader lutou com Ben e o matou a bordo da Estrela da Morte poucos dias depois de o Jedi começar a ensinar Luke sobre a Força.	[BK-WJ]	literal translation	neosemy
Force	-HJ] He's been silent since, and I don't feel I can talk to anyone else about the	Force.	Ele está em silêncio desde então e não me sinto confortável para falar com mais ninguém sobre a Força.	[BK-HJ]	literal translation	neosemy
Force	Not only could he have taught me about the	Force, but he could have filled in many giant gaps in my knowledge regarding the history of the Clone Wars.	Ele não apenas poderia ter me ensinado sobre a Força, mas também preenchedo muitas lacunas gigantes no meu conhecimento sobre a história das Guerras Clônicas.	[BK-HJ]	literal translation	neosemy
Force	None of his musings about the	Force would do him any good if he got himself killed-and daydreaming during a firefight was an excellent way	Suas reflexões sobre a Força não serviriam para nada caso ele fosse morto, e ficar sonhando acordado durante um combate era uma maneira excelente de facilitar sua morte.	[BK-WJ]	literal translation	neosemy
Force	There are mysteries about the	Force to which Vader might know the answers.'	Há mistérios sobre a Força dos quais Vader pode saber as respostas.	[BK-HJ]	literal translation	neosemy

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
Force	'I agree the	Force would be more useful if it gave me an actual message instead of random data,' he said.	— Concordo que a Força seria mais útil se me desse uma mensagem real em vez de informações aleatórias — disse ele.	[BK-WJ]	literal translation	neosemy
Force	What if the remotes used to train raw apprentices were all damaged and the	Force had brought him there to be peppered with laser bolts that only advanced students could have swatted away?	E se as esferas que costumavam treinar iniciantes estivessem danificadas e a Força tivesse trazido Luke até ali para ser atingido por disparos que apenas os aprendizes em nível avançado pudessem repelir?	[BK-WJ]	literal translation	neosemy
Force	I shut my eyes and let my awareness expand, and the	Force took on a stronger presence, as if it were giving me its full attention now.	Fechei os olhos e deixei minha consciência se expandir, e a Força assumiu uma presença mais intensa, como se agora me desse toda a sua atenção.	[BK-HJ]	literal translation	neosemy
Force	The towers were a Jedi temple-and the	Force was calling him there.	As torres eram um templo Jedi, e a Força o chamava até lá.	[BK-WJ]	literal translation	neosemy
Force	And he was anxious-the	Force was trying to tell him something, but he had no teacher to help him interpret its messages.	E estava ansioso — a Força estava tentando lhe dizer algo, mas ele não tinha um professor para ajudá-lo a interpretar as mensagens.	[BK-WJ]	literal translation	neosemy
Force	he flies alongside the pilots of Red Squadron, Luke feels stirrings in the mystical energy field known as the	Force.	Porém, mesmo quando voa com os pilotos do Esquadrão Vermelho, Luke sente a presença da Força, um campo de energia místico.	[BK-WJ]	literal translation	neosemy
Force	He knew because the	Force was tugging at him, its message blessedly clear.	Ele sabia por que a Força o chamava, com uma mensagem tão cristalina.	[BK-WJ]	literal translation	neosemy

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
Force	I have never thought of it before, having had no occasion to do so, but the	Force must be a fulcrum variable.	Eu nunca tinha pensado nela, pois não tive a oportunidade, mas a Força deve ser uma variável fulcral.	[BK-HJ]	literal translation	neosemy
Force	optimal release time for the flares, but I had to rely on instinct-or rather instinct aided by the	Force.	Se Drusil estivesse na cabine, seria capaz de checar os vetores e velocidades dos mísseis e calcular o tempo ideal de liberação dos sinalizadores, mas eu precisava confiar no instinto; ou melhor, no instinto ajudado pela Força.	[BK-HJ]	literal translation	neosemy
Force	They created the	Force and made it grow, but it escaped those boundaries, overflowing them just like the spring escaped the broken rim	Eles criavam a Força e a faziam crescer, mas ela ia além daqueles limites, transbordando deles como a água da fonte.	[BK-WJ]	literal translation	neosemy
Force	No matter what he did, the	Force refused to obey his commands-or his pleas.	Não importava o que Luke fizesse, a Força se recusava a obedecer suas ordens — ou súplicas.	[BK-WJ]	literal translation	neosemy
Force	of Nakari's carton, a detailed animation in my mind, for perhaps half a minute, and I envisioned the	Force flowing in such a way as to make that happen.	Imaginei-o afastando-se de mim e voltando para sua base no prato de Nakari, uma animação detalhada em minha mente, por talvez meio minuto, então visualizei a Força fluindo de forma que isso acontecesse.	[BK-HJ]	literal translation	neosemy

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
Force	, an exchange of murderous heat between the two bounty hunters, and when the Aqualish's presence disappeared from the	Force, I felt a small sense of justice, if not balance.	Tiros de pistola irromperam colina abaixo: houve uma troca de calor assassino entre os dois caçadores de recompensas, e, quando a presença do Aqualish desapareceu da Força, senti um pequeno senso de justiça, ou talvez até de equilíbrio.	[BK-HJ]	literal translation	neosemy
Force	Anger and hatred could help him draw power from the	Force-but only at a terrible price.	A raiva e o ódio podiam ajudá-lo a extrair mais poder da Força, mas a um preço terrível.	[BK-WJ]	literal translation	neosemy
Force	climbed away from the refueling station, Luke glanced back down at Devaron, hoping for some new signal from the	Force.	A medida que a Y-Wing se afastava da estação de reabastecimento, Luke lançava olhares em direção a Devaron, esperando algum novo sinal da Força.	[BK-WJ]	literal translation	neosemy
Force	What had the	Force been trying to tell him back there above Devaron?	O que a Força tinha tentado lhe dizer quando estavam acima de Devaron?	[BK-WJ]	literal translation	neosemy
Force	'To harness the	Force, you must first feel it everywhere,' said the voice of Ben Kenobi.	Para controlar a Força, você deve senti-la em toda parte primeiro, disse a voz de Ben Kenobi.	[BK-WJ]	literal translation	neosemy
Force	It had been his first lesson in how the	Force could enhance one's senses.	Tinha sido sua primeira lição sobre como a Força podia ampliar os sentidos de uma pessoa.	[BK-WJ]	literal translation	neosemy
Force	That's not how the	Force works.	Não é assim que a Força funciona.	[AV-FA]	literal translation	neosemy
Force	What if the	Force was trying to stop him from making a mistake?	E se a Força estivesse tentando impedi-lo de cometer um erro?	[BK-WJ]	literal translation	neosemy

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
Force	, I sensed that she was telling the truth-it was an absolute certainty in my mind, as if the	Force had run a fact-check for me.	Apesar da minha descrença em meu próprio sucesso, senti que Nakari estava dizendo a verdade; era uma certeza absoluta na minha mente, como se a Força tivesse checado os fatos para mim.	[BK-HJ]	literal translation	neosemy
Force	Without the Jedi, there can be no balance in the	Force.	Sem os Jedi, não pode haver equilíbrio na Força.	[AV-FA]	literal translation	neosemy
Force	You don't believe in the	Force, do you?	Não acredita na Força, não é?	[AV-NH]	literal translation	neosemy
Force	I felt a great disturbance in the	Force, as if millions of voices suddenly cried out in terror and were suddenly silenced.	Senti uma grande perturbação da Força. Como se milhões de vozes de repente gritassem de terror... e subitamente silenciassem.	[AV-NH]	literal translation	neosemy
Force	That feeling in the	Force was still there, like a bad taste in Luke's mouth.	Aquela sensação na Força ainda estava lá, como um gosto ruim na boca de Luke.	[BK-WJ]	literal translation	neosemy
Force	There it was-a point of light in the	Force, tiny but brilliant.	Lá estava: um ponto de luz na Força, minúsculo, mas brilhante.	[BK-WJ]	literal translation	neosemy
Force	He realized he could feel the pikhrons in the	Force-the comfort they took in one another and the pleasure they felt in the shade of their glen.	Ele percebeu que conseguia sentir os pikhrons na Força — o conforto que as criaturas sentiam por estarem juntas na sombra de seu vale.	[BK-WJ]	literal translation	neosemy
Force	And I've made more progress in the	Force since I met you than any other time after I lost Ben.	E já fiz mais progressos na Força desde que conheci você do que em qualquer outro momento desde que perdi Ben.	[BK-HJ]	literal translation	neosemy

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
Force	aboil, but I also recollected the amusement of those times and Nakari's delight in my progress in the	Force - or at least her delight in flying noodles.	Pensando nas minhas pequenas vitórias anteriores com o macarrão, senti falta de Nakari novamente e minhas emoções foram mais uma vez abaladas. Contudo também recordei a diversão daqueles tempos e o deleite de Nakari com meu progresso na Força — ou pelo menos seu deleite com macarrões voadores.	[BK-HJ]	literal translation	neosemy
Force	the birds and insects of the glade-they'd retreated to a safe distance, their wariness pulsing in the	Force.	Conseguia sentir os pássaros e os insetos da clareira - eles tinham recuado a uma distância segura, a prudência pulsando na Força.	[BK-WJ]	literal translation	neosemy
Force	Then he could feel it, too-new ripples in the	Force, advancing like waves to crash into the gentle ebb and flow of life in the glade.	Então ele conseguiu sentir também: novas ondulações na Força, chocando-se contra o fluxo tranquilo da vida na clareira.	[BK-WJ]	literal translation	neosemy
Force	Luke felt a strange current rippling in the	Force.	Luke sentiu uma onda estranha na Força.	[BK-WJ]	literal translation	neosemy
Force	The stormtroopers had been the danger he'd sensed in the	Force.	Os stormtroopers tinham sido o perigo que a Força havia detectado.	[BK-WJ]	literal translation	neosemy
Force	pain, cut short, was accompanied by Artoo's wail, and then there was a sharp, empty space in the	Force where Nakari had been a moment earlier.	Assim que pude sentir tudo isso, as granadas explodiram e sacudiram o chão abaixo de nós, e um grito de dor, logo interrompido, foi acompanhado por um gemido de R2. Então percebi um acentuado espaço vazio na Força onde um instante antes estava Nakari.	[BK-HJ]	literal translation	neosemy

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
Force	Merely thinking that refilled the empty space in the	Force with even more rage, and I saw what kind of a space it was, a black hole that would	Apenas pensar nisso voltou a preencher o espaço vazio na Força com ainda mais raiva e vi que tipo de espaço era aquele, um buraco negro que estaria sempre com fome, não importava o quanto eu o alimentasse.	[BK-HJ]	literal translation	neosemy
Force	- a tremor in the	Force.	— Um tremor na Força.	[AV-NH]	literal translation	neosemy
Force	'I feel great,' Luke said with a smile, wanting nothing more than to sink back into the	Force and lose himself in it.	— Estou me sentindo ótimo — Luke disse com um sorriso, querendo apenas se afundar na Força de novo e se perder nela.	[BK-WJ]	literal translation	neosemy
Force	Luke closed his eyes and let himself sink into the	Force, allowing it to wash over him.	Luke fechou os olhos e se deixou afundar na Força, permitindo que ela tomasse conta dele.	[BK-WJ]	literal translation	neosemy
Force	Maybe that will help me figure out what it is the	Force keeps trying to tell me.'	Talvez isso me ajude a descobrir o que a Força está tentando me dizer.	[BK-WJ]	literal translation	neosemy
Force	But I knew the	Force could tell me of things beyond my immediate surroundings.	Mas eu sabia que a Força podia me contar de coisas além dos meus arredores mais imediatos.	[BK-HJ]	literal translation	neosemy
Force	I am no Jedi, but I know the	Force.	Não sou Jedi, mas conheço a Força.	[AV-FA]	literal translation	neosemy
Force	And I know the	Force is real.	E eu sei que a Força é real.	[BK-HJ]	literal translation	neosemy

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
Force	then-and again in the Death Star trench, when he'd shut off his targeting computer and let the	Force tell him when to fire the proton torpedoes that had destroyed the battle station.	Luke havia conseguido naquela ocasião — e de novo no corredor da Estrela da Morte, quando desligou a mira computadorizada e deixou a Força lhe dizer o momento exato em que deveria disparar os torpedos de prótons.	[BK-WJ]	literal translation	neosemy
Force	He'd heard that voice again above the Death Star, urging him to let the	Force tell him when to take his shot at the battle station's vulnerable thermal exhaust port, instead of using	Ele ouviu aquela voz outra vez perto da Estrela da Morte, incitando-o a deixar a Força indicar o momento exato em que deveria fazer o disparo, não sua mira computadorizada.	[BK-WJ]	literal translation	neosemy
Force	He carved a figure eight in the air in front of him, telling himself to let the	Force guide his hand.	Luke desenhou um número oito no ar, dizendo a si mesmo para deixar a Força guiar sua mão.	[BK-WJ]	literal translation	neosemy
Force	Luke had shushed the droids and sought to clear his mind of doubts and questions, letting the	Force direct the fighter's flight.	Luke mandou os droides ficarem quietos e procurou esvaziar a mente de dúvidas e perguntas, deixando a Força conduzir o voo da nave.	[BK-WJ]	literal translation	neosemy
Force	When he'd succeeded, it was because he was letting the	Force guide him-and when he'd failed, it was because he was trying to guide it.	Tinha sido bem-sucedido quando deixara a Força guiá-lo — e quando falhara, era porque estava tentando comandá-la.	[BK-WJ]	literal translation	neosemy
Force	He'd thought that he was learning to make the	Force obey his commands, but really it was the other way around.	Ele pensava que estava aprendendo a fazer a Força obedecer seus comandos, mas na verdade era exatamente o contrário.	[BK-WJ]	literal translation	neosemy
Force	If I'm moving the fork, I'm manipulating the	Force instead of the steel.	Se estou movendo o garfo, estou manipulando a Força em vez do aço.	[BK-HJ]	literal translation	neosemy

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
Force	My fingers wouldn't move the	Force; that was a task for my mind.	Meus dedos não moveriam a Força. Essa era uma tarefa para a minha mente.	[BK-HJ]	literal translation	neosemy
Force	He didn't move-the	Force told him he was safe, just as it had guided his hand at the moment of gravest peril.	O rebelde não se mexeu, pois a Força lhe disse que ele estava seguro, da mesma forma que tinha guiado sua mão no momento de mais grave perigo.	[BK-WJ]	literal translation	neosemy
Force	Her observation made it clear that I'd been moving the	Force, not the noodle, but I hadn't perceived it that way until she said it.	Sua observação deixou claro que eu tinha movido a Força, não o macarrão, mas eu não tinha percebido isso dessa maneira até que ela me dissesse.	[BK-HJ]	literal translation	neosemy
Force	me-I had just learned through the Force that we were definitely not invincible creatures, and yet now the	Force suggested that I somehow was.	Era o sentimento de invencibilidade que me preocupava. Eu tinha acabado de aprender por meio da Força que nós definitivamente não éramos criaturas invencíveis e ainda assim a Força sugeria que eu, de alguma forma, era.	[BK-HJ]	literal translation	neosemy
Force	Chapter 02: The Call of the	Force Outside	2 O CHAMADO DA FORÇA	[BK-WJ]	literal translation	neosemy
Force	Chapter 10: The Secret of the	Force Kivas heard the incoming ship before he saw it, and knew immediately what it was—a Sentinel-class Imperial	10 O SEGREDO DA FORÇA Kivas ouviu a nave que se aproximava antes de vê-la — uma nave de pouso imperial classe Sentinel.	[BK-WJ]	literal translation	neosemy

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
Force	I didn't have any goal in mind other than increasing my awareness of the	Force; there were no vegetables or other objects to nudge around in the cockpit, anyway, and I figured a greater	Eu não tinha outro objetivo em mente que não fosse aumentar a minha percepção da Força; não havia vegetais ou outros objetos para empurrar pela cabine, de qualquer modo, e percebi que uma maior compreensão da FORÇA me ajudaria a executar tais tarefas mais rapidamente no futuro, e talvez me permitisse mover objetos maiores ou realizar outros exercícios Jedi.	[BK-HJ]	literal translation	neosemy
Force	The secret about the Battle of Yavin was that I succeeded because of the	Force, so to me, topping what I did there doesn't mean a bigger explosion or killing more stormtroopers.	O segredo da Batalha de Yavin foi que eu tive êxito por causa da Força. Então, para mim, fazer algo maior do que eu fiz ali não significa uma explosão maior ou matar mais stormtroopers.	[BK-HJ]	literal translation	neosemy
Force	vegetables or other objects to nudge around in the cockpit, anyway, and I figured a greater grasp of the	Force would help me perform such tasks more quickly later on, and perhaps allow me to move larger objects, or	Eu não tinha outro objetivo em mente que não fosse aumentar a minha percepção da FORÇA; não havia vegetais ou outros objetos para empurrar pela cabine, de qualquer modo, e percebi que uma maior compreensão da Força me ajudaria a executar tais tarefas mais rapidamente no futuro, e talvez me permitisse mover objetos maiores ou realizar outros exercícios Jedi.	[BK-HJ]	literal translation	neosemy

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
Force	I know Han likes to scoff at the idea of the	Force, but when a man's body simply disappears at the touch of a lightsaber, that's more than 'simple	Sei que Han gosta de zombar da ideia da Força, mas, quando o corpo de um homem simplesmente desaparece com o toque de um sabre de luz, há algo mais que "truques baratos e bobagem".	[BK-HJ]	literal translation	neosemy
Force	haunted by his all-too-brief lessons with Obi-Wan Kenobi and the growing certainty that mastery of the	Force will be his path to victory over the Empire.	Mas ele é assombrado por suas tão breves lições com Obi-Wan Kenobi e pela certeza crescente de que o domínio da Força será o seu caminho para a vitória sobre o Império.	[BK-HJ]	literal translation	neosemy
Force	-WJ] Luke shook his head and tried again, ordering the lever to move, then conjuring a picture of the	Force taking on the form of something that could pull it.	Luke balançou a cabeça e tentou outra vez, ordenando à alavanca que se movesse. Em seguida, imaginou a Força assumindo a forma de algo que pudesse puxar a alavanca.	[BK-WJ]	literal translation	neosemy
Force	'Are you speaking of the	Force as being heavier?	— Você está falando da Força ser mais pesada?	[BK-HJ]	literal translation	neosemy
Force	All those lives were vessels of the	Force, containers for its energy.	Todas aquelas vidas eram veículos da Força, recipientes da energia dela.	[BK-WJ]	literal translation	neosemy
Force	'It was the will of the	Force that guided you to this place.	Foi a vontade da Força que o guiou.	[BK-WJ]	literal translation	neosemy
Force	They did their best-and it was quite adequate-to keep the workings of the	Force an enigma.	Eles fizeram o melhor que podiam para manter o funcionamento da Força um enigma, e o melhor deles foi suficiente.	[BK-HJ]	literal translation	neosemy

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
Force	He tried to call on the	Force, begging it to keep him on his feet, but his senses were clouded by fear and pain.	Tentou invocar a Força, implorando a ela que o mantivesse de pé, mas seus sentidos estavam enfraquecidos pelo medo e pela dor.	[BK-WJ]	literal translation	neosemy
Force	A Jedi had to learn to let go of anger before calling on the	Force, Ben had instructed.	Um Jedi tinha que aprender a deixar a raiva de lado antes de invocar a Força; era o que Ben havia ensinado.	[BK-WJ]	literal translation	neosemy
Force	You can do it if you draw on the	Force, he thought, and raised the saber again.	Você pode conseguir, se contar com a Força, ele pensou, e ergueu o sabre outra vez.	[BK-WJ]	literal translation	neosemy
Force	It was probably the opposite-my full attention was on the	Force.	Era provavelmente o oposto: minha total atenção recaía sobre a Força.	[BK-HJ]	literal translation	neosemy
Force	There was only the	Force, its currents stretching into the past and future, and he was part of it, trusting it to take him	Havia apenas a Força, suas correntes se estendendo pelo passado e pelo futuro, e ele era parte dela, confiando que ela o levaria para onde fosse necessário.	[BK-WJ]	literal translation	neosemy
Force	This was the place the	Force had shown him, and where it had brought him.	Aquele era o lugar que a Força havia lhe mostrado e aonde o levaria.	[BK-WJ]	literal translation	neosemy
Force	After our earlier conversation regarding the	Force, I have been entertaining myself with cascading probability ladders.	Depois da nossa conversa anterior sobre a Força, tenho me entretido imaginando camadas de probabilidade.	[BK-HJ]	literal translation	neosemy
Force	It's the	Force, he realized.	É a Força, ele percebeu.	[BK-WJ]	literal translation	neosemy

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
Force	He said the	Force could influence the weak-willed or something like that, but I was so poorly trained that I didn't	Ele disse que a Força podia influenciar os de vontade fraca ou algo assim, mas eu estava tão mal treinado que não sabia se tinha feito tudo corretamente e o Rodiano era simplesmente forte demais ou se havia realizado aquilo de forma incorreta.	[BK-HJ]	literal translation	neosemy
Force	He tried to summon the	Force, to let it guide his hands.	Tentou chamar a Força para guiá-lo.	[BK-WJ]	literal translation	neosemy
Force	I concentrated on the noodle and summoned the	Force, but it didn't answer.	Concentrei-me no macarrão e evoquei a Força, mas ela não respondeu.	[BK-HJ]	literal translation	neosemy
Force	But the dawn comes whether you sleep through it or not, and I think the	Force might be like that-always there, but unseen until you make the effort.	Mas a aurora chega, quer você durma ao longo dela, quer não, e acho que a Força pode ser assim; sempre lá, mas invisível até que você se esforce.	[BK-HJ]	literal translation	neosemy
Force	I remembered feeling through the	Force that she had been happy and humming about something, and now I tried to confirm visually that she was	Lembrei--me de sentir por meio da Força que ela estivera feliz e cantarolando alguma coisa, e tentei confirmar visualmente se ela estava de bom humor.	[BK-HJ]	literal translation	neosemy
Force	I couldn't hear that to confirm it, of course, but I felt through the	Force that it must be true.	Eu não podia ouvir para confirmar, é claro, mas senti pela Força que devia ser verdade.	[BK-HJ]	literal translation	neosemy

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
Force	When I stretched out with my feelings and tried to locate the ghest through the	Force, all I got was an overwhelming sense of the life surrounding me-nothing so specific as a single bird	Quando sondei com minhas sensações e tentei localizar o ghest por meio da Força, tudo que consegui foi uma esmagadora sensação de vida à minha volta; nada tão específico como um único pássaro, peixe ou predador.	[BK-HJ]	literal translation	neosemy
Force	It was the feeling of invincibility that worried me-I had just learned through the	Force that we were definitely not invincible creatures, and yet now the Force suggested that I somehow was.	Era o sentimento de invencibilidade que me preocupava. Eu tinha acabado de aprender por meio da Força que nós definitivamente não éramos criaturas invencíveis e ainda assim a Força sugeria que eu, de alguma forma, era.	[BK-HJ]	literal translation	neosemy
Force	hand would be impossible-I sensed that it had to be done with the Force, and only through the	Force would I know whether it was aligned properly or not.	E alinhar aqueles cristais à mão seria impossível. Percebi que isso tinha de ser feito com a Força, e apenas por meio da Força eu saberia se estariam alinhados corretamente ou não.	[BK-HJ]	literal translation	neosemy
Force	hadn't seen it happen with my eyes, but I had felt Nakari's life snuffed out through the	Force, and into that void where she had shone anger rushed in-anger, and a cold sense of raw power	Eu não tinha visto acontecer com meus olhos, mas sentira a vida de Nakari extinguir-se por meio da Força, e para aquele vazio onde ela antes havia brilhado correu a raiva. Raiva e uma sensação fria de energia crua e invencibilidade.	[BK-HJ]	literal translation	neosemy
Force	Don't underestimate the	Force.	Não subestime a Força.	[AV-NH]	literal translation	neosemy
Force	It was the	Force.	Era a Força.	[BK-WJ]	literal translation	neosemy
Force	It was the	Force, giving me another clue about where to go.	Era a Força me dando outra pista sobre aonde devo ir.	[BK-WJ]	literal translation	neosemy

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
Force	He knew it was the	Force.	Ele sabia que era a Força.	[BK-WJ]	literal translation	neosemy
Force	I shook with emotion and power, and none of it felt the way the	Force had before-warm and supportive and nurturing.	Eu tremia de emoção e poder e nada disso se parecia com a forma como eu sentia a Força antes, morna e cheia de apoio e carinho.	[BK-HJ]	literal translation	neosemy
Force	He traced the rock of the pillar by the way the	Force surrounded it-the rock wasn't alive, but it was an emptiness defined by the life covering it.	Percebeu o formato da rocha da coluna pela maneira como a Força a cercava — a rocha não estava viva, mas era um vazio definido pela vida que a cobria.	[BK-WJ]	literal translation	neosemy
Force	should say that I lost myself more, let go of my five senses and focused only on what the	Force could show me.	Eu me abri mais — ou talvez devesse dizer que me perdi mais, deixei meus cinco sentidos partirem e me concentrei apenas no que a Força podia me mostrar.	[BK-HJ]	literal translation	neosemy
Force	Luke shushed the droid and reached out with his mind in hopes of figuring out what the	Force was asking him to do.	Luke pediu silêncio e se concentrou, esperando entender o que a Força estava lhe pedindo.	[BK-WJ]	literal translation	neosemy
Force	He'd been practicing with his lightsaber, in a place where the	Force surrounded him.	Ele estava treinando com o sabre de luz em um lugar onde a Força o cercava.	[BK-WJ]	literal translation	neosemy
Force	That's where the	Force was telling me to go, Luke thought.	É para lá que a Força estava me dizendo para ir, pensou Luke.	[BK-WJ]	literal translation	neosemy

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
Force	merely a feeling of interconnectedness that could guide your actions or a method of tricking the weak-willed, the	Force could be used to manipulate solid objects.	A construção do sabre de luz confirmou o que eu já suspeitava: mais que apenas uma sensação de interconexão capaz de guiar suas ações ou um método de enganar os de vontade fraca, a Força poderia ser usada para manipular objetos sólidos.	[BK-HJ]	literal translation	neosemy
Force	He rubbed the circulation back into it, grimacing, and turned to face the remotes again, willing the	Force to give him the speed and stamina he needed to fight three enemies at once.	Ele a esfregou para recuperar a circulação, fazendo uma careta, e virou para encarar as esferas novamente, desejando que a Força lhe desse a velocidade e a resistência de que precisava para lutar contra três inimigos de uma só vez.	[BK-WJ]	literal translation	neosemy
Force	It was an ideal opportunity to meditate and see if I could strengthen my bond with the	Force.	Era uma oportunidade ideal para meditar e ver se eu poderia fortalecer meu vínculo com a Força.	[BK-HJ]	literal translation	neosemy
Force	But I recognized that it was precisely such petty concerns that prevented me from connecting with the	Force-a host of insecurities and stresses that acted like shielded blast doors against its flow.	Mas reconheci que eram precisamente essas preocupações mesquinhas que me impediam de conectar-me com a Força. Uma série de inseguranças e perturbações que agiam como portas blindadas prevenindo o seu fluxo.	[BK-HJ]	literal translation	neosemy
Force	] And aligning those crystals by hand would be impossible-I sensed that it had to be done with the	Force, and only through the Force would I know whether it was aligned properly or not.	E alinhar aqueles cristais à mão seria impossível. Percebi que isso tinha de ser feito com a Força, e apenas por meio da Força eu saberia se estariam alinhados corretamente ou não.	[BK-HJ]	literal translation	neosemy

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
Force	] 'You know, for just an hour I'd like to know what it's like to fly with the	Force watching my back.'	— Sabe, gostaria de saber como é voar com a Força protegendo minha retaguarda pelo menos durante uma hora.	[BK-WJ]	literal translation	neosemy
Force	, and I assigned two of the Jewel's six concussion missiles to it while also locating it with the	Force.	Um pequeno retângulo acendeu e piscou para mim no canto pontudo do cruzador, e atribuí dois dos seis mísseis de concussão da Joia a ele, enquanto o localizava com a Força.	[BK-HJ]	literal translation	neosemy
Force	Luke wished desperately that he had Ben Kenobi's ability to cloud minds with the	Force.	Luke desejou desesperadamente ter a habilidade de Ben Kenobi de confundir mentes com o poder da Força.	[BK-WJ]	literal translation	neosemy
Force	'Unless the Jedi who lived here were very tall, that was designed to be opened with the	Force,' he said.	— A menos que os Jedi que vivessem aqui fossem muito altos, aquilo foi projetado para ser ativado com a Força — Luke disse.	[BK-WJ]	literal translation	neosemy
Force	Moving them precisely with the	Force would ensure that they remained pristine.	Movê-los com precisão usando a Força garantiria que permanecessem incólumes.	[BK-HJ]	literal translation	neosemy
Force	I wondered if I could duplicate my small success with the	Force on Denon here without Nakari around.	Imaginei se poderia repetir aqui meu pequeno sucesso com a Força em Denon, sem Nakari por perto.	[BK-HJ]	literal translation	neosemy

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
Force	Already in touch with the	Force, I opened myself more to it and slipped into a nonthinking state of awareness, anticipation, and reaction, sliding the	Já em contato com a Força, me abri ainda mais para ela e caí em um estado não pensativo de antecipação e reação, deslizando a Joia do Deserto por um vetor de ataque que minimizava meu perfil para os artilheiros do interventor e nos levava direto para os geradores de escudo de bombordo.	[BK-HJ]	literal translation	neosemy
Force	Only then, Ben had said, would the	Force be able to fill him.	Ben dissera que só então a Força poderia preenchê-lo.	[BK-WJ]	literal translation	neosemy
Force	as I deconstructed the rest of it for future study, and then I thought I should work on those	Force abilities if I ever wanted to reassemble it or make my own.	Pedi a R2 que gravasse holos do sabre de luz enquanto eu desconstruía suas demais partes para estudos futuros, e então pensei que deveria exercitar essas habilidades da Força se em algum momento eu quisesse remontá-lo ou construir o meu próprio.	[BK-HJ]	literal translation	neosemy
Force	I waited for Nakari's eyes to look up and then I mouthed the word '	Force.'	— Esperei que os olhos de Nakari se levantassem da comida para mim e então fiz com a boca a palavra "Força".	[BK-HJ]	literal translation	neosemy
Force	... I'M GOING TO TRUST IN THE	FORCE.	... VOU CONFIAR NA FORÇA.	[CO-SE]	literal translation	neosemy
Force	been to enhance his other senses. It had been to give him no choice but to trust in the	Force.	Não havia lutado com a viseira cobrindo os olhos para ampliar outros sentidos, mas para não ter nenhuma escolha a não ser confiar na Força.	[BK-WJ]	literal translation	neosemy
Force	He'd done so with help from his friends, and by trusting the	Force.	Ele fizera isso com a ajuda de seus amigos e confiando na Força.	[BK-WJ]	literal translation	neosemy

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
Force	I no longer felt the bounty hunter's presence in the	Force.	Eu não sentia mais a presença do caçador de recompensas na Força.	[BK-HJ]	literal translation	neosemy
Force	The sap drinker's presence seemed to overlap with his own body, his own presence in the	Force.	A presença do inseto pareceu se sobrepor a seu próprio corpo, sua própria presença na Força.	[BK-WJ]	literal translation	neosemy
Force	Luke tried to track its presence in the	Force, but the chaotic ripples in the glade were too confusing.	Luke tentou rastrear a presença dele na Força, mas as ondas na clareira eram confusas demais.	[BK-WJ]	literal translation	neosemy
Force	The ability to destroy a planet is insignificant next to the power of the	Force.	A capacidade de destruir um planeta é insignificante... perto do poder da Força.	[AV-NH]	literal translation	neosemy
Force	hunt but stopped, breathing heavily, unaccountably sweating even though I felt so cold inside and the power of the	Force roiled within me.	Dei um passo para me juntar à caçada e parei, respirando pesadamente, inexplicavelmente suando, ainda que sentisse muito frio por dentro e o poder da Força turvando-se dentro de mim.	[BK-HJ]	literal translation	neosemy
Force	He could still see that beauty, just as he could feel the power of the	Force surrounding him.	Ele ainda conseguia ver a beleza, da mesma maneira que podia sentir o poder da Força.	[BK-WJ]	literal translation	neosemy
Force	Use the	Force, Luke.	Use a Força, Luke.	[AV-NH]	literal translation	neosemy
Force	Use the	Force.	Use a Força.	[BK-WJ]	literal translation	neosemy
Force	We'll use the	Force.	Vamos usar a Força.	[AV-FA]	literal translation	neosemy

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
Force	It should be a simple matter to use the	Force to move it off the plate, especially since conditions were optimal.	Deveria ser simples usar a Força para movê-lo para fora do prato, até porque as condições eram ideais.	[BK-HJ]	literal translation	neosemy
Force	Using the	Force in this way was a gift Nakari had given me, and it would be senseless to let it go	Usar a Força dessa maneira era o presente que Nakari havia me dado, e não faria sentido desperdiçá-lo.	[BK-HJ]	literal translation	neosemy
Force	He looked below that line, telling himself to relax, to use the	Force to direct his eyes.	Luke observou abaixo dessa linha, dizendo a si mesmo para relaxar, para a Força guiar seus olhos.	[BK-WJ]	literal translation	neosemy
Force	I better learn to use the	Force to trick a quartermaster into approving it.	É melhor aprender a usar a Força para convencer o intendente a aprovar as despesas.	[BK-WJ]	literal translation	neosemy
Force	Did you use the	Force to get that pattern right there?'	Você usou a Força para obter esse padrão aí?	[BK-HJ]	literal translation	neosemy
Force	He used the	Force and somehow convinced the troops to let us pass.'	Ele usou a Força e, de alguma forma, os convenceu a nos deixar passar.	[BK-HJ]	literal translation	neosemy
Force	'It's not impossible,' Luke said, remembering how he'd used the	Force to guide his proton torpedo to its target on the Death Star.	— Não é impossível — disse Luke, recordando como tinha usado a Força para guiar seus torpedos de prótons até o alvo na Estrela da Morte.	[BK-WJ]	literal translation	neosemy
Force	And you used the	Force to aid in the piloting of the ship, correct?'	E usou a Força para ajudar na pilotagem da nave, correto?	[BK-HJ]	literal translation	neosemy
Force	time he caught his breath and fantasized about being able to lift the droids through the air using the	Force.	R2 sofreu para ser içado até a caverna com sua dignidade relativamente intacta, apitando para incentivar Luke cada vez que o piloto rebelde respirava fundo e fantasiava sobre erguer os droides usando a Força.	[BK-WJ]	literal translation	neosemy

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
Force	'I want to move that noodle using the	Force.'	— Quero mover esse macarrão usando a Força.	[BK-HJ]	literal translation	neosemy
Force	Feel the	Force, Luke reminded himself.	Sinta a Força, Luke lembrou a si mesmo.	[BK-WJ]	literal translation	neosemy
Force	He could almost feel the	Force, humming around them, binding the jungle and its creatures together.	Ele quase conseguia sentir a Força, zunindo ao redor deles, unindo a floresta e suas criaturas.	[BK-WJ]	literal translation	neosemy
Force	, I kept myself open to the Force, but now I tried to focus on the lightsaber and feel the	Force inherent in it.	Como antes, mantive-me aberto para a Força, mas agora tentei me concentrar no sabre de luz e sentir a Força inerente a ele.	[BK-HJ]	literal translation	neosemy
Force	Remember, a Jedi can feel the	Force flowing through him.	Lembre-se, um Jedi pode sentir a Força fluindo dentro de si.	[AV-NH]	literal translation	neosemy
Force	He could feel the	Force inside himself, a bright shining thing bubbling and roiling.	Ele podia sentir a Força dentro de si, uma coisa que brilhava nitidamente, radiante e agitada.	[BK-WJ]	literal translation	neosemy
Force	He could feel the	Force radiating out from his own body, just as it spilled from the birds and insects and tiny creatures.	Ele podia sentir a Força irradiando do próprio corpo, assim como emanava dos pássaros, dos insetos e das criaturas minúsculas.	[BK-WJ]	literal translation	neosemy
Force	-HJ] I would have attempted it myself had that been the case, even though I can't feel the	Force.'	Eu mesma teria tentado se fosse o caso, embora não possa sentir a Força.	[BK-HJ]	literal translation	neosemy

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
Force	my finger fully around the base, however, clockwise and then counterclockwise, eyes still closed and trying to feel the	Force, a snick announced the appearance of a fissure lengthwise down the hilt; after another soft click, the casing popped	No entanto, quando corri meu dedo em torno da base, nos sentidos horário e anti-horário, ainda de olhos fechados e tentando sentir a Força, um snick anunciou o aparecimento de uma fissura longitudinal na parte de baixo do cabo; após outro clique suave, o cilindro se abriu, revelando outra cobertura de metal, essa mais parecida com o meu sabre e com parafusos visíveis.	[BK-HJ]	literal translation	neosemy
Force	I remembered training with the remote, wearing a helmet with the blast shield down and feeling the	Force as a power within and without that worked with me and yet was not me.	Lembrei-me do treinamento com o robô remoto, usando um capacete com o escudo antirraios abaixado e sentindo a Força como uma energia interior e exterior que atuava comigo, mas não era parte de mim.	[BK-HJ]	literal translation	neosemy
Force	Meditating and getting to a quiet place when alone was somehow much different from feeling the	Force in combat or while piloting or practicing against drones.	Meditar e alcançar um lugar calmo quando sozinho era, de alguma forma, bem diferente de sentir a Força em combate, pilotando ou treinando com drones.	[BK-HJ]	literal translation	neosemy
Force	Gently lifting, feeling the	Force supporting the fork, I floated up a glob of noodles and then guided it into my mouth, where I	Gentilmente, sentindo a Força sustentar o garfo, fiz uma bola de macarrão flutuar e guiei o garfo até a minha boca, mordi e suguei, prendendo o garfo entre os dentes e abrindo os olhos para me certificar de que aquilo estava mesmo acontecendo.	[BK-HJ]	literal translation	neosemy

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
Force	And I knew from recent experience that I felt the	Force more clearly when I minimized visual distractions.	E sabia pelas experiências recentes que sentia a Força mais claramente quando minimizava as distrações visuais.	[BK-HJ]	literal translation	neosemy
Force	When I'd first felt the	Force on the Millennium Falcon, it had been the barest tickle of a presence in my consciousness and in the	Na primeira vez que sentira a Força, na Millennium Falcon, foi como cócegas leves de uma presença em minha consciência e no ar ao meu redor, algo que não podia ser atribuído aos meus cinco sentidos.	[BK-HJ]	literal translation	neosemy
Force	I relaxed, closed my eyes, stretched out with my mind, felt the	Force around me, and found the noodle.	Relaxe, fechei os olhos, distendi a mente, senti a Força ao meu redor, e encontrei o macarrão.	[BK-HJ]	literal translation	neosemy
Force	, determined to serve the Rebellion any way he can, Luke searches for ways to improve his skills in the	Force...	Sem a orientação do velho Ben e determinado a servir à Rebelião de qualquer maneira que puder, Luke procura formas de melhorar sua habilidade com a Força...	[BK-HJ]	literal translation	neosemy
Force	I had with that training remote back on the Millennium Falcon, but I doubted my weak skills in the	Force would allow me to deflect repeated fire from three blasters at once.	Se disparassem raios contra mim, eu talvez fosse capaz de pegar um ou dois deles com a lâmina, como fiz naquele treinamento já há um bom tempo na Millennium Falcon, mas duvidava que minhas débeis habilidades com a Força me permitissem defletir o fogo repetido de três pistolas de uma vez.	[BK-HJ]	literal translation	neosemy
Force	There was no dodging to be done and no great skill with the	Force required-either the lightsaber would save me or it wouldn't.	Não havia como desviar ou realizar grandes feitos com a Força — ou o sabre de luz me salvaria, ou não.	[BK-HJ]	literal translation	neosemy

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
Force	Luke knew he had skill with the	Force, the energy field created by life that bound the galaxy together.	Luke sabia que tinha capacidade de usar a Força, o campo da energia gerado pela vida e que mantinha a galáxia unida.	[BK-WJ]	literal translation	neosemy
Force	So Luke had skill with the	Force, yes.	Então, sim, Luke tinha capacidade de usar a Força.	[BK-WJ]	literal translation	neosemy
Force	didn't believe in ghosts, but Ben had warned him about the power of the dark side of the	Force-it had corrupted his apprentice Darth Vader.	Ele não acreditava em fantasmas, mas Ben o advertira sobre o poder do lado sombrio da Força que havia corrompido o aprendiz Darth Vader.	[BK-WJ]	literal translation	neosemy
Force	For those emotions unlocked the dark side of the	Force, leading a Jedi to temptation-and sometimes ruin.	Essas emoções liberavam o lado sombrio da Força, levando um Jedi à tentação — e às vezes à ruína.	[BK-WJ]	literal translation	neosemy
Force	Vader was seduced by the dark side of the	Force.	Vader foi seduzido pelo lado sombrio da Força.	[AV-NH]	literal translation	neosemy
Force	-Wan said the man who killed my father, Darth Vader, had been seduced by the dark side of the	Force.	Obi-Wan disse que o homem que matou meu pai, Darth Vader, tinha sido seduzido pelo lado sombrio da Força.	[BK-HJ]	literal translation	neosemy
Force	Ben said he'd been seduced by the dark side of the	Force, almost like he didn't have a choice.	Ben disse que Vader foi seduzido pelo lado sombrio da Força, quase como se ele não tivesse escolha.	[BK-HJ]	literal translation	neosemy
Force	I could show you the ways of the	Force.	Posso lhe mostrar o caminho da Força.	[AV-FA]	literal translation	neosemy

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
Force	Learning the ways of the	Force was what his father had done with his life-and the legacy Ben Kenobi had preserved for two decades	O pai de Luke havia aprendido os caminhos da Força durante a vida toda. Esse era o legado que Ben Kenobi tinha preservado em Tatooine durante duas décadas, passando-o a Luke junto com o sabre de luz que o pai do piloto queria que ele tivesse.	[BK-WJ]	literal translation	neosemy
Force	that Vader is his father, fights against the empire with the rebel alliance. New to the ways of the	force, Luke has discovered the Journal of Ben Kenobi and has begun investigating any information he can on the Force-	Luke, sem saber que Vader é seu pai, luta contra o império ao lado da Aliança Rebelde. Novo nos caminhos da Força, Luke encontrou o diário Ben Kenobi e começou a investigar qualquer informação que puder conseguir sobre os cavaleiros de jedi e suas habilidades com a Força.	[CO-VD]	literal translation	neosemy
fire bolt	They kept firing green	bolts, as if they were determined to see us dead before they died themselves.	Eles continuavam disparando raios verdes, como que determinados a nos ver mortos antes deles.	[BK-HJ]	literal translation	neosemy - collocation
fire bolt	The other remote fired a	bolt past his head, then zipped left and took aim at him again.	A outra esfera disparou um raio que passou ao lado de sua cabeça. Ela voou rápido para a esquerda e mirou nele outra vez.	[BK-WJ]	literal translation	neosemy - collocation
fire bolt	Only the needle ship fired, and while I managed to avoid many of the	bolts and landed a couple of hits myself, we still got pounded so many times on the first pass that	Só a nave agulha disparava, e eu consegui evitar vários dos raios e ainda acertar alguns disparos nela, mas fomos atingidos tantas vezes na primeira passagem que nossos escudos foram reduzidos a níveis perigosos.	[BK-HJ]	literal translation	neosemy - collocation

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
fetch credits	As for your saber, it will fetch good	credits from some collector.	Quanto ao seu sabre, ele vai me render uns bons créditos de algum colecionador.	[BK-WJ]	literal translation	neosemy - collocation
earn credits	'If searching for this lost collection crew will earn you the	credits to upgrade your ship, I think you should do it,' Ackbar said.	— Se a busca por esta tripulação coletora perdida fará você ganhar os créditos para atualizar a sua nave, acho que deve empreendê-la — disse Ackbar.	[BK-HJ]	literal translation	neosemy - collocation
earn credits	Han and Chewie are off somewhere trying to earn enough	credits to pay off Jabba the Hutt.	Han e Chewie estão em algum lugar tentando ganhar créditos suficientes para pagar Jabba, o Hutt.	[BK-HJ]	literal translation	neosemy - collocation
disable shield	We disable the	shields.	Vamos desativá-los.	[AV-FA]	literal translation	neosemy - collocation
disable shield	I can disable the	shields, but I have to be there. On the planet.	Posso desativá-los, mas preciso estar no planeta.	[AV-FA]	literal translation	neosemy - collocation
disable shield	So we disable the	shields...	Então, desativamos os escudos...	[AV-FA]	literal translation	neosemy - collocation
disable shield	Then how do you know how to disable the	shields?	Como sabe desativar escudos?	[AV-FA]	literal translation	neosemy - collocation
destroyer	'But now a third captain has interrupted from another	destroyer,' Drusil said.	— Mas agora um terceiro capitão interrompeu, de outro destróier — disse Drusil.	[BK-HJ]	literal translation	neosemy
destroyer	'The	destroyer captain believes we are the ones they are looking for.	— O capitão do destróier acredita que nós somos quem eles estão procurando.	[BK-HJ]	literal translation	neosemy

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
destroyer	The flagship captain wants the gravity projectors to be redirected this instant; the other	destroyer captain maintains we are a ruse; and the Interdictor captain insists that they wait on an answer from Polser	O capitão do destróier principal quer que os projetores de gravidade sejam redirecionados nesse instante; o capitão do outro destróier mantém que somos um ardil; e o capitão do interventor insiste para que esperem uma resposta da Polser antes de agir precipitadamente.	[BK-HJ]	literal translation	neosemy
destroyer	'The	destroyer has assigned a TIE squadron to pursue us,' Drusil continued.	— O destróier enviou um esquadrão TIE para nos perseguir — continuou Drusil.	[BK-HJ]	literal translation	neosemy
destroyer	'Bridge of the Interdictor is talking about us to the bridge of the flagship	destroyer in the southern battle group.'	— A ponte do interventor está falando sobre nós para a ponte do destróier principal do grupo de combate sul.	[BK-HJ]	literal translation	neosemy
destroyer	been training recently on how to eliminate them before our raiding parties got wiped out by their escorts of	destroyers and cruisers.	A Aliança sempre esbarrava com um desses. Por isso, vínhamos treinando recentemente como eliminá-los antes de os nossos grupos de ataque serem dizimados por suas escoltas de destróieres e cruzadores.	[BK-HJ]	literal translation	neosemy
deflector shield	HIS TIE'S ARMED WITH DEFLECTOR	SHIELDS! CONCENTRATE YOUR FIRE ON--	O TIE DELE TEM ESCUDOS DEFLETORES! CONCENTREM OS ATAQUES EM --	[CO-VD]	literal translation	compounding / neosemy
deflector shield	- We're losing a deflector	shield.	— É o escudo defletor.	[AV-NH]	literal translation	compounding / neosemy

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
deflector shield	Sullust, a holodisplay here, which is kind of low-end because I'd rather have these high-end deflector	shields, and twin sublight engines on either side that will shoot you through space faster than an X-wing.	— Ela tem jammers e sensores topo de linha feitos em Sullust, uma holointerface aqui, que é um modelo mais barato, porque preferi investir nestes escudos defletores mais caros, e motores subluz gêmeos dos dois lados, que vão fazer você disparar pelo espaço mais rápido do que um X-wing.	[BK-HJ]	literal translation	compounding / neosemy
deflector shield	too quickly because the pirates might decide to use missiles if they saw us widening the gap; our deflector	shields should be able to withstand some blasterfire but might be overtaxed by missiles.	Nós tínhamos folga para forçar os motores, entretanto eu não queria me afastar muito rapidamente, pois os piratas poderiam decidir usar mísseis se nos vissem ganhar distância; nossos escudos defletores deveriam ser capazes de resistir a alguns disparos de raios, mas poderiam ficar sobrecarregados com mísseis.	[BK-HJ]	literal translation	compounding / neosemy
deflector shield	Angle the deflector	shields... while I make the calculations for the jump to light speed.	Ajuste o escudo defletor... enquanto eu faço os cálculos para a velocidade da luz.	[AV-NH]	literal translation	compounding / neosemy
deflector shield	Angle the deflector	shields while I charge up the main guns.	Posicione os escudos defletores enquanto carrego as armas.	[AV-NH]	literal translation	compounding / neosemy
deflector shield	I flipped on the deflector	shields and locked on the targeting computer.	Ativei os escudos defletores e travei o sistema de mira do computador.	[BK-HJ]	literal translation	compounding / neosemy
deflector shield	Throwing up the deflector	shields, I accelerated even more, to about three-quarters full, and their first shots never landed, but Nakari still saw	Ativando os escudos defletores, acelerei ainda mais, para cerca de três quartos da velocidade máxima, e seus primeiros tiros não nos acertaram, mas Nakari viu os raios passarem pela cabine e percebeu tardiamente que estávamos sob ataque.	[BK-HJ]	literal translation	compounding / neosemy

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
deflector shield	'Well, nothing's happening right now except recharging the deflector	shields.	— Bem, nada está acontecendo agora, exceto a recarga dos escudos defletores.	[BK-HJ]	literal translation	compounding / neosemy
deflector shield	I flipped on the deflector	shields, cursing myself for not doing so as a routine precaution, and changed my approach to the island.	Liguei os escudos defletores, xingando-me por não o ter feito antes como precaução de rotina, e mudei minha rota de aproximação da ilha.	[BK-HJ]	literal translation	compounding / neosemy
deflector shield	And whoa-they just threw up their deflector	shields.	E, uau, elas acabaram de ligar seus escudos defletores.	[BK-HJ]	literal translation	compounding / neosemy
deflect bolt	One of the remotes swooped down at him and he deflected its	bolt straight back at it, enveloping the little machine in sparks.	Uma das esferas o atacou diretamente, e ele rebateu o raio de volta para ela, envolvendo a pequena máquina em faíscas.	[BK-WJ]	literal translation	neosemy - collocation
deflect bolt	Luke deflected the	bolt the raised remote aimed at his shoulder, but the other one caught him in the knee.	Luke rebateu o raio que a esfera no alto disparou em direção ao seu ombro, mas a outra acertou seu joelho.	[BK-WJ]	literal translation	neosemy - collocation
deflect bolt	He deflected the	bolt into the grass at his feet, cleaving down with the saber to intercept a shot from the first remote.	Luke rebateu o raio em direção à grama, e em seguida abaixou o sabre para interceptar um tiro da outra esfera.	[BK-WJ]	literal translation	neosemy - collocation
deflect bolt	A trooper fired at him-the shot was to kill, not stun-and Luke deflected the	bolt into the chest of the lieutenant.	Um stormtrooper disparou contra ele — o tiro era para matar, não para paralisar —, e Luke rebateu o raio direto para o peito do tenente.	[BK-WJ]	literal translation	neosemy - collocation

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
credit chip	'Oh, there's enough paperwork in the galaxy as it is,' Luke said smoothly, reaching for his	credit chip.	— Ah, a galáxia já tem papelada demais! — exclamou Luke, pegando seu chip de crédito.	[BK-WJ]	literal translation	compounding / neosemy
credit	Satisfaction guaranteed or you get a third of your	credits back.'	Satisfação garantida ou o senhor recebe um terço dos créditos de volta.	[BK-WJ]	literal translation	neosemy
credit	But it will take three or four days-and six thousand	credits.	Mas vai levar três ou quatro dias e custará seis mil créditos.	[BK-WJ]	literal translation	neosemy
credit	can send someone else to check out the moon, and we can find a safer way to get the	credits you need to upgrade the ship.	— Podemos enviar outra pessoa para checar a lua, e podemos achar um jeito mais seguro de obter os créditos necessários para atualizar a nave.	[BK-HJ]	literal translation	neosemy
credit	's still Dad's ship, but I've modified her quite a bit, and I hope to have the	credits soon to buy her from him outright.	Ela ainda é a nave do meu pai, mas já a modifiquei um pouco e espero ter em breve créditos para comprá-la dele de uma vez.	[BK-HJ]	literal translation	neosemy
credit	We have some	credits to take care of food and such but not nearly enough to finance these repairs.	Temos alguns créditos para cuidar da comida e tal, mas não o bastante para financiar esses reparos.	[BK-HJ]	literal translation	neosemy
credit	'But the information about Eedit's valuable,' Luke said, reaching into his jacket to give her some	credits.	— Mas a informação sobre Eedit é valiosa — disse Luke, procurando alguns créditos na jaqueta.	[BK-WJ]	literal translation	neosemy
credit	no help for it-he'd have to go back to the depot and tell the guides that since	credits were no object, they should name their price.	Não havia como evitar: ele teria que voltar ao armazém e dizer aos guias que, tendo em vista que crédito não	[BK-WJ]	literal translation	neosemy

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
			era um problema, eles deveriam fazer seu preço.			
credit	'You're paying Dad a crazy amount of	credits not to report your ship to the Empire.	— Você está pagando para meu pai uma quantidade absurda de créditos para ele não relatar sua nave ao Império.	[BK-WJ]	literal translation	neosemy
credit	Information is currency, and right now the Empire is offering plenty of	credits for information on our whereabouts.	Informação é a moeda e, neste instante, o Império está oferecendo uma abundância de créditos para obter informações sobre nosso paradeiro.	[BK-HJ]	literal translation	neosemy
credit	I would put my	credits on the latter.	Eu apostaria meus créditos neste último.	[BK-HJ]	literal translation	neosemy
credit	She took my	credits and I began to fear that I would, in fact, be given something with rancor sauce on it.	Ela pegou meus créditos e comecei a temer que eu fosse, de fato, receber algo com molho de rancor.	[BK-HJ]	literal translation	neosemy
credit	'You'll get more	credits, if that's what you're worrying about,' he added.	— Você receberá mais créditos, se é isso que te preocupa — acrescentou.	[BK-WJ]	literal translation	neosemy
credit	Plenty of illicit	credits flew through there, and because of that the Empire kept a watch on it.	Vários créditos ilícitos voavam por lá e por isso o Império o mantinha sob vigilância.	[BK-HJ]	literal translation	neosemy
credit	'Did I mention I have	credits?'	— Mencionei que tenho créditos?	[BK-WJ]	literal translation	neosemy

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
credit	THANKS FOR THE TACTICAL ANALYSIS, TRIPLE-ZERO. EVERY	CREDIT Poured INTO THE TARKIN INITIATIVE WAS A CREDIT WELL SPENT.	OBRIGADO PELA ANÁLISE TÁTICA, TRIPLO-ZERO. TODOS OS CRÉDITOS INVESTIDOS DA INICIATIVA TARKIN FORAM MUITO BEM GASTOS..	[CO-VD]	literal translation	neosemy
bolt	ears twitched, his mouth turned downward, and he began to turn, saying, 'Someone-' Then his skull exploded in a	bolt of superheated plasma, spraying me with blood, bone fragments, and brain tissue.	Suas orelhas primárias se contraíram, sua boca virou para baixo e ele começou a virar para trás, dizendo "alguém..." E então seu crânio explodiu em um raio de plasma superaquecido, borrifando--me de sangue, fragmentos de osso e tecido cerebral.	[BK-HJ]	literal translation	neosemy
bolt	the barrel on a plane even with the outside of my visor and pulled the trigger, letting rip a	bolt of red plasma that momentarily blinded me but halted the shriek of drilling.	Deixei o cano em posição paralela ao meu visor e puxei o gatilho, deixando irromper um raio vermelho de plasma que me cegou momentaneamente, mas interrompeu o barulho da perfuração.	[BK-HJ]	literal translation	neosemy
bolt	A chunk of the table on the top side sheared apart under a	bolt, and a couple of thin needles of hot metal tore gashes in my scalp and forehead as they passed	Um pedaço do lado de cima da mesa foi cortado por um raio, voando longe, e duas finas agulhas de metal quente cortaram minha testa e couro cabeludo quando passaram.	[BK-HJ]	literal translation	neosemy
bolt	Artoo waited nearby, still smoking from where a	bolt had destroyed his ion blaster and part of the socket where it had been attached.	R2 esperava ali perto, ainda fumegando no ponto onde um raio tinha destruído seu canhão de íons e parte do soquete onde estava afixado.	[BK-HJ]	literal translation	neosemy

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
bolt	The white electric	bolt splashed and crackled against an egg-shaped obstruction, which fizzed and popped and then melted away, revealing a Rodian	O raio elétrico branco atingiu e crepitou sobre alguma coisa em forma de ovo, que borbulhou, estourou e dissolveu-se, revelando um caçador de recompensas Rodiano que estava avançando até nós usando um gerador de campo de camuflagem preso ao cinto.	[BK-HJ]	literal translation	neosemy
bolt	The soldier ducked, and the reoriented	bolt struck his squadmate in the back of the helmet.	O soldado abaixou e o raio redirecionado acertou a parte de trás do capacete de seu colega.	[BK-WJ]	literal translation	neosemy
bolt	He caught one remote's	bolt on his blade, sending it into the glade and scattering a rainbow of protesting songbirds.	Rebateu o raio de uma das esferas, desviando-o na direção da clareira e dispersando pássaros de todas as cores.	[BK-WJ]	literal translation	neosemy
bolt	I flipped it on its side for a makeshift shield and crouched down behind it as fresh	bolts slammed into the top.	Virei-a de lado como um escudo improvisado e fiquei agachado atrás dela enquanto mais raios atingiam o tampo.	[BK-HJ]	literal translation	neosemy
bolt	The Interdictor's batteries swung up and began spraying green	bolts from quad laser cannons, but most of it was for show, since only a couple of them had the	As baterias do interventor viraram para cima e começaram a espalhar raios verdes de seus canhões quádruplos de laser, mas a maioria foi só para impressionar, já que apenas dois deles estavam dentro da área de alcance.	[BK-HJ]	literal translation	neosemy

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
bolt	As I cleared the starboard edge and climbed up, green	bolts zipped past forward of my position where the topside TIEs had predicted I would emerge.	Assim que passei pela beirada de estibordo e subi, raios verdes zuniram à minha frente, no ponto onde os TIE da parte de cima do cruzador previram que eu surgiria.	[BK-HJ]	literal translation	neosemy
bolt	He kept turning as the remote dove at his feet, leaping over its	bolts and reminding himself to keep his guard up.	Luke continuou girando enquanto a esfera mergulhava até seus pés, pulando sobre os raios disparados e lembrando-se de manter a guarda.	[BK-WJ]	literal translation	neosemy
bolt	The Desert Jewel's	bolts turned out to be blue and shot in bursts of three.	Os raios da Joia do Deserto eram azuis e se disparavam em grupos de três.	[BK-HJ]	literal translation	neosemy
bolt	sloppy and they didn't care about hitting the ship, depending on the shields to ward off the stray	bolts.	Seus disparos eram negligentes e eles não se preocupavam em evitar atingir a nave maior, confiando que os escudos repelissem os raios perdidos.	[BK-HJ]	literal translation	neosemy
bolt	Though I avoided the majority of the	bolts, a few landed and overwhelmed our shields, and after that another one struck and damaged our port engine.	Desviei da maioria dos raios, mas alguns acertaram e diminuíram ainda mais nossos escudos; logo depois disso, outro raio nos atingiu e danificou nosso motor de bombordo.	[BK-HJ]	literal translation	neosemy
bolt	The remotes swarmed him and he lifted the lightsaber, scattering their	bolts and dancing across the courtyard.	As esferas avançaram, e ele ergueu o sabre de luz, dispersando os raios para todas as direções, dançando pelo pátio.	[BK-WJ]	literal translation	neosemy
blast (verb)	up another run and pulled the trigger on the TIE fighter, even as it was doing its best to	blast the Kupohan ship to pieces.	Sem risco de ser atingido, mirei de novo e puxei o gatilho em cima do caça TIE, que fazia o seu melhor para explodir em pedaços a nave kupohana.	[BK-HJ]	literal translation	neosemy

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
blast (verb)	They spread out in the back into a cone so they could all try to	blast me.	Eles assumiram uma formação de cone, de modo que todos poderiam tentar me explodir.	[BK-HJ]	literal translation	neosemy
blast (verb)	I didn't have a Wookiee or a fast ship anymore, but I could	blast everything.	Eu não tinha um Wookiee e nem uma nave rápida, mas poderia explodir tudo.	[BK-HJ]	literal translation	neosemy
blast (verb)	'Just	blast everything and fly a fast ship.	"Exploda tudo e use uma nave rápida.	[BK-HJ]	literal translation	neosemy
blast (noun)	is that you don't have to be a very good sharpshooter thanks to the spreading footprint of the	blast.	Uma das características de usar disparos de choque em alguém é que você não precisa ser um atirador preciso graças ao alcance da propagação da explosão.	[BK-HJ]	literal translation	neosemy
blast (noun)	lightsaber, still glowing and lying prone on the floor, and as soon as it did, the blade dissipated the	blast with the same crackle of electricity as before.	Mas, neste caso, isso trabalhou em meu favor: a borda inferior roçou o chão molhado e correu para a lâmina do meu sabre de luz, ainda brilhando e caído no chão. Assim que o fez, a lâmina dissipou a explosão com o mesmo crepitar de eletricidade de antes.	[BK-HJ]	literal translation	neosemy
being	-HJ] 'Moving that may be a trivial feat to you, but it is an impossible one for almost every	being in the galaxy.	— Mover isso pode ser uma proeza trivial para você, mas é algo impossível para quase todos os seres da galáxia.	[BK-HJ]	literal translation	neosemy
being	She didn't have a breathing apparatus attached to her nose, but any	being that could survive in vacuum for a day could survive the water for a few minutes.	Ela não estava com um aparato de respiração preso ao nariz, mas qualquer ser capaz de sobreviver no	[BK-HJ]	literal translation	neosemy

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
			vácuo por um dia pode sobreviver na água por alguns minutos.			
being	The odds of encountering a	being with a lightsaber in this galaxy now are fantastically low.	As chances de encontrar um ser com um sabre de luz nesta galáxia atualmente são fantásticas de tão baixas.	[BK-HJ]	literal translation	neosemy
being	screams floated down, followed by a loud crash, percussive thumps, and then screams from the throats of various panicked	beings.	R2 deve ter disparado e acertado o alvo, pois um barulho de chiados e guinchos elétricos chegou até ali embaixo, seguido por um estrondo bem alto, batidas percussivas e então gritos de vários seres em pânico.	[BK-HJ]	literal translation	neosemy
being	That is a common method employed by many	beings.	Esse é um método comum empregado por muitos seres.	[BK-HJ]	literal translation	neosemy
being	Nakari and I joined a throng of	beings coursing down a narrow alley of stalls selling trinkets and flavored ices and stim-sticks and all manner of	Nakari e eu nos juntamos a uma multidão de seres que desciam por um beco estreito de barracas que vendiam bugigangas, gelo com sabor, bastões estimulantes e todo o tipo de mercadoria desejável e estritamente desnecessária.	[BK-HJ]	literal translation	neosemy
being	So much white noise whipped around on the surface that most offworld	beings had to communicate via helmet intercom-either that, or shout.	Havia tanto ruído branco atingindo a superfície que a maioria dos seres de outros mundos tinha de se comunicar pelo intercom do capacete — era isso ou gritar.	[BK-HJ]	literal translation	neosemy

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
being	So far, fewer than ten	beings have set foot on the surface, almost all of them in the employ of my father.'	Até agora, menos de dez seres puseram os pés na superfície, quase todos a serviço do meu pai.	[BK-HJ]	literal translation	neosemy
being	had rebroadcast that message about a bounty on our heads on unencrypted channels, we'd have all sorts of	beings on the lookout for us who didn't need to abide by Imperial protocols and procedures.	Se o Império tivesse retransmitido aquela mensagem sobre uma recompensa por nossas cabeças por canais não criptografados, teríamos todos os tipos de seres à nossa procura e sem necessidade de respeitar os protocolos e procedimentos imperiais.	[BK-HJ]	literal translation	neosemy
being	'Over the years Givin have grown accustomed to the inability of other	beings to greet them properly, so to be polite she will use an equation with the answer of three to	— Ao longo dos anos, os Givin se acostumaram com a incapacidade dos outros seres de cumprimentá-los adequadamente, então, para ser educada, ela vai usar uma equação cuja resposta é três, seguindo seus costumes tradicionais de cumprimento, mas poupando vocês dois do constrangimento de você não saber a resposta.	[BK-HJ]	literal translation	neosemy
being	Caution is advisable at all times, of course, but recognize that sometimes the	beings you meet truly are good.'	Cautela é aconselhável em todos os momentos, é claro, mas reconheça que às vezes os seres que você encontra são verdadeiramente bons.	[BK-HJ]	literal translation	neosemy
be strong in the Force	She is strong with the	Force.	A Força é poderosa nela.	[AV-FA]	literal translation	neosemy - collocation

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
be strong in the Force	'This place is strong with the	Force,' Ben Kenobi said in Luke's head.	A Força é poderosa neste lugar, Ben Kenobi sussurrou na mente de Luke.	[BK-WJ]	literal translation	neosemy - collocation
be strong in the Force	IF HE TRULY IS STRONG IN THE	FORCE THIS WILL NOT END HIM.	SE ELE REALMENTE FOR IMBUÍDO DA FORÇA... ISSO NÃO VAI MATÁ-LO.	[CO-VD]	literal translation	neosemy - collocation
stunner	take her hand, she reared back from me, her left hand bashing the top of her right with the	stunner.	Teve de se equilibrar cuidadosamente para se inclinar, mas, antes que eu pudesse pegar em sua mão, ela recuou, com a mão esquerda batendo com o bastão nas costas da mão direita.	[BK-HJ]	neutralisation	neosemy
stunner	'And if one lands on me, you bash my head with your	stunners, too, you hear?'	— E se um deles cair sobre mim, você também golpeia minha cabeça com os bastões, entendeu?	[BK-HJ]	neutralisation	neosemy
stun stick	'	Stun sticks ready?'	— Bastões preparados?	[BK-HJ]	neutralisation	compounding / neosemy
stun stick	She holstered her blaster and strode forward, right hand extended, while her left still held a	stun stick.	Ela guardou a pistola e caminhou para a frente, com a mão direita estendida enquanto a esquerda ainda segurava um bastão.	[BK-HJ]	neutralisation	compounding / neosemy
stun stick	Nakari dropped a	stun stick and drew her blaster.	Nakari largou um bastão e sacou a pistola.	[BK-HJ]	neutralisation	compounding / neosemy
stun stick	The	stun stick didn't knock me out, but I did feel a shock, jerk away involuntarily, and then topple backward	O bastão não me nocauteou, mas senti um choque, dei um pulo involuntário e caí para trás sob o peso do capacete.	[BK-HJ]	neutralisation	compounding / neosemy

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
stun stick	Since stunning had proven to be effective, recommended tactics suggested immediate application of the	stun stick if attacked.	Como o uso do choque tinha se mostrado eficaz, as táticas recomendadas sugeriam a aplicação imediata do bastão em caso de um ataque.	[BK-HJ]	neutralisation	compounding / neosemy
stun stick	Dropping the	stun sticks, I grabbed for my blaster and didn't bother to check its setting.	Descartando os bastões, agarrei minha pistola e não me incomodei em checar sua configuração.	[BK-HJ]	neutralisation	compounding / neosemy
stun (verb)	Hafner,	stun me, quick!	Hafner, me dê um tiro, rápido!	[BK-HJ]	neutralisation	neosemy
stun (verb)	'What about the first one I	stunned?'	— E o primeiro que levou um choque?	[BK-HJ]	neutralisation	neosemy
stun (verb)	Except this last one who's only	stunned.	E essa última está apenas inconsciente.	[BK-HJ]	neutralisation	neosemy
stun (noun)	Since	stunning had proven to be effective, recommended tactics suggested immediate application of the stun stick if attacked.	Como o uso do choque tinha se mostrado eficaz, as táticas recomendadas sugeriam a aplicação imediata do bastão em caso de um ataque.	[BK-HJ]	neutralisation	neosemy
stun (noun)	One of the features of	stunning someone is that you don't have to be a very good sharpshooter thanks to the spreading footprint of	Uma das características de usar disparos de choque em alguém é que você não precisa ser um atirador preciso graças ao alcance da propagação da explosão.	[BK-HJ]	neutralisation	neosemy
starboard shield	The Y-wing's starboard	shields flared as the TIEs' lasers struck home, and alarms began to blare.	Os protetores de estibordo da Y-Wing brilharam quando os lasers dos TIE o atingiram, e os alarmes começaram a soar.	[BK-WJ]	neutralisation	compounding / neosemy

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
Stang	'	Stang!	— Que droga!	[BK-WJ]	neutralisation	neosemy / expletive interjection
spice mine	We'll be sent to the Kessel	spice mines or smashed into who knows what.	Nós seremos mandados para as minas de sal, esmagados ou coisa pior.	[AV-NH]	neutralisation	compounding / neosemy
spice freighter	He was a navigator on a	spice freighter.	Era piloto de nave de carga.	[AV-NH]	neutralisation	compounding / neosemy
slicer	He'd have to hope that the Alliance's	slicers had created a fake identity good enough to fool the Empire.	Luke esperava que os falsificadores da Aliança Rebelde tivessem criado uma identidade boa o bastante para enganar o Império.	[BK-WJ]	neutralisation	neosemy
slice	LET'S GET THIS	SLICED.	VAMOS CHECAR ISTO.	[CO-SE]	neutralisation	neosemy
slice	particular data cache and rifle through its contents in exchange for an engine, I am confident that I can	slice our way to an accommodation.'	— Se o nosso anfitrião desejar reunir um determinado cache de dados e examinar seu conteúdo em troca de um motor, estou confiante de que posso abrir caminho para uma conclusão positiva.	[BK-HJ]	neutralisation	neosemy
shield (adjective)	petty concerns that prevented me from connecting with the Force—a host of insecurities and stresses that acted like	shielded blast doors against its flow.	Mas reconheci que eram precisamente essas preocupações mesquinhas que me impediam de conectar-me com a Força. Uma série de inseguranças e perturbações que agiam como portas blindadas prevenindo o seu fluxo.	[BK-HJ]	neutralisation	neosemy
shield (adjective)	The shaft is ray-	shielded, so you'll have to use proton torpedoes.	A haste é protegida dos raios. Usem torpedos de prótons.	[AV-NH]	neutralisation	neosemy
shield (adjective)	Experimentation continued and we discovered that the visors were not as well	shielded.	O experimento continuou e descobrimos que os visores não eram tão bem blindados.	[BK-HJ]	neutralisation	neosemy

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
remote	I could almost see the	remote.	Quase podia ver a bolinha.	[AV-NH]	neutralisation	neosemy
remote	Good against	remotes is one thing.	Ser bom contra "bolinhas" é uma coisa.	[AV-NH]	neutralisation	neosemy
pay credits	'I find things,' he said. 'As long as people pay good	credits, what they do with those things isn't my business.'	— Contanto que as pessoas paguem uma boa quantia, o que fazem com as coisas não é da minha conta.	[BK-WJ]	neutralisation	neosemy - collocation
outboard shield	Close all outboard	shields. Close all outboard shields.	Fechar a blindagem externa.	[AV-NH]	neutralisation	compounding / neosemy
organics	WE COULD JUST KILL HIM, MISTRESS APHRA. IN MY EXPERIENCE, MOST	ORGANICS ARE PRETTY MUCH INTERCHANGEABLE. BRING LORD VADER A COUPLE MORE YELLOW-HAIRED ONES TO MAKE UP FOR THE LOSS. HE'LL GET OVER IT.	PODEMOS SIMPLEMENTE MATÁ-LO, SENHORA APHRA. EM MINHA EXPERIÊNCIA, A MATÉRIA ORGÂNICA É BASTANTE INTERCAMBIÁVEL. TRAGA MAIS ALGUNS DE CABELO LOIRO PARA DARTH VADER PARA COMPENSAR.	[CO-VD]	neutralisation	neosemy
moof-milker	Some	moof-milker put a compressor on the ignition line.	Algum ignorante instalou um compressor na linha de ignição.	[AV-FA]	neutralisation	compounding / neosemy / insult
laser cannon	I kept hugging the structure of the cruiser to make a firing solution difficult for their	laser cannons, and as soon as I cleared the bridge I targeted the twin bulges of the port gravity projectors	Eu ficava grudado à estrutura do cruzador para tornar mais difíceis os disparos com seus canhões e, assim que passei pela ponte, mirei nas protuberâncias gêmeas que eram os projetores de gravidade de bombordo e despachei dois mísseis de concussão para cada um deles.	[BK-HJ]	neutralisation	compounding / neosemy
laser bolt	He yelped at the sting of the	laser bolt as the machine returned to floating in front of him.	Ele gritou com a ferroada do tiro e a máquina voltou a flutuar na frente dele.	[BK-WJ]	neutralisation	compounding / neosemy

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
laser bolt	Luke deflected the	laser bolt, then wheeled his blade the other way, sending energy beams flying back the way they'd come.	Luke desviou o tiro e girou a lâmina na outra direção, mandando os raios de energia de volta à origem.	[BK-WJ]	neutralisation	compounding / neosemy
laser bolt	used to train raw apprentices were all damaged and the Force had brought him there to be peppered with	laser bolts that only advanced students could have swatted away?	E se as esferas que costumavam treinar iniciantes estivessem danificadas e a Força tivesse trazido Luke até ali para ser atingido por disparos que apenas os aprendizes em nível avançado pudessem repelir?	[BK-WJ]	neutralisation	compounding / neosemy
laser blast	-WJ] Luke had expected that and brought his saber sweeping around in an overhead arc, the blade intersecting the	laser blast.	Luke esperava por isso e fez o sabre de luz traçar um arco sobre sua cabeça, a lâmina cortando a trajetória do tiro.	[BK-WJ]	neutralisation	compounding / neosemy
laser blast	Somehow Han's mocking laughter at his getting zapped by a	laser blast aboard the Falcon had been less annoying than Threepio's congratulations.	De alguma forma, a risada de zombaria de Han quando Luke fora atingido por um disparo da esfera a bordo da Falcon tinha sido menos irritante do que as felicitações de 3PO.	[BK-WJ]	neutralisation	compounding / neosemy
laser blast	He lowered his weapon, and the remotes backed away-which was when the	laser blast knocked him off his feet.	Ele abaixou a arma e as esferas recuaram, e foi nesse momento que o disparo de uma pistola o derrubou.	[BK-WJ]	neutralisation	compounding / neosemy
laser beam	A	laser beam caught him in the calf and he shouted in surprise, the lightsaber spinning out of his hands and	Um disparo acertou a panturrilha de Luke, e o rebelde gritou, surpreso. O sabre de luz caiu de sua mão e desligou no ar.	[BK-WJ]	neutralisation	compounding / neosemy

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
jump out of	everything else we did, it was designed to give us a bit more time-we just needed enough to	jump out of the system.	Era um estratagema que não se manteria por muito tempo, mas, como tudo que fizemos, fora planejado para nos dar um pouco mais de tempo. Precisávamos do máximo de tempo para escapar do sistema.	[BK-HJ]	neutralisation	neosemy
jump out of	'She's built to run and keep you alive until you	jump out of trouble.	— Ela foi construída para ser rápida e mantê-lo vivo até que você consiga escapar dos problemas.	[BK-HJ]	neutralisation	neosemy
Force	'I'm just going to sit down over here, and you can	Force-feed me from over there, okay?	— Eu vou só ficar sentada aqui e você pode me forçar a comer daí, tá?	[BK-HJ]	neutralisation	neosemy
deflect bolt	Luke deflected the laser	bolt, then wheeled his blade the other way, sending energy beams flying back the way they'd come.	Luke desviou o tiro e girou a lâmina na outra direção, mandando os raios de energia de volta à origem.	[BK-WJ]	neutralisation	neosemy - collocation
deflect bolt	Luke's blade was a blue blur, deflecting	bolts all around him.	O sabre de Luke era um borrão azul enquanto se movia rapidamente para desviar disparos vindos de várias direções.	[BK-WJ]	neutralisation	neosemy - collocation
deflect bolt	The other trooper dropped to one knee and raised his rifle at Luke, who deflected the	bolt back at him.	O outro stormtrooper ajoelhou e ergueu o rifle, apontando para Luke, que rebateu o tiro.	[BK-WJ]	neutralisation	neosemy - collocation

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
bolt	we approached the edge; two TIE fighters emerged from beneath the ship-the vanguard of the second squadron-caught	bolts in their cockpits, and exploded.	Apertei o gatilho do canhão e mantive-o abaixado enquanto nos aproximávamos da borda. Dois caças TIE emergiram sob a nave, a vanguarda do segundo esquadrão. Os disparos acertaram suas cabines e eles explodiram.	[BK-HJ]	neutralisation	neosemy
bolt	He slipped slightly as he tried to return to ready position, then leapt over a flurry of	bolts aimed at his feet.	Ele escorregou um pouco quando tentou voltar à posição inicial, e então saltou para desviar de uma rajada de tiros apontados para seus pés.	[BK-WJ]	neutralisation	neosemy
blaster bolt	He grunted as a blaster	bolt struck the middle of the staff but held on and charged the trooper who'd tried to disarm him,	Ele grunhiu quando um disparo acertou o meio do bastão, mas aguentou firme e atacou o stormtrooper que havia tentado desarmá-lo, gritando como um tusken na noite de Tatooine.	[BK-WJ]	neutralisation	suffixation - compounding / neosemy
blast shield	With the blast	shield down, I can't see.	Com a viseira abaixada, não consigo ver.	[AV-NH]	neutralisation	compounding / neosemy
blast shield	hold of the Falcon and trying to track the remote by the hiss of its jets, with the blast	shield of Han's old bucket of a flight helmet covering his eyes.	Luke sorriu, lembrando de quando estava na área de passageiros da Falcon e tentava seguir a esfera pelo ruído de seus jatos, com a viseira de proteção de um velho capacete de Han cobrindo seus olhos.	[BK-WJ]	neutralisation	compounding / neosemy
blast shield	The point of fighting with the blast	shield covering his eyes hadn't been to enhance his other senses. It had been to give him no choice	Não havia lutado com a viseira cobrindo os olhos para ampliar outros sentidos, mas para não ter nenhuma escolha a não ser confiar na Força.	[BK-WJ]	neutralisation	compounding / neosemy
blast (verb)	Its markings match those of a ship that	blasted its way out of Mos Eisley.	Suas características conferem com as da nave que escapou de Mos Eisley.	[AV-NH]	neutralisation	neosemy

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
blast (verb)	'I've got it, thanks,' he said, rolling his fighter completely over and	blasting the TIE's starboard panel off with a volley of shots while flying upside down.	— Pode deixar, obrigado — ele disse, fazendo a nave dar um giro completo, voando de cabeça para baixo para arrancar o painel do TIE ao lado com uma leva de disparos.	[BK-WJ]	neutralisation	neosemy
blast (verb)	of tendons in the back of her hand, though it didn't break any of the bones; Nakari had	blasted it to jelly before it could drill so far.	O furacrânio tinha mastigado a luva dela como se fosse de tecido e serrado através da rede de tendões no dorso da mão, embora não houvesse quebrado nenhum osso — Nakari o reduzira a geleia antes que pudesse perfurar até esse ponto.	[BK-HJ]	neutralisation	neosemy
blast (verb)	Between his howling and your	blasting everything, it's a wonder the whole station doesn't know we're here.	Com ele berrando e você detonando tudo... é impossível não saberem que estamos aqui.	[AV-NH]	neutralisation	neosemy
blast (verb)	- I think I just	blasted it.	— Acabei de atirar nele.	[AV-NH]	neutralisation	neosemy
blast (verb)	But believe me, they don't hold up. — They don't? — No. You want me to	blast that bucket off your head?	Mas pode crer que não seguram o tranco. -Não seguram? -Não. Quer que eu detone esse balde agora?	[AV-FA]	neutralisation	neosemy
blast (verb)	Giving up on trying to	blast him since all I hit were trees, I aimed at the trees instead-ones that might fall on him	Desistindo de tentar atingi-lo, já que eu só conseguia acertar árvores, apontei diretamente para as árvores. Elas poderiam cair sobre ele e fazê-lo parar de lançar granadas por tempo suficiente para que eu provocasse um dano mais duradouro.	[BK-HJ]	neutralisation	neosemy
blast (verb)		Blast them.	Atirem!	[AV-NH]	neutralisation	neosemy
blast (verb)		Blast them.	Fogo!	[AV-NH]	neutralisation	neosemy

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
blast (verb)	-	Blast the door, kid!	— Atire na porta, garoto!	[AV-NH]	neutralisation	neosemy
blast (verb)		Blast that X-wing! Over there!	Acerte aquele X-Wing! Ali!	[AV-FA]	neutralisation	neosemy
blast (noun)	The frigate was peppering them with	blasts now, too, bouncing the fighter up and down.	A fragata também começou a disparar contra eles, fazendo a Y-Wing saltar para cima e para baixo a todo instante.	[BK-WJ]	neutralisation	neosemy
blast (noun)	disrupt my neural system and drop me unconscious-or maybe even kill me, considering I would be getting three	blasts at almost the same instant.	Eles levantaram suas pistolas e dispararam, expandindo halos azuis de energia que poderiam perturbar meu sistema neural e me fazer tomar inconsciente, ou talvez até mesmo me matar, considerando que eu receberia três disparos quase no mesmo instante.	[BK-HJ]	neutralisation	neosemy
blast (noun)	There was a crackle as the	blasts hit the blade, and a blue spiderweb of energy that shimmered outward as the blasts dissipated, leaving me conscious	Houve um crepitar quando os disparos atingiram a lâmina, e uma teia de aranha de energia azul saltou dele quando os disparos se dissiparam, mantendo-me consciente e deixando os agentes do DSI boquiabertos.	[BK-HJ]	neutralisation	neosemy
blast (noun)	a crackle as the blasts hit the blade, and a blue spiderweb of energy that shimmered outward as the	blasts dissipated, leaving me conscious and the ISB agents flabbergasted.	Houve um crepitar quando os disparos atingiram a lâmina, e uma teia de aranha de energia azul saltou dele quando os disparos se dissiparam, mantendo-me consciente e deixando os agentes do DSI boquiabertos.	[BK-HJ]	neutralisation	neosemy
blast (noun)	Green flashes lit up space as the TIE fighter's	blasts ripped through the starboard engine.	Clarões verdes iluminaram o espaço quando os disparos do caça rasgaram o motor de estibordo.	[BK-WJ]	neutralisation	neosemy

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
blast (noun)	at the top and a rectangular battery of lasers below that fired in sequence and repeated, a barrage of	blasts almost impossible to dodge.	Uma era escura, achatada e robusta, como uma torrada voadora malévola e armada, e a outra voava como uma agulha vertical, semelhante a um B-wing, com a cabine no topo e uma bateria retangular de lasers na parte de baixo que disparava em sequências repetidas, uma barreira de disparos quase impossível de se esquivar.	[BK-HJ]	neutralisation	neosemy
blast (noun)	by droid fighters, and my uncle's shields were depleted when Skywalker flew in between him and the next	blast that would have killed him.	Eles estavam cercados por droides de combate e os escudos do meu tio estavam esgotados quando Skywalker voou entre ele e um disparo que o teria matado.	[BK-HJ]	neutralisation	neosemy
blast (adj)	And these	blast points, too accurate for Sandpeople.	E estes pontos de impacto são muito exatos para o Povo da Areia.	[AV-NH]	neutralisation	neosemy
blast (adj)	That's	blast damage, Luke thought.	Marcas de disparos, pensou Luke.	[BK-WJ]	neutralisation	neosemy
slicing	Her	slicing hardware was slipped into her carry-sack, presumably waterproof, which she slung over her shoulders.	Seu hardware de slicer estava dentro de sua bolsa a tiracolo (presumivelmente à prova d água) que estava pendurada em seus ombros.	[BK-HJ]	normalisation	neosemy
laser fire		Laser fire knocked the fighter sideways.	Disparos de laser acertaram a lateral da nave.	[BK-WJ]	normalisation	compounding / neosemy
laser fire	I spun the ship into evasive maneuvers just in time as a volley of	laserfire zipped past us into the sky.	Girei a nave em manobras evasivas bem a tempo quando uma saravada de disparos de laser passou zunindo por nós no céu.	[BK-HJ]	normalisation	compounding / neosemy

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
laser bolt	The one on the right darted in, and Luke snapped his saber to stop its	laser bolt, then whipped the blade back to the left, deflecting another.	A esfera da direita voou em direção a Luke, e ele moveu o sabre rapidamente para rebater o disparo de laser. Logo moveu a lâmina para a esquerda, desviando outro disparo.	[BK-WJ]	normalisation	compounding / neosemy
laser bolt	A	laser bolt zipped past the alien's head.	Um disparo de laser passou bem perto da cabeça do alienígena.	[BK-WJ]	normalisation	compounding / neosemy
laser blast	's helmet, then spun away from the falling soldier and blocked a shot at point-blank range, sending the	laser blast back into the chest of the trooper who'd fired it.	Luke acertou o capacete do soldado com um golpe e girou para se afastar do corpo que caía. Bloqueou um disparo à queima-roupa, mandando o raio laser voltar direto para o peito do stormtrooper que atirara.	[BK-WJ]	normalisation	compounding / neosemy
laser blast	The remote's	laser blast struck the blade, sending tendrils of energy snaking across it, and then dissipated in the morning air.	O disparo de laser da esfera acertou o sabre, emitindo pequenos raios de energia que subiram pela lâmina e se dissiparam no ar.	[BK-WJ]	normalisation	compounding / neosemy
laser blast	The holes in the starboard engine were fringed with beads where	laser blasts had liquefied the metal.	Os furos no motor de estibordo estavam marcados por pontos onde os disparos de laser tinham derretido o metal.	[BK-WJ]	normalisation	compounding / neosemy
laser blast		Laser blasts burst all around him, dazzling his eyes.	Disparos de laser explodiram ao redor; a luz intensa dificultava a visão.	[BK-WJ]	normalisation	compounding / neosemy
laser	the remote were dancing, like they were somehow connected-man and machine, joined by the energy of the training	laser and the blade of Luke's lightsaber.	Era como se ele e a esfera estivessem dançando, como se, de alguma forma, estivessem conectados — homem e máquina, unidos pela energia da esfera de treinamento e pela lâmina do sabre de luz de Luke.	[BK-WJ]	normalisation	neosemy

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
laser	It tried to get behind him, and he parried the pencil-thin shaft of	laser light, sending it caroming off an annoyed Artoo.	Ela tentou se posicionar atrás dele, e o garoto rebateu o raio laser da espessura de um lápis, mandando-o na direção de um R2 irritado.	[BK-WJ]	normalisation	neosemy
laser	inside the seismic charge mixed prior to detonation, I pulled up and leveled out, streaking past the batteries of	lasers.	Enquanto os gases no interior da carga sísmica se misturavam antes da detonação, eu subi e saí do nível do cruzador, passando pelas baterias de raios.	[BK-HJ]	normalisation	neosemy
bolt	Luke whirled, blade high, and a	bolt of energy shot by his head to sizzle in the damp grass.	Luke girou, a lâmina erguida, e um raio laser passou rente à sua cabeça, fazendo a grama úmida chiar ao ser atingida.	[BK-WJ]	normalisation	neosemy
bolt	say that he saw them, but the blade of his father's lightsaber was there to block their energy	bolts.	Luke não podia dizer que as via, mas a lâmina do sabre de luz do pai estava lá para bloquear os raios laser.	[BK-WJ]	normalisation	neosemy
blaster bolt	A blaster	bolt zipped by us, and the sound of its firing echoed and amplified in the tunnel.	Um raio zuniu por nós e o som de seu disparo ecoou e foi amplificado pelo túnel.	[BK-HJ]	normalisation	suffixation - compounding / neosemy
blaster bolt	Another high-powered blaster	bolt followed close behind it, but I had already ducked instinctively, and it sailed over me and Azzur Nessim's	Outro raio de alta potência passou logo depois do primeiro, mas eu já havia me abaixado por reflexo, e ele passou por cima de mim e do corpo caído de Azzur Nessim.	[BK-HJ]	normalisation	suffixation - compounding / neosemy

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
blaster bolt	If they shot blaster	bolts at me, I might be able to catch one or two of them on the blade as I had	Se disparassem raios contra mim, eu talvez fosse capaz de pegar um ou dois deles com a lâmina, como fiz naquele treinamento já há um bom tempo na Millennium Falcon, mas duvidava que minhas débeis habilidades com a Força me permitissem defletir o fogo repetido de três pistolas de uma vez.	[BK-HJ]	normalisation	suffixation - compounding / neosemy
blast (noun)	The tree trunk behind which Drusil knelt exploded in a	blast from the other bounty hunter and fell backward.	O tronco da árvore atrás da qual Drusil estava escondida explodiu com um raio do outro caçador de recompensas e tombou para trás.	[BK-HJ]	normalisation	neosemy
training remote	might be able to catch one or two of them on the blade as I had with that training	remote back on the Millennium Falcon, but I doubted my weak skills in the Force would allow me to deflect	Se disparassem raios contra mim, eu talvez fosse capaz de pegar um ou dois deles com a lâmina, como fiz naquele treinamento já há um bom tempo na Millennium Falcon, mas duvidava que minhas débeis habilidades com a Força me permitissem defletir o fogo repetido de três pistolas de uma vez.	[BK-HJ]	omission	compounding / neosemy
stun (verb)	had happened-one skullborer had landed on top of the other, draping over it protectively, and while I had	stunned that one to unconsciousness, the first one was still invisible and hungry for my gray matter.	Bati na área com os dois bastões de choque, mas a perfuração continuou enquanto um corpo ficava visível, e perdi dois segundos preciosos percebendo o que tinha acontecido: um furacrânio havia pousado em cima do outro, estendendo-se sobre ele de forma protetora, e, ainda que eu o tivesse deixado inconsciente, o primeiro ainda estava invisível e faminto por minha massa cinzenta.	[BK-HJ]	omission	neosemy

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
jump (noun)	Angle the deflector shields... while I make the calculations for the	jump to light speed.	Ajuste o escudo defletor... enquanto eu faço os cálculos para a velocidade da luz.	[AV-NH]	omission	neosemy
get one's credit's worth	... IF WE'RE BUYING TIME, LET'S GET OUR	CREDITS' WORTH.	SE ESTAMOS AQUI PARA GANHAR TEMPO, VAMOS FAZER VALER.	[CO-SE]	omission	neosemy - multiword expression
Force-use*	of the cantina had thought to see a Jedi Knight in their midst after nearly two decades in which	Force-users had been nothing more than rumor and legend.	Luke tentou imaginar o que os fregueses do bar tinham pensado ao ver um cavaleiro Jedi depois de serem considerados um boato, uma lenda, durante quase duas décadas.	[BK-WJ]	omission	compounding / neosemy
Force	the Force on numerous occasions, and each time it grew marginally easier to make that contact and feel the	Force swirl and coalesces around me, a not-quite-tangible but very real sensation, sort of like exercising and discovering	Desde então, busquei conexão com a Força em inúmeras ocasiões, e a cada vez ficou ligeiramente mais fácil fazer esse contato e senti-la girar e se aglutinar à minha volta, uma sensação não muito tangível, mas bem real, como quando se faz exercício e se descobre ao longo do tempo que a mesma rotina exige menos esforço, porque sua força e resistência aumentaram.	[BK-HJ]	omission	neosemy
credit	THANKS FOR THE TACTICAL ANALYSIS, TRIPLE-ZERO. EVERY CREDIT POURED INTO THE TARKIN INITIATIVE WAS A	CREDIT WELL SPENT.	OBRIGADO PELA ANÁLISE TÁTICA, TRIPLO-ZERO. TODOS OS CRÉDITOS INVESTIDOS DA INICIATIVA TARKIN FORAM MUITO BEM GASTOS..	[CO-VD]	omission	neosemy

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
blast (noun)	— You got him with one	blast!	-Acertou em cheio!	[AV-FA]	omission	neosemy
blast (adj)	Kivas let the light play over the Y-wing's twisted hull and peered into the craters	blasted into its plating.	Kivas iluminou o casco danificado da Y-Wing com o holofote, examinando os buracos.	[BK-WJ]	omission	neosemy
being	tight beams and following them to their nodes; he didn't need to know Imperial codes to recognize that	beings sending and receiving encrypted transmissions in a public park marked themselves as security personnel every bit as clearly as	R2 tinha muitas varreduras a fazer, acessando as redes locais de comunicação, buscando canais encriptados e rastreando suas origens; ele não precisava saber os códigos imperiais para identificar como agentes de segurança quem estivesse enviando e recebendo transmissões criptografadas em um parque público, isso os identificava tão claramente como se usassem armaduras de stormtroopers.	[BK-HJ]	omission	neosemy
being	The Empire was powerful and ruthless- and it had its own enforcers who could command the Force,	beings such as the terrifying, black-armored Darth Vader.	O Império era poderoso e implacável — e tinha seus próprios agentes que controlavam a Força, como Darth Vader, assustador em sua armadura preta.	[BK-WJ]	omission	neosemy
training remote	-WJ] I'll never be able to do that-I can barely fend off an attack from a training	remote.	Nunca vou conseguir fazer isso... Eu mal consigo me defender de uma esfera de treinamento.	[BK-WJ]	recreation	compounding / neosemy
training remote	The compartment inside the pillar contained a dozen training	remotes, all covered with moss from their long years in damp confinement.	O compartimento dentro da coluna tinha uma dúzia de esferas de treinamento, todas cobertas de musgo	[BK-WJ]	recreation	compounding / neosemy

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
			devido ao confinamento naquele lugar úmido por muitos anos.			
switch off	'Oh,	switch off," Threepio said.	-Ah, por que você não se desliga? - disse 3PO.	[BK-WJ]	recreation	neosemy
stun stick	He didn't respond, so I turned off the other	stun stick and put it down, threw him awkwardly over my left shoulder, then grabbed a stun stick in my	Ele não respondeu, então desliguei o outro bastão de choque e larguei-o, joguei o homem desajeitadamente no meu ombro esquerdo, peguei um dos bastões com a mão direita e voltei para a área médica.	[BK-HJ]	recreation	compounding / neosemy
stun stick	Turning off the	stun stick in my left hand, I placed it on his desk and then tried to prod him awake with	Desliguei o bastão de choque na minha mão esquerda, coloquei-o sobre a mesa e tentei acordá-lo, cutucando-o com o dedo.	[BK-HJ]	recreation	compounding / neosemy
stun stick	off the other stun stick and put it down, threw him awkwardly over my left shoulder, then grabbed a	stun stick in my right hand before returning to the medical bay.	Ele não respondeu, então desliguei o outro bastão de choque e larguei-o, joguei o homem desajeitadamente no meu ombro esquerdo, peguei um dos bastões com a mão direita e voltei para a área médica.	[BK-HJ]	recreation	compounding / neosemy
stun stick	I couldn't get to it with the	stun sticks, and meanwhile the drilling continued with palpable progress.	Eu não podia alcançá-lo com os bastões de choque, e, enquanto isso, a perfuração continuava com palpável progresso.	[BK-HJ]	recreation	compounding / neosemy
stun stick	'Now we know what the	stun sticks are for.	— Agora sabemos para que são os bastões de choque.	[BK-HJ]	recreation	compounding / neosemy

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
stun stick	I pounded at the area with each of my	stun sticks, but the drilling continued as a body became visible, and I lost a couple of precious seconds realizing	Bati na área com os dois bastões de choque, mas a perfuração continuou enquanto um corpo ficava visível, e perdi dois segundos preciosos percebendo o que tinha acontecido: um furacrânio havia pousado em cima do outro, estendendo-se sobre ele de forma protetora, e, ainda que eu o tivesse deixado inconsciente, o primeiro ainda estava invisível e faminto por minha massa cinzenta.	[BK-HJ]	recreation	compounding / neosemy
stun stick	She carefully punched it in with one hand while bracing two	stun sticks in the other.	Ela cuidadosamente digitou com uma mão enquanto segurava os dois bastões de choque com a outra.	[BK-HJ]	recreation	compounding / neosemy
stun cuff	I bought wouldn't be foolproof binding, of course, but I could hardly ask the concierge where to buy	stun cuffs without raising suspicion.	A corda que eu comprei não seria perfeita, é claro, mas eu não podia perguntar ao concierge onde comprar algemas de choque sem levantar suspeitas.	[BK-HJ]	recreation	compounding / neosemy
stun blast	corner as our pursuers fired again, but this time the sound was different- the warped electric flutter of a	stun blast.	Viramos a esquina assim que nossos perseguidores dispararam novamente, mas, dessa vez, o som foi diferente: a vibração elétrica distorcida de uma explosão de choque.	[BK-HJ]	recreation	compounding / neosemy
stun blast	five on the hardness scale, including the visor, while the rest of the armor was standard, albeit insulated from	stun blasts.	Nossos capacetes atuais eram 9,5 na escala de dureza, incluindo o visor, enquanto o resto da armadura era padrão, ainda que protegida contra explosões e ondas de choque.	[BK-HJ]	recreation	compounding / neosemy

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
stun (verb)	They	stunned the bodies to make sure none of the beasts was hitching a ride into the ship, and then left	Eles deram tiros de atordoamento nos corpos para se certificar de que nenhum dos animais havia pegado carona até a nave, e, em seguida, deixaram aquele sistema para reportar-se para mim.	[BK-HJ]	recreation	neosemy
stun (verb)	A trooper fired at him- the shot was to kill, not	stun-and Luke deflected the bolt into the chest of the lieutenant.	Um stormtrooper disparou contra ele — o tiro era para matar, não para paralisar —, e Luke rebateu o raio direto para o peito do tenente.	[BK-WJ]	recreation	neosemy
shields down	WHEN THE	SHIELD SHUTS DOWN, THEY'LL FALL--	QUANDO O CAMPO DE FORÇA FOR DESATIVADO, ELAS VÃO CAIR!	[CO-SE]	recreation	neosemy - collocation
shield (adjective)	The battle station is heavily	shielded and carries a firepower greater than half the starfleet.	A Estação Bélica é superblindada. Possui um poder de fogo maior que metade da frota estelar.	[AV-NH]	recreation	neosemy
set to/for stun	Set for	stun.	Use o paralisador.	[AV-NH]	recreation	neosemy - collocation
set to/for stun	The stormtrooper adjusted his rifle's controls, no doubt setting it for	stun.	O stormtrooper mexeu nos controles do rifle, ajustando-o para paralisar, sem dúvida.	[BK-WJ]	recreation	neosemy - collocation
restraining bolt	He says the restraining	bolt has short-circuited his recording system.	Está dizendo que o pino de contenção danificou o sistema de reprodução.	[AV-NH]	recreation	compounding / neosemy
restraining bolt	He suggests that if you remove the	bolt he might be able to play back the entire recording.	Disse que se remover esse pino... talvez possa passar a gravação.	[AV-NH]	recreation	compounding / neosemy
remote	The	remote dove to the right and zipped at Luke's head.	A esfera deu um mergulho à direita e avançou em direção à cabeça de Luke.	[BK-WJ]	recreation	neosemy

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
remote	The	remote floated before him, turning lazily in the air.	A esfera continuava flutuando na frente dele, girando preguiçosa no ar.	[BK-WJ]	recreation	neosemy
remote	The	remote floated in front of him, its jets hissing faintly as it moved up and down, then left and right.	A esfera flutuou na frente dele, seus jatos emitindo um ruído baixo enquanto ela voava para cima e para baixo, para a esquerda e para a direita.	[BK-WJ]	recreation	neosemy
remote	The	remote ran through all four basic defensive forms in order.	A esfera passou por todas as quatro formas defensivas básicas em ordem.	[BK-WJ]	recreation	neosemy
remote	The	remote retreated, and Luke brought his lightsaber back to the ready position.	A esfera recuou e Luke voltou à primeira posição.	[BK-WJ]	recreation	neosemy
remote	The	remote returned to its initial position in front of the pillar, with Luke turning to face it.	A esfera retornou à posição inicial, na frente da coluna, e Luke virou para encará-la.	[BK-WJ]	recreation	neosemy
remote	The	remote's laser blast struck the blade, sending tendrils of energy snaking across it, and then dissipated in the morning	O disparo de laser da esfera acertou o sabre, emitindo pequenos raios de energia que subiram pela lâmina e se dissiparam no ar.	[BK-WJ]	recreation	neosemy
remote	The	remote tried to zip around behind him.	A esfera tentou dar a volta para se posicionar atrás de Luke.	[BK-WJ]	recreation	neosemy
remote	The	remote weaved to the right, then darted behind him.	A esfera voou para a direita e disparou atrás dele.	[BK-WJ]	recreation	neosemy
remote	The	remote zipped left, then right, then cut back to the left and shot Luke in the knee.	A esfera voou rapidamente para a esquerda, depois para a direita, voltou para a esquerda e acertou o joelho de Luke.	[BK-WJ]	recreation	neosemy

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
remote	He parried one strike, then another, listening for each hiss of a	remote's changing direction, eyes tracking each tiny repositioning.	Ele rebateu um ataque, e depois outro, atento a cada zumbido das esferas, os olhos acompanhando cada movimento mínimo.	[BK-WJ]	recreation	neosemy
remote	bolt into the grass at his feet, cleaving down with the saber to intercept a shot from the first	remote.	Luke rebateu o raio em direção à grama, e em seguida abaixou o sabre para interceptar um tiro da outra esfera.	[BK-WJ]	recreation	neosemy
remote	so busy worrying about how to tell the difference between an attack and a feint that the left-hand	remote's very first shot hit him in the wrist.	Ele estava tão preocupado em diferenciar um ataque de um blefe que o primeiro tiro da esfera à esquerda acertou seu punho.	[BK-WJ]	recreation	neosemy
remote	He caught one	remote's bolt on his blade, sending it into the glade and scattering a rainbow of protesting songbirds.	Rebateu o raio de uma das esferas, desviando-o na direção da clareira e dispersando pássaros de todas as cores.	[BK-WJ]	recreation	neosemy
remote	A quarter second later, the other	remote attacked him from the right.	Menos de um segundo depois, a outra esfera o atacou pela direita.	[BK-WJ]	recreation	neosemy
remote	The other	remote fired a bolt past his head, then zipped left and took aim at him again.	A outra esfera disparou um raio que passou ao lado de sua cabeça. Ela voou rápido para a esquerda e mirou nele outra vez.	[BK-WJ]	recreation	neosemy
remote	Which was when the other	remote hit him in the seat of his pants.	E foi então que a outra esfera o acertou na bunda.	[BK-WJ]	recreation	neosemy
remote	Luke deflected the bolt the raised	remote aimed at his shoulder, but the other one caught him in the knee.	Luke rebateu o raio que a esfera no alto disparou em direção ao seu ombro, mas a outra acertou seu joelho.	[BK-WJ]	recreation	neosemy

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
remote	Then the remote chattered in an electronic language and a second	remote rose to float alongside it.	Então a esfera emitiu um ruído eletrônico e uma segunda esfera apareceu para flutuar ao lado dela.	[BK-WJ]	recreation	neosemy
remote	] He smiled to himself but then pushed the elation away, too, trying to see and hear nothing but the	remote.	Ele sorriu para si mesmo, mas acabou deixando a alegria de lado também, focando apenas na esfera.	[BK-WJ]	recreation	neosemy
remote	Luke assumed the position, watching the	remote as it eased back and forth in front of him, its movements deceptively slow.	Luke assumiu a posição, observando a esfera voar para a frente e para trás diante dele, com movimentos enganadoramente lentos.	[BK-WJ]	recreation	neosemy
remote	When the	remote backed away he didn't register it at first but simply waited, barely conscious that he was breathing hard.	A princípio, ele nem percebeu quando a esfera se afastou. Luke simplesmente esperou, sem consciência de que estava ofegante.	[BK-WJ]	recreation	neosemy
remote	When he resumed the ready position the	remote began to dart from side to side again, testing his defenses.	Quando Luke retomou a posição, a esfera começou a voar rapidamente de um lado para o outro, testando as defesas dele.	[BK-WJ]	recreation	neosemy
remote	Luke smiled, remembering standing in the hold of the Falcon and trying to track the	remote by the hiss of its jets, with the blast shield of Han's old bucket of a flight helmet	Luke sorriu, lembrando de quando estava na área de passageiros da Falcon e tentava seguir a esfera pelo ruído de seus jatos, com a viseira de proteção de um velho capacete de Han cobrindo seus olhos.	[BK-WJ]	recreation	neosemy
remote	Then the	remote chattered in an electronic language and a	Então a esfera emitiu um ruído eletrônico e uma segunda esfera apareceu para flutuar ao lado dela.	[BK-WJ]	recreation	neosemy

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
		second remote rose to float alongside it.				
remote	This time the	remote didn't back off but accelerated, following a zigzag course and peppering him with fire.	Dessa vez a esfera acelerou em vez de recuar, seguindo um curso em zigue-zague, disparando várias vezes contra ele.	[BK-WJ]	recreation	neosemy
remote	He kept turning as the	remote dove at his feet, leaping over its bolts and reminding himself to keep his guard up.	Luke continuou girando enquanto a esfera mergulhava até seus pés, pulando sobre os raios disparados e lembrando-se de manter a guarda.	[BK-WJ]	recreation	neosemy
remote	Then he realized the	remote had stopped attacking and lowered his blade, letting his shoulders slump.	Então, quando percebeu que a esfera tinha parado de atacar, abaixou a lâmina e relaxou os ombros.	[BK-WJ]	recreation	neosemy
remote	Then he stepped forward, forcing the	remote in the center to give way before it could fire.	Então avançou, forçando a esfera que estava no centro a se afastar antes que pudesse atirar.	[BK-WJ]	recreation	neosemy
remote	It dodged left, but Luke was already bringing his blade down to the right, even as the	remote reversed course and fired at his knee.	Ela se moveu rapidamente para a esquerda, mas Luke já estava descendo a lâmina para a direita. No mesmo instante, a esfera mudou de posição e disparou contra o joelho do rebelde.	[BK-WJ]	recreation	neosemy
remote	Luke smiled at the thought, then had to dodge left in response to the	remote's feint, holding the blade in the third defensive posture.	Luke sorriu diante daquele pensamento, e em seguida teve que se esquivar para a esquerda em resposta a um ataque da esfera, segurando o sabre de luz na terceira postura defensiva.	[BK-WJ]	recreation	neosemy

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
remote	Luke took two more hits and lowered his blade, causing the	remote to back away.	Luke levou mais dois disparos e abaixou a lâmina, fazendo com que a esfera recuasse.	[BK-WJ]	recreation	neosemy
remote	They swooped in again, and this time Luke blocked three shots before the	remote to his right slipped a shot through his guard, leaving his knee numb.	Elas mergulharam rapidamente de novo, e então Luke bloqueou três disparos antes de a esfera à direita furar a defesa dele, deixando seu joelho dormente.	[BK-WJ]	recreation	neosemy
remote	I remembered training with the	remote, wearing a helmet with the blast shield down and feeling the Force as a power within and without that	Lembrei-me do treinamento com o robô remoto, usando um capacete com o escudo antirraios abaixado e sentindo a Força como uma energia interior e exterior que atuava comigo, mas não era parte de mim.	[BK-HJ]	recreation	neosemy
remote	It felt like he and the	remote were dancing, like they were somehow connected-man and machine, joined by the energy of the training laser and	Era como se ele e a esfera estivessem dançando, como se, de alguma forma, estivessem conectados — homem e máquina, unidos pela energia da esfera de treinamento e pela lâmina do sabre de luz de Luke.	[BK-WJ]	recreation	neosemy
remote	He'd stopped the	remote, without being able to use his eyes.	Tinha parado a esfera sem ver.	[BK-WJ]	recreation	neosemy
remote	The third	remote floated in front of Luke, as if waiting for something.	A terceira esfera flutuava na frente de Luke, como se esperasse alguma coisa.	[BK-WJ]	recreation	neosemy
remote	Then a third	remote rose out of the compartment in the pillar.	Então uma terceira esfera saiu do compartimento na coluna.	[BK-WJ]	recreation	neosemy
remote	The	remotes backed off, hovering around waist level.	As esferas recuaram, pairando à altura da cintura dele.	[BK-WJ]	recreation	neosemy

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
remote	The	remotes both charged him from the right-but one went high and one went low.	As duas esferas o atacaram pela direita, uma por cima e a outra por baixo.	[BK-WJ]	recreation	neosemy
remote	The	remotes broke off their attack and floated quietly in front of the pillar.	As esferas interromperam o ataque e flutuaram silenciosamente até a coluna.	[BK-WJ]	recreation	neosemy
remote	The	remotes circled, trying to break through his defenses.	As esferas circularam, tentando romper as defesas dele.	[BK-WJ]	recreation	neosemy
remote	The	remotes followed him.	As esferas o seguiram.	[BK-WJ]	recreation	neosemy
remote	The	remotes rose from their compartment as soon as he assumed the ready position, spiraling around each other and then spreading	As esferas saíram do compartimento assim que Luke assumiu a posição inicial e giraram em torno umas das outras, se espalhando para cercá-lo.	[BK-WJ]	recreation	neosemy
remote	The	remotes rushed forward, thinking he meant to resume the exercise.	As esferas voaram rápidas para a frente, achando que ele queria voltar a treinar.	[BK-WJ]	recreation	neosemy
remote	The	remotes streaked in.	As esferas se moveram rapidamente.	[BK-WJ]	recreation	neosemy
remote	The	remotes swarmed him and he lifted the lightsaber, scattering their bolts and dancing across the courtyard.	As esferas avançaram, e ele ergueu o sabre de luz, dispersando os raios para todas as direções, dançando pelo pátio.	[BK-WJ]	recreation	neosemy
remote	Three	remotes isn't anything like eight living adversaries.	Três esferas de treinamento não se comparam a oito adversários vivos.	[BK-WJ]	recreation	neosemy
remote	He wondered if it had a way of sensing his ability, or if different	remotes were programmed for different levels of skill.	O garoto se perguntou se a esfera podia identificar habilidades, ou se cada esfera era programada para um nível de habilidade diferente.	[BK-WJ]	recreation	neosemy

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
remote	'I detest those dreadful	remotes,' Threepio said as he followed Artoo out of the way.	— Detesto aquelas esferas terríveis — 3PO disse, saindo do caminho com R2.	[BK-WJ]	recreation	neosemy
remote	He looked up and saw three remotes hovering nearby-	remotes like the one Han Solo had kept for blaster target practice aboard the Millennium Falcon.	Olhou para cima e viu três esferas pairando no ar, esferas metálicas com flutuação autônoma, como aquela que Han Solo tinha para treinar tiro ao alvo a bordo da Millennium Falcon.	[BK-WJ]	recreation	neosemy
remote	You can worry about programming	remotes later.	Você pode se preocupar com a programação das esferas de treinamento mais tarde.	[BK-WJ]	recreation	neosemy
remote	Luke raised his lightsaber, and the	remotes advanced immediately.	Luke levantou o sabre de luz e as esferas avançaram imediatamente.	[BK-WJ]	recreation	neosemy
remote	He rubbed the circulation back into it, grimacing, and turned to face the	remotes again, willing the Force to give him the speed and stamina he needed to fight three enemies at once.	Ele a esfregou para recuperar a circulação, fazendo uma careta, e virou para encarar as esferas novamente, desejando que a Força lhe desse a velocidade e a resistência de que precisava para lutar contra três inimigos de uma só vez.	[BK-WJ]	recreation	neosemy
remote	He stepped back from the	remotes, and they rose into the air, rotating slowly so their sensors could evaluate their surroundings.	Ele se afastou das esferas, e elas começaram a voar, girando lentamente para que seus sensores pudessem avaliar o ambiente.	[BK-WJ]	recreation	neosemy
remote	he still felt tired-arms heavy, feet sluggish, his eyes and ears a beat behind the movements of the	remotes as they waited for him to resume the exercise.	Mas ainda se sentia cansado — braços pesados, pés lentos, olhos e ouvidos um pouco atrasados ao perceberem os movimentos das esferas enquanto elas aguardavam que ele retomasse o exercício.	[BK-WJ]	recreation	neosemy

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
remote	He lowered his weapon, and the	remotes backed away-which was when the laser blast knocked him off his feet.	Ele abaixou a arma e as esferas recuaram, e foi nesse momento que o disparo de uma pistola o derrubou.	[BK-WJ]	recreation	neosemy
remote	Artoo turned to roll away, and one of the	remotes charged him, retreating hastily when the little droid screeched at it indignantly.	R2 virou para se distanciar, e uma das esferas investiu contra ele, parando abruptamente quando o pequeno droide soltou um apito agudo de indignação.	[BK-WJ]	recreation	neosemy
remote	One of the	remotes dove at his left.	Uma das esferas mergulhou à esquerda.	[BK-WJ]	recreation	neosemy
remote	Luke grinned-and one of the	remotes dove and shot him in the thigh.	Luke sorriu e uma das esferas mergulhou e o acertou na coxa.	[BK-WJ]	recreation	neosemy
remote	He lasted less than two minutes before one of the	remotes got him in the side of the head, making his ears ring.	Levou menos de dois minutos até uma das esferas o atingir na lateral da cabeça, fazendo seus ouvidos zumbirem.	[BK-WJ]	recreation	neosemy
remote	Luke found his feet assuming ready position, noting with relief that the	remotes had finally concluded something other than a training exercise was taking place.	Luke levantou e assumiu a posição de guarda, notando aliviado que as esferas finalmente tinham concluído que não era um treinamento o que estava acontecendo ali.	[BK-WJ]	recreation	neosemy
remote	'Ow,' Luke complained, fighting the urge to rub the spot as the	remotes retreated.	— Ai! — reclamou Luke, se segurando para não esfregar o local enquanto as esferas recuavam.	[BK-WJ]	recreation	neosemy
remote	'That's enough for today,' he said, and after a minute of uncertain hovering the	remotes retreated to their compartment and shut themselves down.	— Chega por hoje — disse. Depois de um minuto pairando incertas, as esferas voltaram para o compartimento e se desligaram.	[BK-WJ]	recreation	neosemy

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
remote	Luke flopped down on the grassy flagstones, his chest rising and falling as the	remotes retreated to wait inside the pillar.	Luke deixou-se cair sobre as lajotas cobertas de grama, o peito subindo e descendo enquanto as esferas se retiravam para aguardar dentro do compartimento.	[BK-WJ]	recreation	neosemy
remote	After zipping about for a few seconds, two of the	remotes returned to the pillar, hovering in front of it for a few seconds and then touching down inside the	Depois de zunir por alguns segundos, duas das esferas retornaram à coluna, pairando na frente dela por alguns segundos, e então entraram no compartimento.	[BK-WJ]	recreation	neosemy
remote	He raised his lightsaber, and the	remotes rose up to face him.	Luke levantou o sabre de luz e as esferas avançaram imediatamente, posicionando-se na frente dele.	[BK-WJ]	recreation	neosemy
remote	One of the	remotes swooped down at him and he deflected its bolt straight back at it, enveloping the little machine in sparks.	Uma das esferas o atacou diretamente, e ele rebateu o raio de volta para ela, envolvendo a pequena máquina em faíscas.	[BK-WJ]	recreation	neosemy
remote	What if the	remotes used to train raw apprentices were all damaged and the Force had brought him there to be peppered with	E se as esferas que costumavam treinar iniciantes estivessem danificadas e a Força tivesse trazido Luke até ali para ser atingido por disparos que apenas os aprendizes em nível avançado pudessem repelir?	[BK-WJ]	recreation	neosemy
remote	One of the	remotes used another for cover, slipping a beam of energy through Luke's defenses and catching him in the shoulder.	Uma das esferas se protegeu atrás de outra, soltando um raio que atravessou a defesa de Luke e o acertou no ombro.	[BK-WJ]	recreation	neosemy
remote	He couldn't track three	remotes at once-it was hard enough keeping up with one.	Ele não conseguia seguir três esferas ao mesmo tempo — já era bem difícil acompanhar uma só.	[BK-WJ]	recreation	neosemy

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
remote	Before he could even worry about how to face three	remotes, he was asleep.	Adormeceu antes de sequer pensar em uma estratégia para enfrentar as três esferas.	[BK-WJ]	recreation	neosemy
remote	He looked up and saw three	remotes hovering nearby-remotes like the one Han Solo had kept for blaster target practice aboard the Millennium Falcon.	Olhou para cima e viu três esferas pairando no ar, esferas metálicas com flutuação autônoma, como aquela que Han Solo tinha para treinar tiro ao alvo a bordo da Millennium Falcon.	[BK-WJ]	recreation	neosemy
remote	They'd stood nearby while he faced the three	remotes with his lightsaber.	Elas estavam por perto enquanto ele enfrentava as esferas com sabre de luz.	[BK-WJ]	recreation	neosemy
remote	He couldn't track two	remotes at once-it was hard enough keeping up with one.	Não conseguia combater duas esferas ao mesmo tempo — acompanhar uma só já era difícil o bastante.	[BK-WJ]	recreation	neosemy
remote	As he'd expected, the two	remotes drifted apart, taking up positions on either side of him.	Como esperava, as duas esferas se separaram, ficando cada uma de um lado.	[BK-WJ]	recreation	neosemy
remote	Six minutes and thirty-three seconds later two	remotes got him at once, catching him in the back of the thigh.	Seis minutos e trinta e três segundos mais tarde, duas esferas o atingiram ao mesmo tempo, acertando-o atrás da coxa.	[BK-WJ]	recreation	neosemy
remote	Luke knew the two	remotes wouldn't attack until he raised his lightsaber to ready position, so he took a moment to catch his	Luke sabia que as duas esferas não atacariam até que ele levantasse o sabre de luz na posição inicial, então aproveitou para recuperar o fôlego.	[BK-WJ]	recreation	neosemy
organics	YES. IT DOES SEEM LIKE THE	ORGANICS ARE ALWAYS TRYING TO MURDER ONE ANOTHER, DOESN'T IT? IT'S THE ONLY REDEEMING QUALITY.	SIM, PARECE QUE OS SERES ORGÂNICOS ESTÃO SEMPRE TENTANDO ASSASSINAR UNS AOS OUTROS, NÃO ? É A ÚNICA COISA QUE SE SALVA NELES.	[CO-VD]	recreation	neosemy

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
make jump	I'm gonna make the	jump to light speed.	Segurem firme, entrarei na velocidade da luz.	[AV-NH]	recreation	neosemy - collocation
jump (verb)	How long before you can	jump to light speed?	Quanto tempo até chegarmos à velocidade da luz?	[AV-NH]	recreation	neosemy
blast shield	I remembered training with the remote, wearing a helmet with the blast	shield down and feeling the Force as a power within and without that worked with me and yet was not	Lembrei-me do treinamento com o robô remoto, usando um capacete com o escudo antirraios abaixado e sentindo a Força como uma energia interior e exterior que atuava comigo, mas não era parte de mim.	[BK-HJ]	recreation	compounding / neosemy
blast (verb)	The droid whirled, shot forward, and	blasted the ball into component atoms before it could touch the ground.	O droide girou, disparou para a frente, e desintegrou a bola antes que pudesse tocar o chão.	[BK-HJ]	recreation	neosemy
blast (verb)	I discovered that the trees weren't very good cover when I	blasted one and it splintered apart, soft spongy wood spraying out behind yet toppling it forward, the canopy obstructing our	Descobri que as árvores não eram muito boa cobertura quando acertei uma delas com um raio e ela se partiu em duas, com a madeira macia e esponjosa espirrando para trás e a copa caindo para a frente, obstruindo nossa visão por alguns segundos.	[BK-HJ]	recreation	neosemy
blast (verb)	No problem seeing them after you	blast them.	Vê-los não foi problema depois que você acertou um raio neles.	[BK-HJ]	recreation	neosemy
shield (adjective)	'That cruiser has to be	shielded.'	— Esse cruzador deve ter escudos.	[BK-HJ]	transposition	neosemy
make jump	Rebel procedure was for each pilot to follow a randomly chosen zigzag path through hyperspace, making several	jumps to foil any Imperials that might be tracking his or her fighter.	O procedimento rebelde era que cada piloto seguisse um trajeto aleatório em zigue-zague pelo hiperespaço, saltando diversas vezes para despistar imperiais que pudessem segui-los.	[BK-WJ]	transposition	neosemy - collocation

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
jump (verb)	one of the Interdictor choke points, and then turn sharply spinward and move at top speed to get to	jump range before they can redirect their gravity projectors to stop us.	— Não, acho que primeiro devemos nos comportar como uma nave de entregas obediente à lei, indo em direção a um dos pontos de paralisação dos interventores, então virar bruscamente para cima e seguir em alta velocidade até podermos realizar nosso salto, antes que possam redirecionar seus projetores de gravidade para nos parar.	[BK-HJ]	transposition	neosemy
jump (verb)		JUMP READY NOW.	SALTO PREPARADO.	[BK-HJ]	transposition	neosemy
jump (verb)	The stars streaked past like raindrops on a window as Artoo	jumped on schedule.	As estrelas passaram como pingos de chuva contra uma janela assim que R2 realizou o salto, dentro do prazo.	[BK-HJ]	transposition	neosemy
jump (verb)	'It just seems like we're	jumping blind.'	— É que parece um salto às cegas.	[BK-HJ]	transposition	neosemy
jump (verb)		JUMPING NOW.	SALTO AGORA.	[BK-HJ]	transposition	neosemy

APPENDIX 2.3 – Parallel Lists of Fictive Items in Context: Pragmatics

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
poodoo	AH,	POODOO. NO! NEVER HEARD OF YOU AT ALL!	AH, POODOO. NUNCA! NUNCA OUVI NADA SOBRE VOCÊ!	[CO-VD]	copy	coinage / expletive interjection
Stang		Stang!	— Que droga!	[BK-WJ]	neutralisation	neosemy / expletive interjection
poodoo		Poodoo if I don't,' the Rodian replied, 'I have ships on my list coming in here with legitimate business	— Um poodoo que eu não preciso — respondeu o Rodiano. — Tenho naves na minha lista que estão para chegar aqui com negócios legítimos e preciso usar o atracadouro.	[BK-HJ]	recreation	coinage / expletive interjection
squeal	From the droid socket behind Luke's cockpit,	Artoo let out a squeal of annoyance.	Atrás da cabine de Luke, R2 soltou um guincho de aborrecimento.	[BK-WJ]	literal translation	fictive communication verb
beep		Artoo beeped, perhaps a bit smugly.	R2 apitou, talvez um pouco convencido.	[BK-WJ]	literal translation	fictive communication verb
beep		Artoo beeped questioningly.	R2 apitou uma pergunta.	[BK-WJ]	literal translation	fictive communication verb
belch	'The droid did his job adequately,' the Givin said, a dismissive summation to which	Artoo belched an electronic burst of outrage, 'but I speak of the piloting prior to that.	— O droide fez o seu trabalho de forma adequada — disse a Givin, em um somatório de desprezo para o qual R2 arrotou uma explosão eletrônica de indignação mas falo da pilotagem antes disso.	[BK-HJ]	literal translation	fictive communication verb

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
bleep		Artoo bleeped in alarm, and I gasped at the shock of cold and threw my arms around the droid to	R2 bipou alarmado, e eu engasguei com o choque do frio, jogando meus braços ao redor do droide para nos firmar.	[BK-HJ]	literal translation	fictive communication verb
bleep	I was about to turn to Nakari and apologize for getting us killed when	Artoo bleeped in triumph, flipped the hyperdrive, and we shot forward into a white blur, leaving behind a puzzle of	Estava prestes a me voltar para Nakari e pedir desculpas por ter nos matado quando R2 bipou em triunfo, ativou o hiperdrive, e disparamos para a frente em um borrão branco, deixando para trás um quebra-cabeça de destroços para os retardatários imperiais.	[BK-HJ]	literal translation	fictive communication verb
bleep		Artoo bleeped something and the tone did not fail to communicate his annoyance with such a demeaning label.	R2 bipou alguma coisa, e seu tom não deixou de comunicar aborrecimento com um rótulo tão humilhante.	[BK-HJ]	literal translation	fictive communication verb
burble		Artoo burbled something that might have been an admonition to be careful as the ramp closed behind us.	R2 balbuciou algo que talvez fosse uma advertência para que tivéssemos cuidado, e a rampa fechou-se às nossas costas.	[BK-HJ]	literal translation	fictive communication verb
chirp	The door closed on any further complaints and	Artoo chirped a question at me.	A porta se fechou sobre quaisquer outras reclamações e R2 chilreou uma pergunta para mim.	[BK-HJ]	literal translation	fictive communication verb
chirp		Artoo chirped an affirmative as Kelen's first assistant returned with almost comically tiny cups of caf, barely half a	R2 chilreou uma afirmativa quando a primeira assistente de Kelen retornou com xícaras de caf comicamente pequenas, quase da metade de um gole, que descansavam sobre pires de porcelana em uma bandeja redonda.	[BK-HJ]	literal translation	fictive communication verb

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
let out an electronic moan/sigh/shriek	'We might as well be devoured right here,' Threepio said mournfully, and	Artoo let out an electronic moan.	— Vamos ser devorados aqui mesmo — disse 3PO choroso, e R2 soltou um gemido eletrônico.	[BK-WJ]	literal translation	fictive communication verb
let out an electronic moan/sigh/shriek		Artoo let out an electronic sigh, and Luke smiled around a mouthful of stew.	R2 soltou um suspiro eletrônico, e Luke sorriu com a boca cheia de cozido.	[BK-WJ]	literal translation	fictive communication verb
let out an electronic moan/sigh/shriek		Artoo let out an electronic shriek, Threepio stopped and flung his arms in the air, and the troopers clutched their	R2 soltou um guincho eletrônico agudo, 3PO parou e jogou os braços para cima e os stormtroopers apertaram as laterais de seus capacetes.	[BK-WJ]	literal translation	fictive communication verb
whistle	The protocol droid peered down at it, and	Artoo whistled.	O droide de protocolo olhou para ela e R2 assobiou.	[BK-WJ]	literal translation	fictive communication verb
whistle		Artoo whistled an acknowledgment, and Luke threw the control yoke hard right, grimacing at how sluggishly the Y-wing responded.	R2 assobiou, concordando, e Luke virou o controle da nave totalmente para a direita, decepcionando-se diante da lentidão de resposta da Y-Wing.	[BK-WJ]	literal translation	fictive communication verb
whistle		Artoo whistled an objection.	R2 assobiou uma objeção.	[BK-WJ]	literal translation	fictive communication verb
whistle		Artoo whistled and hooted.	R2 assobiou e apitou.	[BK-WJ]	literal translation	fictive communication verb

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
whistle		Artoo whistled for their attention.	R2 assobiou, chamando a atenção dos dois.	[BK-WJ]	literal translation	fictive communication verb
whistle	'I was swimming,' he said, and	Artoo whistled questioningly.	— Eu estava nadando — ele disse, e R2 assobiou uma pergunta.	[BK-WJ]	literal translation	fictive communication verb
whistle		Artoo whistled urgently and Luke shook his head, trying to chase the odd feeling away.	R2 assobiou, insistente, e Luke balançou a cabeça, tentando afastar a sensação estranha.	[BK-WJ]	literal translation	fictive communication verb
beep		Artoo offered a quiet beep from his place atop the rear happabore.	R2 soltou um assobio baixo.	[BK-WJ]	normalisation	fictive communication verb
blat		Artoo blatted derisively, and Sarco turned in his seat.	R2 soltou vários assobios zombeteiros, e Sarco virou em seu assento.	[BK-WJ]	normalisation	fictive communication verb
blat	With a snarled curse, Migg bolted around the corner and we gave chase,	Artoo blatting a stream of noises that probably asked us to wait for him.	Com um rosar praguejante, Migg correu e virou a esquina, e nós fomos atrás. R2 soltou uma torrente de ruídos que provavelmente eram pedidos para que esperássemos por ele.	[BK-HJ]	normalisation	fictive communication verb
blat	'I like to think I'm programmed for insights,' Threepio said, to which	Artoo offered a disgusted blat.	— Gosto de pensar que eu estou programado para ter idéias brilhantes — disse 3PO, e R2 soltou um assobio parecido com uma vaia.	[BK-WJ]	normalisation	fictive communication verb
chirp		Artoo chirped his agreement and I took a deep breath and exhaled	R2 bipou, de acordo, e respirei fundo, soltando o ar lentamente, chegando a um lugar claro e tranquilo em minha mente.	[BK-HJ]	normalisation	fictive communication verb

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
		slowly, arriving at a clear, quiet place in				
hoot		Artoo hooted at Threepio and rolled to the edge of the pile.	R2 assobiou para 3PO e rodou até o começo da pilha.	[BK-WJ]	normalisation	fictive communication verb
hoot	He tugged on the ropes to make sure the astromech was secure, and	Artoo hooted unhappily, rotating his dome to fix his single electronic eye reproachfully on Luke.	Ele puxou as cordas com força para se certificar de que o astromecânico estava seguro, e R2 assobiou infeliz, girando sua cabeça arredondada para encarar Luke repreensivamente com seu único olho eletrônico.	[BK-WJ]	normalisation	fictive communication verb
hoot		Artoo hooted urgently.	R2 apitou com urgência.	[BK-WJ]	normalisation	fictive communication verb
hoot		Artoo offered a baffled hoot, and Luke smiled.	R2 soltou um assobio confuso, e Luke sorriu.	[BK-WJ]	normalisation	fictive communication verb
hoot		Artoo started to hoot at him, but Luke shook his head.	R2 começou assobiar de novo, mas Luke balançou a cabeça.	[BK-WJ]	normalisation	fictive communication verb
tootle		Artoo tootled something, and Luke glanced at the translation on his screen.	R2 apitou algo, e Luke lançou um olhar para a tradução na tela.	[BK-WJ]	normalisation	fictive communication verb

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
tweet	Once	Artoo tweeted that they were successfully docked, Luke popped his cockpit's canopy and clambered up a flexible ladder in	Assim que R2 assobiou para dizer que a acoplagem fora bem-sucedida, Luke abriu a cabine e subiu por uma escada flexível dentro do tubo, acenando para R2, que ficou no compartimento.	[BK-WJ]	normalisation	fictive communication verb
tweetle		Artoo tweetled happily and Luke nodded: his sensors showed two X-wings attached to the freighter's underside.	R2 assobiou feliz e Luke assentiu — os sensores mostravam duas X-Wings acopladas à parte de baixo do cargueiro.	[BK-WJ]	normalisation	fictive communication verb
whistle		Artoo whistled urgently.	R2 apitou com urgência.	[BK-WJ]	normalisation	fictive communication verb
whistle		Artoo whistled urgently.	R2 apitou com urgência.	[BK-WJ]	normalisation	fictive communication verb
beep		Artoo added several indignant beeps to that.	— R2 acrescentou a isso vários sinais sonoros indignados.	[BK-HJ]	recreation	fictive communication verb
beep		Artoo beeped at Luke that he'd accessed the coordinates and locked them into the navicomputer, then followed that up	R2 emitiu um sinal para Luke avisando que havia acessado as coordenadas e as transmitira para o computador de navegação. Em seguida, o droide soltou uma série de assobios e ruídos.	[BK-WJ]	recreation	fictive communication verb
beep		Artoo beeped his concern.	R2 emitiu um som de preocupação.	[BK-WJ]	recreation	fictive communication verb

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
beep	He was still staring at the jungles far below when	Artoo beeped to get his attention.	Ainda estava observando as florestas lá embaixo quando R2 soltou um sinal sonoro para chamar sua atenção.	[BK-WJ]	recreation	fictive communication verb
beep		Artoo let out a torrent of accusatory beeps.	R2 emitiu uma torrente de sinais sonoros em tom de acusação.	[BK-WJ]	recreation	fictive communication verb
blurt		Artoo blurted an alarm and a stream of characters appeared on our heads-up holodisplay, translating his words:	R2 emitiu um alarme e um fluxo de caracteres apareceu na holointerface acima de nossas cabeças, traduzindo suas palavras:	[BK-HJ]	recreation	fictive communication verb
hoot		Artoo hooted mournfully, but for once Threepio thought it best to remain silent.	R2 emitiu um som de tristeza, mas, pelo menos uma vez, 3PO achou melhor permanecer em silêncio.	[BK-WJ]	recreation	fictive communication verb
whistle	Luke missed whatever	Artoo whistled in response—that feeling was back in his head again, like a voice whose words he couldn't	Luke não prestou atenção no que R2 emitiu em resposta — aquela sensação estava de volta à sua cabeça, como uma voz cujas palavras ele não conseguia entender completamente.	[BK-WJ]	recreation	fictive communication verb
chortle		Artoo chortled and Luke had to smile.	R2 soltou um assobio de zombaria e Luke teve que sorrir.	[BK-WJ]	transposition	fictive communication verb
hoot		Artoo hooted.	R2 deu um assobio zombeteiro.	[BK-WJ]	transposition	fictive communication verb

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
squeal	to the Rescue Luke Skywalker sensed the TIE fighter twisting for a shot at his unprotected stern even before	Artoo-Detoo squealed a warning and his sensors began flashing red.	Luke Skywalker notou a presença de um caça TIE tentando atingir a cauda de sua nave antes mesmo de R2-D2 soltar um guincho de aviso e de as luzes vermelhas dos sensores piscarem.	[BK-WJ]	transposition	fictive communication verb
BUCKETHEAD	NOTHING ELSE ON THE SCANNERS. THIS	BUCKETHEAD MUST BE A SCOUT. LET'S JAM HIS TRANSMISSIONS AND TAG HIM BEFORE HE SCURRIES BACK TO MOMMA. BLUE	NÃO TEM NADA NOS ESCÂNERES. ESSE CABEÇA DE BALDE PODE SER SÓ UM EXPLORADOR. VAMOS BLOQUEAR AS TRANSMISSÕES DELE E SEGUI-LO ANTES QUE VOLTE PRA MAMÃE. ESQUADRÃO AZUL... ASSUMAM A LIDERANÇA.	[CO-VD]	literal translation	compounding / insult
BUCKETHEAD	OTHER THINGS ON MY MIND WHEN WE HAD	BUCKETHEADS AND WALKERS SHOOTING AT US.	TINHA OUTRAS COISAS EM MENTE QUANDO OS CABEÇAS DE BALDE E AS NAVES ESTAVAM ATIRANDO EM NÓS.	[CO-SE]	literal translation	compounding / insult
BUCKETHEAD	GOOD TURN, AND GENERAL MADINE FEELS-- AND I AGREE-- THAT IT WOULD BE RUDE TO LEAVE A COMPANY OF	BUCKETHEADS IN THEIR BACKYARD. SO WE'RE GOING TO FINISH THIS, ONCE AND FOR ALL.	PARECE QUE NINGUÉM CONTOU PRA ELES QUE PERDERAM. OS EWOKS NOS DERAM UMA BOA VANTAGEM E O GENERAL MADINE ACHA... E EU CONCORDO... QUERIA GROSSERIA DEIXAR UM MONTE DE CABEÇAS DE BALDE NO QUINTAL DELES. ENTÃO VAMOS TERMINAR ISSO DE UMA VEZ POR TODAS.	[CO-SE]	literal translation	compounding / insult
BUCKETHEAD	-- SEE THAT? SEND THE	BUCKETHEADS PACKING! -- SUPPORT OF GROUND OPERATIONS FOR MOP-UP, COBALT AND EXETER GROUPS--	-- VIU AQUILO? VOLTOU OS CABEÇAS DE BALDE PRA CORRER! -- SUPORTE À OPERAÇÃO DE SOLO PRA LIMPEZA, GRUPOS COBALTO E EXETER--	[CO-SE]	literal translation	compounding / insult

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
FLESH-LOVING SCUM	YOU	FLESH-LOVING SCUM HAVE MADE YOUR BED. NOW YOU'RE GOING TO DIE IN IT.	SUA ESCÓRIA ADORADORA DE CARNE ARMOU A PRÓPRIA CAMA. E POR CAUSA DISSO, VOCÊ VAI MORRER NELA.	[CO-VD]	literal translation	insult
hypersensitive little dustbin	'I did nothing of the sort, you	hypersensitive little dustbin.	— Não fiz nada disso, sua pequena lata de lixo hipersensível.	[BK-WJ]	literal translation	insult
TRASH BARREL	GOT WHO-KNOWS-HOW-MUCH MANDALORIAN XENOTOX COURSING THROUGH HIS VEINS. WELL, DON'T JUST STAND THERE, YOU USELESS	TRASH BARREL...	R2, VOCÊ AINDA NÃO APLICOU UMA DOSE NELE? NÃO É À TOA QUE O CHEWIE ESTÁ SENDO SRRADO FEITO UM TAPETE. ELE AINDA TÁ COM SABE-SE LÁ QUANTO XENOTOX MANDALORIANO CORRENDO PELAS VEIAS. BOM, NÃO FICA AÍ PARADO, SUA LATA DE LIXO INÚTIL...	[CO-VD]	literal translation	insult
moof-milker	Some	moof-milker put a compressor on the ignition line.	Algum ignorante instalou um compressor na linha de ignição.	[AV-FA]	neutralisation	compounding / neosemy / insult
FUR-BRAINED AMATEUR-DISMEMBERER	WHAT HAVE YOU DONE, YOU	FUR-BRAINED AMATEUR-DISMEMBERER?! THAT WAS MY BEST DISSECTING HAND! ~~~ LET'S SEE HOW YOU LIKE IT WHEN SOMEONE PULLS	O QUE VOCÊ FEZ, SEU DESMEMBRADOR AMADOR COM CÉREBRO DE PELÚCIA?! ESSE ERA O MEU MELHOR MEMBRO PARA DISSECAÇÃO! VAMOS VER O QUE ACHA QUANDO ALGUÉM ARRANCA OS SEUS BRAÇOS!	[CO-VD]	recreation	insult
big furry oaf	Get in there, you	big furry oaf.	[AV - NH] Entre aí, seu peludo reclamão.	[AV-NH]	recreation	insult

Fictive Item	Source (pre-node)	Source (Node)	Target	Medium / Title	Procedure	Category of FV
oversize screwdriver	'Like you know anything about agriculture, you	oversize screwdriver.'	— Como se entendesse alguma coisa sobre agricultura, sua chave de fenda inútil!	[BK-WJ]	recreation	insult
miserable lump of circuits	This isn't the time for stargazing, you	miserable lump of circuits!'	Não é hora de ficar olhando as estrelas, seu monte de circuitos miserável!	[BK-WJ]	recreation	insult
overweight glob of grease	Don't call me a mindless philosopher, you	overweight glob of grease.	[AV - NH] Não me chame de filósofo maluco, pote de graxa barrigudo.	[AV-NH]	recreation	insult
greeting maths	'	Greeting maths?'	— Cumprimentos matemáticos?	[BK-HJ]	literal translation	compounding / speech act
greeting maths	Mentally reviewing the Givin '	greeting maths' that Leia taught me distracted me somewhat from the fact that I was crouched in slime up to	Repassar mentalmente a "saudação matemática" givin que Leia me ensinou serviu para me distrair um pouco do fato de estar agachado no lodo até os tornozelos e quase poder sentir esporos de mofo e bolor tomando toda a área disponível dentro dos meus pulmões.	[BK-HJ]	literal translation	compounding / speech act
greeting maths	You need to know some	greeting maths.'	Você precisa saber alguma coisa de cumprimentos matemáticos.	[BK-HJ]	literal translation	compounding / speech act