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From Purification to Preposterous Violence: A Corpus-Based Study on the Semantic Prosody of Violence in the (re)translation and (re)writings of Jacobs' Fairy tales

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O presente trabalho em nível de doutorado foi avaliado e aprovado por banca

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Certificamos que esta é a **versão original e final** do trabalho de conclusão que foi

julgado adequado para obtenção do título de doutora em inglês.

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Coordenação do Programa de Pós-Graduação em Inglês

_____

Prof. Dr. Lincoln Paulo Fernandes

Orientador

[Florianópolis], [2021].

To my beloved husband Domingos and loving son Emanuel.

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These victims of violence have no trouble turning into agents of revenge, and it is astonishing to see how vigorously and adeptly fairy-tale protagonists punish their oppressors (who usually take on the mask of stepsister, witch, or ogre) and derive pleasure from their agony (TATAR, 1993, p. 169).

RESUMO

Os contos de fadas ingleses coletados por Joseph Jacobs atraíram desde of anos 40 a atenção das editoras brasileiras, evidência para tal atribui-se ao grande número de publicações em diferentes gêneros, desde as retraduções de contos de fadas até as reescritas de tradução de contos de fadas. Diante deste contexto, esta pesquisa se propõe a investigar as diferentes Categorias de Violência presentes nas Retraduções de Contos de Fadas ao longo de sessenta e nove anos e nas publicações das Traduções de Reescrita de Contos de Fadas. A análise se propõe a desvendar as Estratégias Semânticas e Pragmáticas de tradução empregadas no corpus com o objetivo de descrobrir as diferenças e semelhanças na tradução de Violência e Violência Prepóstera através das lentes dos significados avaliativos dos padrões Prosódico Semânticos e como eles podem ser transportados de um período para outro. Os textos que compõem o corpus foram selecionados pelos critérios teóricos-metodológicos dos Estudos Descritivos de Tradução e a análise dos dados do corpus paralelo alinhado a nível de parágrafo, foi realizada pelas ferramentas metodológicas dos Estudos de Tradução com base em Corpus. O corpus paralelo e diacrônico é composto por Retraduções de Contos de Fadas e Traduções de Reescrita de Contos de Fadas coletados por Joseph Jacobs. A análise do primeiro gênero é diacrônica e concebida em três períodos distintos, já a análise do segundo é sincrônica. A análise revela que os padrões Prosódicos Semânticos são transportados de um período para outro por meio dos Hiperônimos de violência que são Literalmente Traduzidos. Da mesma forma, a análise revela uma mudança no público leitor de crianças para adulto e de volta para crianças.

Palavras-chave: Prosódia Semântica. Contos de Fadas. Violência Prepóstera. Tradução de Literatura Infantil. Estudos com base em corpus.

ABSTRACT

Joseph Jacobs' *English fairy tale* has recently attracted the attention of Brazilian publishing houses. The most compelling evidence is the overflow in the publications in a different genre from fairy tale Retranslations to fairy tale Translation Rewritings. In view of this context, this research sets out to investigate the different Categories of Violence present in the fairy tale Retranslations over sixty-nine years of publications and in fairy tale Rewriting Translation, in like manner, to identify the Semantic and Pragmatic Strategies employed in the corpus to explain the differences and similarities in translating Violence and Preposterous violence through the lenses of the evaluative meanings of Semantic Prosodic patterns and how they can be carried over from one period to another. By the theoretical lenses of Descriptive Translation Studies, I devised and selected the texts to compose the corpus. Data analysis of the electronically-held corpus was carried out by the methodological tools provided by Corpus-based Translation Studies. The parallel and diachronic corpus is composed of fairy tale Retranslations and fairy tale Rewriting Translations of Jacobs Fairy tales. The analysis of the former is devised into three distinct periods and the latter into one single period. The analysis made evident that the Semantic Prosodic patterns are carried over from one period to another by murdering superordinates of violence, which are mainly Literally Translated. In like manner, analysis reveals a change in readership from children to adult and children in fairy tale Rewriting Translations.

Keywords: semantic prosody. Fairy tales. Preposterous violence. Translation of Children's Literature. Corpus-based Study.

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LIST OF ABBREVIATIONS

TCL	Translation of Children's Literature
ChL	Children's Literature
FTRewT	fairy tale Rewriting Translation
FTRet	fairy tale Retranslation
PV	Preposterous violence
CTS	Corpus-based Translation Studies
SP	semantic prosody
RQ	Research Questions
EmpC	Emphasis Change
Hyp	hyponymy
AbsC	Abstraction Change
DisC	Distribution Change
CulF	Cultural Filtering
ExpC	Explicitness Change
InfC	Information Change
CohC	Coherence Change
TT	Target Text
ST	Source Text
BP	Brazilian Portuguese

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1 INTRODUCTION: THERE WAS ONCE A STORY FROM A FARAWAY LAND

> Literature in translation enriches our lives by providing sensitive glimpses into the lives and actions of young people located in other parts of the world. Translated books become windows, allowing readers to gain insights into the reality of their own lives through the actions of characters like themselves. (JOBE, 2005, p. 512)

In the quote above, Jobe (ibid.) puts forward the importance of translations for children and their contributions for them to build their own realities. Reading any kind of fiction nurtures children's knowledge of the world around them and the ones far from their daily experiences. Nikolajeva (2014, p. 37) explains that reading translated fiction has a "powerful cognitive effect" once it triggers curiosity about the unfamiliar features encountered in the narrative sequence(s). The author goes on to say that the "unexpected details can make reading a more exciting world to engage with." (ibid.). Translated literature not only helps children to make sense of the world but has "profound effects on the development of national children's literatures" (LATHEY, 2016, p. 5). In Brazil, Translated Children's Literature was the threshold for the creation of a national children's literature and started with the publication of traditional fairy tales. Bertoletti (2012) explains that the initial phase of the creation of a national Brazilian Children's Literature was characterized by the vast publications of translated Fairy tales and history accounts by the journalist, writer and translator Figueiredo Pimentel was a prominent figure to the translations of Fairy tales in Brazil.

My studies about the translation of Fairy tales started back in 2013 on my MA dissertation entitled The Purification of Violence and the Translation of Fairy tales: A Corpus-based Study which focused on the investigation of the translation of violence in a collection of English Fairy tales – assembled by the Australian-English Folklorist Joseph Jacobs and first rendered into Brazilian Portuguese by Fonseca in 1944. The main objective was to find out the motivations underlying the translation strategies to purify the violent plots. To that end, the analysis revealed society's prevailing educational, moral and religious motivational precepts of the Brazilian twentieth century through the purification strategies based on Klingberg (1986), namely: (i) added explanation; (ii) substitution for an equivalent; (iii) deletion; and (iv) rewording. The translation strategies reflecting the moral precepts of the time of publication and avoided at all costs the representation of evil natured magic creatures. On the other hand, the characterizations of the bravery of the hero as a noble and virtuous Knight whose deed is to protect the ladies against the magic creatures abound in the stories.

Important to point out that whenever a fairy tale presented descriptions of the uncanny, with human mutilations or the supernatural such as the deceased raising from their tombs, carrying their mutilated body parts and looking for revenge, these tales were not translated once they conflicted with the prevailing religious principles – as a consequence, they were omitted from the Brazilian translations from the beginning of the twentieth century.

The Target Text (TT) compilation *Os mais belos contos de fadas ingleses (1944)* had eight Fairy tales excluded out of a total of forty-three tales from the Source Text (ST) *English Fairy tales (1890)*: (i) *The Rose-Tree*; (ii) *The Old Woman and her Pig*; (iii) *Binnorie*; (iv) *The Cauld Lad of Hilton*; (v) *Teeny-Tiny*; (vi) *The Story of the Three Bears*; (vii) *The Golden Arm*; and (viii) *The Strange Visitor*[1]. These excluded Fairy tales (FT) portrayed representations of adults as the murders of their offspring, descriptions of cannibalism, corpses and human mutilations.

The fairy tale *The Rose Tree* tells a story of an evil stepmother beheading her stepdaughter for the sake of envying her beauty. The act is so despicable that she laughs after decapitating the girl as if celebrating her savage murderous intention which is only fulfilled after she stews the girl and serves her for supper. The description of this brutal infanticide and cannibalism might have triggered the exclusion of this tale from Jacobs' first translated collection in Brazil. In *The old woman and her pig*, there is a sequence of violent actions perpetrated by the characters, being some of them adults. There is a repetition of mentions to killing, burning, butchering, and beating which culminates in the actual fulfilment of these actions.

The Fairy tales *Binnorie* and *The Golden Arm* provide descriptions of mutilation and representations of the revenant coming to claim revenge for their lost body part(s). Censorship prevented the publications of these Fairy tales because they provided murderous descriptions which went against the prevailing moral and religious conduct of the time. In this respect, Zilberman (2003) and Coelho (1987b) acknowledge that the first steps of Translated Children's Literature in Brazil only accepted representations of adults as examples of good conduct and virtuous moral values. Consequently, examples of unacceptable conduct were generally represented by magic creatures and adult humans assumed the roles of the heroes. Galúcio (2011) goes on to say that in the Brazilian scenario for the publication of Literature

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[1] You can listen to a version of this tale at the Story Museum Webpage https://www.storymuseum.org.uk/1001-stories/the-strange-visitor

for Children, the reviewers from Instituto Nacional do Livro[2] (INL) came from catholic agrarian oligarchic families and their reviews reflected religious bourgeois principles, with this intention, they censored whatever ST which went against those precepts. An example of the purification of the plots of Fairy tales is given by the Educator Lourenço Filho who responsible for the Children's Library (Biblioteca Infantil) have acknowledged the need for rewriting some stories so that they could be read by Brazilian children.

Blamires (2006) highlights that many translations published in the nineteenth and twentieth century had to be adapted as they conflicted with the prevailing standard of social behaviours. In like manner, Klingberg (1986) adds that literature for children should work in consonance with the characteristics inherent in the period of childhood when it is published, as the idea of childhood changes throughout time, so the Literature for Children should reflect these changes. The Translated Children's Literature published in the twentieth century in Brazil worked in the same light, it went through certain levels of purification due to the diverse conceptions of the notion of childhood and what was considered appropriate to the child reader (JACOBS, 1891; O'SULLIVAN, 2011; ZILBERMAN, 2003).

Must be remembered that to Purify implies to soften by means of changing the ST when inappropriate textual elements could exert a negative influence on the child reader. The term Purification was coined by Klingberg (1986) in the research field of Translation of Children's Literature (TCL) and can be used both in intralingual and interlingual analysis. The author remarks that when a researcher identifies that a text was purified, it implies "that something was taken away" (p. 12).

Adaptation in the Translation of Children's Literature is a matter of constant debate within this research field. Many scholars share similar and complementary opinions on the subject, mostly in the sense that there ought to be some kind of interference on a story coming from another period or another cultural system before it reaches the child readers of the present time (ARROYO, 2010; KLINGBERG, 1986; SHAVIT, 2009; TATAR, 1993; ZILBERMAN, 2003; ZIPES, 1999).

In England alone many writers, translators and illustrators have declared to feel compelled to alter a fragment or two before allowing the texts to be published. Edgar Taylor (1793-1839) was an example of that; he tried to avoid producing translations with frightening plots or which portrayed scenes of violence: he intended to provide children with an enjoyable

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[2] National Book Institute. It was an agency of the Brazilian government responsible for the national policy of libraries and book publishing. Created during the Vargas Government at the initiative of Minister Gustavo Capanema, September / December 1937 (by Decree-Law No. 93, of 21/09/1937)

happily ever after. According to Blamires (2006), this British translator was very careful when translating, he would not include elements of either cruelty or passages with lewdness. Likewise, some prominent figures of the British folklore from the eighteenth and nineteenth century were similarly motivated; for instance, Benjamin Tabart (1804), Joseph Jacobs (1890), Edwin Sidney Hartland (1891), and Annie Steel (1954). The main concern of these authors was to pass on values that could be passed over generations. Accordingly, the English writer and illustrator Cruikshank (1868) called into question the need for the presence of violence in children's books:

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

With this attention, Sarland (2005) understands that many writers thought it to be necessary to maintain children's innocence away from brutality, violence and sex, creating reading environments in which they could be "taught to be good" (p. 40). In my master's dissertation, I explained that the literature for children from the twentieth century in Brazil was produced under the principles of religious virtue and should teach the child to be good, for this reason, most of the violence present in the translated FTs in Brazil brought moralizing examples of good behaviour "aiming at developing utilitarian ideals" (p. 47). Consequently, all the violence kept in the translations, in a way, was exerted by a hero who acted under moral principles to defeat a magic creature who played the role of the villain and who carried out evil deeds. Given these points, Tatar (1993) draws on the origins of the literature for children to emphasize that

> from its inception, children's literature had in it an unusually cruel and coercive streak, one which produced books that relied on brutal intimidation to frighten children into complying with parental demands. This intimidation was often manifested in the form of examples (cautionary tales) (p. 8).

The most compelling evidence is that many of the traditional fairy tales we read nowadays still bring passages of physical torture, mutilation, cannibalism, beheading and killing. The victims are usually children, women and the elderly and the violent actions are carried out by a non-human character. Jack the Giant Killer (1890) and its translation to

Portuguese *Jack o Matador de Gigantes* (1944-59) convey examples of some of these atrocities.

In my master's dissertation, I found out that whenever violence came to the fore in the Fairy tales from *Os mais belos contos de fadas ingleses*, the villain is represented by monstrous creatures and the killing is perpetrated by a human hero under the justification of punishment, which is always inevitable and "lies at the heart of the fairy tale set up" according to Piatti-Farnell, (2018, p. 96). Piatti-Farnell (2018b, p. 97) goes on to say that "violence and brutality are deemed acceptable, as long as the villains are punished".

Schwabe (2016, p. 5) reveals that the "Fairy tales of the 21st century reflect the sociocultural conditions in which they were made" and they "reach back in history and across space" (BACCHILEGA, 2013, p. 20). They once had an adult readership, changed to children' and maybe their former versions be targeted once again at adults. In like manner, they are changing and maybe going back to the time when violence was inherent to those plots and the descriptions of gory atrocities were just as common as the happily ever after is for us nowadays. Tatar (1993) explains that

> the punishment of villains rarely called for restraint: most nineteenth-century anthologies of folktales paint remarkably vivid scenes of torture and execution. In some instances, violence was even added to stories. (p.7)

As has been noted, these violent additions to the plots of FTs are going back to their origins and the bloody and gory settings of fierce performances seem to be assuming an even more violent connotation in the publications found in book shops nowadays.

1.1   LET ME TELL YOU A STORY ABOUT BOOKS AND FAIRY TALES

> Any literary work is dependent on texts that have gone before and, moreover, literature is as much about literature as about life." (TYMOCZKO, 2016, p. 41).

Fairy tales (FT) have crossed centuries with a manifold of rewritings and retranslations to suit a wide range of readership and have also been adapted to the big screen. Recently, there has been an overflow of publications in the book market and on cinema production. Bacchilega (2013) explains that traditional fairy tales can be found in many versions to suit specific social concerns. Due to this changeability, writers and film directors have given their contributions to what they understand a traditional fairy tale should be like.

An example is the TV series Once Upon a Time from the American ABC channel which gathered a significant viewership throughout the seven seasons worldwide and drew 2.3 million viewers marking the channel's largest audience according to the TVOnline[3] website. This TV series is rated by the website Common Sense Media[4] as a violent one, receiving 3 points out of 5. The directors used the plots of well-known FTs to intertwine the stories into a new plot.

Early before the dawn of the digital age, fairy tale Rewritings have already incorporated many interpretations which still referred back to the traditional fairy tale. Joosen (2011) upholds that these references "prevent the growing temporal distance between the older tales" (p. 12) and the contemporary ones and that there is often some kind of dialogue with the traditional one. This close bond with the traditional fairy tale might be the reason why readers of these tales are so familiar with the characters that rewriters so often incorporate into their stories and in like manner are encouraged "to leave out some actions from the main plot" (p. 12) of their rewritings. The most compelling evidence is the characters from Adam Gidwitz's (2012) Grimm tales. The author brings together characters from various Fairy tales and revives the grotesque from the early years of those stories. He justifies his creative way of writing by saying that

> two hundred years ago, in Germany, the Brothers Grimm first wrote down that version of Cinderella in which the stepsisters slice off pieces of their feet and get their eyes pecked out. In England, a man named Joseph Jacobs collected tales like Jack the Giant Killer, which is about a boy named Jack who goes around murdering giants in the most gruesome and grotesque ways imaginable. And there was this guy called Hans Christian Andersen, who lived in Denmark and wrote Fairy tales filled with sadness and humiliation and loneliness. Even Mother Goose's rhymes could get pretty dark—after all, Jack and Jill go up a hill, and then Jack falls down and breaks his head open (p. 14).

Gidwitz (ibid.) mentions fairy tale writers from the past centuries to provide evidence for the presence of violent events in FTs as well as to emphasize that violence is an inherent condition of the FT genre. The author then concludes the passage by going into his fairy tale

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Rewriting *In a Glass Grimmly* and highlights that readers are still going to find violence and gory descriptions in many of the pages of his books.

Gidwitz's fairy tale Rewritings have put forward the idea for this research, mainly because they are reviving the violence that has supposedly been ripped off from the very first FTs. This kind of violence is what Twitchell (1989, p. 3) calls Preposterous violence (PV): it is so "exaggerated that most of the [readers] know full well that what they are [reading] is make-believe". The author mentions violence in the context of television, but throughout his work, there are literary examples. For this reason, I bring his idea of Preposterous violence to the fairy tale Rewritings. After reading various FTs published in Portuguese and English, I have found out sundry kinds of publications with this revival of violence; most of them with a dual readership.

Important to point out that there has been a recent significant number of publications of Jacobs' FTs in Brazil. Some of them have been published as collections and some others have been published separately, such as the cases of "Jack and the Beanstalk" and "The story of three little pigs". Due to the opposing characteristics of the FTs, for this study, and as a reflection of the FTs chosen to compose the corpus for analysis, I adopt the terms fairy tale Rewriting Translation (FTRewT) and fairy tale Retranslation (FTRet) as working definitions for my corpus. The concept of fairy tale Rewriting is built on Lefevere's (2016) concept of rewriting as manipulation with the introduction of new concepts, genres, and devices. So, FTRewTs are the translations of fairy tale Rewritings and the ones that compose the research corpus cover the publications which various tales based on Jacobs' FTs are merged to make a whole new story, such as Gidwiz's (2012) In a glass Grimmly rewriting of *Jack and the Beanstalk*, and Chris Colfer's Land of Stories: the whishing spell (the first volume of his six-books series) which also rewrites the story of *Jack and the Beanstalk*. These rewriters, as Hermans (2014, p. 226) reveals, adapt works of literature in a way that they "correspond to the poetics and ideology of their time". This is the scenario of the publications of traditional fairy tale and their translations into Portuguese.

The second working definition I propose for defining the corpus is fairy tale Retranslation (FTRet). In the translation field for adults, a need for retranslation might be a result of 'an expression of conflict', as suggested by Mathijssen (2007, p. 10). The meaning of retranslation adopted here does not convey the idea that the previous translations are incomplete (BERMAN, 1990) or that "it tends to reduce the otherness of a literary work to better integrate it into a different culture" (BENSIMON, 1990, p. ix). I adopt Alvstad and

Rosa's (2015, p. 3-4) definition for retranslation as "a new version of a fictional work […] that comes with varying statuses and values attached to it". In line with the authors, Lathey (2019, p. 97) suggests that the commissioning of a retranslation might be under the need for (a) "extending the number of tales in a collection"; (b) linguistic update; (c) to update the illustrations; or even (d) "to revisit the source text in the production of a scholarly version for the academic market". The retranslations that compose the research corpus reflect precisely those characteristics and might also add a change in readership in some of them: from child to adults and back to child readers. This process of readership change is an old acquaintance of fairy tales and seems to come and go throughout history. Lathey (2019, p. 100) holds that the "formation of the modern fairy tale and its association with child readers" owe this endeavour to translators.

Both working definitions were a result of my readings in a volunteering work at a Children's Library, *Barca dos Livros*[5] in the city of Florianópolis where I had the opportunity to closely observe the Brazilian publications of Translated Children's Literature coming straight from various publishing houses specialised in children's books at the time of release. In this library, as a member of their research group (NEP – *Núcleo de Estudos e Pesquisas*), I have been in contact with the current national and translated production of literature for children. NEP is responsible for reviewing and appraising the literature produced and translated in Brazil. The analysis is part of the book selection process for the annual book awards from FNLIJ (*Fundação Nacional do Livro Infantil e Juvenil*), the Brazilian section for iBBY[6]. NEP receives the early book production from Brazilian publishing houses and sometimes from independent authors. The aim is to read, carry out a thorough analysis and finally select the books which stand out according to some pre-established criteria and that will join the final list for the FNLIJ award.

This experience has provided me with reliable and substantial evidence for a possible change in the production of fairy tale Rewritings (FTRews) and fairy tale Retranslations (FTRets); a change that concerns a revival of the violence once present in the source texts (ST) of the nineteenth century. A violence once purified in the Brazilian translations of the 40s and 50s and that is now being brought back with touches of bloodthirsty violence and slapstick humour at times – preposterous violence (PV).

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[5] A Children's Literature community library situated in the city of Florianópolis, Santa Catarina, Brazil.
[6] International Board on Books for Young People

The first translated fairy tales in Brazil had their plots purified because of their former adult readership, in addition to the vast description of violence. Even the very first collectors acknowledged the need to purify the tales before they reached the eyes and ears of the young audiences. Zipes (2012) highlights that fairy tales "drip with brutality, bluntness, violence, and perversity." (p. 96). In Brazil, the translation of a fairy tale (FT) would be conditioned to go under very strict censorship as they were to be read by children, henceforth, had to teach appropriate moral values. With this intention, the goriest FTs with devious adult behaviour were simply not translated as the plots should convey descriptions of adults as role models to be followed. An example of that is the tale *The Rose Tree,* collected by Joseph Jacobs and published in *English Fairy Tales* in 1890. This fairy tale has many variants such as the German *The Juniper Tree*. In this tale, the stepmother slaughters the stepdaughter, cooks her heart and liver and serves as a delicacy for supper. The girl's father, unaware of the tragic incident, has the girl for supper. The girl's brother witnessed the scene, avoids the meat and buries her remains under a rose tree. In this context, I agree with Tatar (2002, p. 5) when she says that "instead of disguising or blotting the violence out", the authors nowadays are preserving and often intensifying it. In like manner, the FTs that were not translated in Brazil are now being published and at times receiving awards, though in the nineteenth century, when the awards were giving their first steps in Brazil, books with violent plots would be unfitting for receiving a prize.

In 1936 the Minister of Health and Education Gustavo Capanema published a Government Directive at Diário Oficial (Brazilian Government Gazette) to call in a commission to regulate the state of the literature published for children in Brazil. According to Costa (2011, p. 172), this commission was responsible (a) "for studying the state of the Children's Literature in Brazil; (b) for promoting good and appropriate literature; (c) for censoring and taking actions to abolish and destroy pernicious and considered worthless literature" (my translation). This commission was entitled Comissão Nacional de Literatura Infantil (CNLI) and the members were well-known writers such as Cecília Meireles, José Lins do Rego, Manuel Bandeira, Murilo Mendes and the educators Elvira Nizinska da Silva and Lourenço Filho who was the founder and creator of the first Children's Library in Brazil.

One of the assignments of the commission was the creation of a criteria checklist for the analysis of books that could be translated and adapted for children. At the end of 1936, this same commission promoted an award for Brazilian writers. According to Bertoletti (2012, p. 63), this government directive distinguished three categories which were divided into age

brackets: (1) books for seven-year-olds; (2) books for eight, nine, and ten-year-olds; and (3) books for children above ten. According to the author, the CNLI became known as a reference for the production and approval of books for children in Brazil (p. 65). This commission ended in 1938 and its role was assumed by the Instituto Nacional de Pedagogia (INEP) whose main function was to organize documents from the educational sphere. In addition, the Institute was in charge of documenting and investigating the comic books and magazines for children and the suitability of their contents and the influence they exerted on the young readers. Fritzen (2016) highlights that the results of this scrutiny were published on Revista Brasileira de Estudos Pegagógicos in 1941, which showed that the conception of children's literature in Brazil was built on ideological grounds to suit the demands of Estado Novo under the patronage of the Minister Gustavo Capanema.

Lourenço Filho was one of the prominent figures responsible for appraising and carefully assessing the translations for children and would avoid cultural references which were unknown by the Brazilian child readers. According to Pellegrino Soares (2010, p. 164), the educator made the ideological triage of what the publishing house Melhoramentos should or should publish for children. He remained in office until 1970 when the author Ziraldo assumed his place in Melhoramentos.

FNLIJ, the Brazilian section of the International Board on Books for Young People (IBBY), was created in 1968 and whose mission is "to give children everywhen the opportunity to have access to books with high literary and artistic standards" (IBBY, 2019a). In 1975, FNLIJ started its first award with just one category. The first translation category was created later for the 1989-1988 award and it was destined for Young Adult Literature (YA) whose winner was the translator Tatiana Belinky for the book *Salada Russa (various authors)*. In the 2005-2006 award, the translation category added adaptation[7] to all the translation subcategories and was then labelled Translation/adaptation of Children's Literature; Translation/adaptation of retelling, Translation/adaptation of informative and Translation and/or Adaptation of Young Adult[8]. FNLIJ does not provide justifications for this change nor a definition of translation or adaptation. It may be attributed after the page in the cataloguing-in-publication data.

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[7] https://www.fnlij.org.br/site/premio-fnlij/item/151-pr%C3%AAmio-fnlij-2006-produ%C3%A7%C3%A3o-2005.html

[8] Tradução/adaptação criança; Tradução/adaptação reconto; Traduçãoadaptação informativo; Tradução/adaptação jovem.

Before the creation of a specific translation retelling (FNLIJ attribution) category, only two translation retellings have been awarded. They were included in the general translation category. Translation of retellings reappeared six awards later with the creation and inclusion of a specific category for the translation of retellings. After that, each year there was an awarded book in this category.

The term *reconto* (retelling) is vastly used by the Brazilian and international editorial market for all traditional fairy tales retranslated and rewritten. Since the term Retelling is terminologically loaded with postcolonial references, which is not the intended focus of this study, I decided to use the terms Rewritings and Retranslations as both relate to the area of Translation Studies.

In 1994 the National Library created the Prêmio Literário Biblioteca Nacional[9] with one category dedicated to Brazilian Children's Literature – the Sylvia Orthof Award – and one category for Young Adult (YA) – Glória Pondé Award. There is also the Barco a Vapor prize. Its first edition took place in Spain in 1978 and the Brazilian one was in 2005. Its main aim is to promote and to reveal new authors and to promote a national literary creation. The winner gets its work published in the collection Barco a Vapor from Edições SM. FNLIJ is the only Brazilian award to include a category for Translated Children's Literature.

These awards have moved away from the principles once endorsed by the CNLI and are now more likely to promote literary creativity. FNLIJ awards a prize to the books that meet the criteria of (i) the originality of the text; (ii) the originality of the illustrations; (iii) the artistic and competent use of language and style; (iv) the quality of translations, considering the concept of the book as an object, which includes the editorial and graphic design. In this case, the patrons are now represented by members of the editorial market who buy the rights of a book for translation and who are also in charge of mediating the books to be published. In Brazil there are several publishing houses specialized in children's literature and its translations; to cite some I would start with Companhia das Letrinhas, an imprint from Companhia das Letras, a renowned Brazilian publisher whose catalogue is 50% composed of translations and Seguinte, the company's Young Adult (YA) imprint, whose catalogue is almost entirely composed of translations (SANTOS; TORRES; PAULO, 2017). Intrínseca also publishes translations for YA, adults and children and has most of the catalogue dedicated to translations. Brinque-   Book is an imprint of children's literature and Escarlate an imprint for YA whose publications are mostly translations. Edições SM and Barco a Vapor

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[9] Award granted by the Brazilian National Library (Fundação Biblioteca Nacional).

publishes translations for children and YA. Some other publishing houses specialize in STs from the public domain, such as Martin Claret and Volta e Meia. These publishers also seem to target YA and adults, an issue discussed later on.

After years of a thorough research at Barca dos Livros, I have seen an open door for the analysis of the violence once purified on Brazilian translated books for children which is now coming back as Preposterous violence in fairy tale Rewritings. Authors have more freedom to bring back the traditional fairy tales through various rewritings and retranslations which are more suitable for the needs of modern readers (SUSAN-SARAJEVA, 2003, p. 2). Drawing on Nikolajeva's (2016, p. 155) concept of open dialogue, a fairy tale Rewriting is "rewritten intentionally so that readers recognize the original setting, the characters and the plot pattern".

Having said that, the corpus chosen for the analysis is composed of eleven (11) collections containing Joseph Jacobs' Fairy tales which have been translated and retranslated into Brazilian Portuguese (BP) and are here labelled fairy tale Retranslations (FTRet). The other two pairs are labelled fairy tale Rewriting Translations (FTRewT) because they are translations of original publications of fairy tale Rewritings based on Jacob's FTs.

The following section draws on the most relevant studies in the areas of (i) the Translation of Children's Literature (TCL); (ii) Semantic Prosody and Translation; (iii) Translated Fairy tales; (iv) Corpus-based Studies (CTS); (v) Retranslations; (vi) Violence in Translated fairy tales. This bibliographic research establishes the importance and relevance of the present study as well as its contribution to the area of Translation of Children's Literature.

1.2   PREVIOUS RESEARCH: 'TWAS NOT IN MY TIME, 'TWAS NOT IN YOUR TIME, BUT IT WAS IN SOMEBODY'S TIME

> The last thirty years have seen an enormous increase in the amount of scholarly and critical writing devoted specifically to the translation of texts for children (LATHEY, 2016, p. 8).

Lathey (2016), Hahn and Morpurgo (2015) acknowledge the importance of carrying out scholarly empirical research in the area of TCL as a way to cater for the remaining unanswered questions. Kerchy (2018, p. 4) goes on to say that some seminal works "revealed how the formerly underestimated art of children's literature in translation may eventually open doors for future generations" of researchers. Forthwith, this section presents and

describes some relevant studies in the area of TCL which are related to the theoretical focus of this research. Intending to retrieve the most recent research papers I set the custom range of Google Scholar and Capes Portal to 2005-2020 and searched for publications in the areas of (i) the Translation of Children's Literature (TCL); (ii) semantic prosody and Translation of Children's Literature; (iii) Translated Fairy tales; (iv) Corpus-based Studies (CTS) and the Translation of Children's Literature; (v) Retranslations; and (vi) Violence in Translated Fairy tales. With this in mind, I report the studies chronologically.

The first study by Amorim (2005) focused on the relationship of Translation, Adaptation and rewritings of Alice in Wonderland and Kim to Children's Literature. The author follows Toury (2012) descriptive proposal to find out the way translations are shaped to meet the target readers' needs. Amorim (ibid) also mentions that the notion of translation and adaptation to Brazilian publishing houses is not well defined and to that end, the terms are used interchangeably.

In 2006 Coillie and Verschueren published a volume dedicated to Children's Literature in Translation, which was later re-edited in 2014. The articles focus on cultural intertextuality, ethics, dual readership, didacticism, among others.

The second study related to my research focus is the final term paper 'semantic prosody and Collocation Profile in The Black Cat 'O Gato Preto' from Silva (2007). The concept of semantic prosody (SP) is the linguistic criteria to find out patterns of negative and positive connotations in the construction of a character in the short story *Black Cat* and its translation to Portuguese *O Gato Preto*. The author also uses Corpus-based tools to trace the collocational patterns.

Desmet's (2007) research focuses on English narrative fiction for girls. Her corpus is composed of fiction series, classics and award-winning novels translated into Dutch and the analysis is based on the categories suggested by Klingberg (1986) and Shavit (2009) and the results revealed that the omission and deletion strategies applied to the translations were ideologically linked to transmitting appropriate moral values to children. The Purification Strategies used in the translated texts were a means to bring them closer to the values of the target culture.

Díaz (2010) carries out a corpus-based analysis of the presence of violence in a selection of eight Fairy tales collected by the Grimm brothers through the words *cut*, *dead*, and *blood* and their connection to the semantic field of violence. The analysis is quantitative

and comparative using the tools from the Concapp free software[10]. The author compares the results retrieve from Concapp to two reference corpora, namely the BNC and the Cobuild Concordancer. Díaz does not provide justifications for the choice of tales and the analysis does not consider translations.

In 2011 four significant publications provided relevant contributions to my research. Volobeuf (2011) published an article with investigations of the violent and scary aspects of traditional fairy tales mainly with a focus on the German version of *Juniper Tree*. She sets out to make a historical account to provide contextual evidence and justifications for the presence of violent behaviour of characters, heroes or villains, in the traditional fairy tale. She concludes that traditional fairy tale deals with evil and violence not only by absorbing archaic mythic elements but by exposing themes which are inherent to human beings and society (ibid.). She adds that Disney's filmic adaptations of traditional fairy tale adopt a comic perspective of the interplay between good and evil to soften the violent pursuits of some characters.

Bueno (2011) investigates the translation of fairy tale Rewriting Translations adopting Lefevere (2016) concept of translation as rewriting. The author analyses FTs in Brazilian Portuguese and Argentinian Spanish with a focus on ideology, power and gender issues with corpora methodologies (WordSmith Tools). Bueno understands that children are mostly exposed to rewritings in the early stages of the literacy process.

Still, in 2011, De Carvalho (2011) carries out an interlinguistic analysis of a large corpus of adaptations in Brazilian Portuguese. He aimed to find out the most frequent textual genres adapted to children in Brazil and to provide contextual evidence for the importance of reading abridged versions in the early stages of the learning to read process.

In 2013 Lefebvre (2013) edited the book *Textual Transformations in Children's Literature: Adaptations, Translations, Reconsiderations* in which he wrote the introductory chapter with a focus on textual transformations in the Translation of Children's Literature from the nineteenth and twentieth centuries. In the same year, O'Sullivan (2013) published *Children's Literature and Translation Studies* in The Routledge Handbook of Translation Studies and provided a historical panorama for scholarly publications as well as a description of the status and rates of translated children's literature placing Britain and the United States as the greatest exporters of books for children.

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[10] https://concapp.software.informer.com/

Dulius and Silveira (2014) published an article with a study about the examination of the process of adaptation of the Grimm Brothers' Fairy tales into BP. The choice of the corpus was based on the tales that have been selected to compose *Programa Nacional Biblioteca na Escola* (PNBE)[11] in 2010 and 2012. The focus of the analyses was on the comparison of previously published versions of the Fairy tales with more recent ones. The result revealed that "the main elements of the narrative were kept to bring the versions closer to each other" (ibid.).

In 2015 Wind (2015) published the book *Mosaicos de Culturas de Leitura e Desafios da Tradução na Literatura Infanto-Juvenil*[12] as a result of her MA dissertation defended in 2011. One of the focus of the analysis is to describe the "linguistic challenges faced in the translation of foreign titles, mainly from Britain and the United States, for the Brazilian market" (ibid.) based on Venuti's concepts of domestication and foreignization. In her doctoral thesis, Cocargeanu (2015) analysed the translation of extra-textual and textual elements with a focus on culture-specific items, proper names, challenging vocabulary, read-aloud and stylistics features, as well as on humour and narrative verb tenses. She carried out a cross-linguistics analysis of Beatrix Potter's translations from English into Romanian. There was also Soares' (2015) research about the Purification Strategies and the translation of Fairy tales from English into Portuguese. The focus of the research was on the translation of violence through the methodological tools of Corpus-based Translation Studies (CTS). The author developed categories of adaptation to the purification of violence based on Klingberg (1986) cultural-context adaptations strategies and on Chesterman (1997) semantic strategy to add meaning to defining the purification strategies proposed for the analysis. In the same year, Cobelo (2015) completed her doctoral thesis about Don Quijote's retranslations over one hundred and twenty-seven years of adaptations. Souza Neto's MA dissertation focused the analyses on the rendition of fixed expressions in a context of asymmetrical relations – a cross-analysis between dubbing and subtitling from English into Brazilian Portuguese by means or parallel corpus.

In 2017, Lima concluded her MA dissertation on the Translation of The Water Babies to Brazilian Portuguese. The analysis is corpus-based and concentrates on the discursive presence of translators and the translation patterns of omission. In the following year, Kaniklidou and House (2018, p. 232) published the outcomes of their investigation on

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[11] http://portal.mec.gov.br/programa-nacional-biblioteca-da-escola
[12] Mosaics of Reading Cultures and Challenges Faced in the Translation of Children's Literature

"the way ideological manipulation of originals leads to shifts in translations". Later this year, Kerchy (2018) wrote about Translation and Transmedia in Children's Literature and called for the vast unexplored scenario of adaptation and rewriting across multiple media.

Wetering's (2019) MA research entitled *A descriptive study of retranslations of children's literature* – a diachronic case-study – aimed at uncovering the implied' improved status of Translated Children's Literature in the literary polysystem. With a focus on Fairy tales, Teverson's (2019) critical collection, with collaborations of Gillian Lathey, Donald Haase, Maria Tatar, Christina Bachilega and many others, focused on the importance of translation to the emergence of Fairy tales; the cultural boundaries of Fairy tales; the decolonization of the fairy tale canon; and fairy tale Rewriting Translations in the multiple media are some of the issues under discussion in this volume. Lathey (2019, p. 92) article urges for the role of translation in the emergence of Fairy tales and the scholarly disregard about this relevant issue. She reminds that only with the advent of the written FT, scholars were able "to trace the transitions between narrative traditions in different languages". She mentions that the main reason for overlooking the fairy-tale tradition in translation lies partly on the premise of the vast number of retellings as well as on the bowdlerisation of references to their source culture.

In 2020 Anna Kérchy and Björn Sundmark edited the critical collection Translating and Transmediating Children's Literature. The articles in this volume pave the way to scholarly research in the intersection between translation and transmedia and children's literature. Proceeding with the publications, Children's Literature in Translation: texts and contexts is another critical collection that includes articles with a focus on the Brazilian scenario of TCL. Lima and Pereira (2020) developed a historical account of the translated children's literature in Brazil from the nineteenth to the twenty-first century. Their focus is on translations for early childhood. Oliveira (2020) analysed the Brazilian rewritings of Perrault's short stories making a comparison between the publications from the late nineteenth century to the retellings from the twenty-first century. The findings revealed that the recent publications are unabridged editions that preserved the morals once omitted.

Leonardi's (2020) *Ideological manipulation of children's literature through translation and rewriting* presents a historical account of children's literature in translation and the levels of ideological manipulation exerted on the rewritings. The last publication but not least important is *Negotiating translation and transcreation of children's literature.* The

articles focus on the dialogic otherness of the stories. The backbone of the chapters is built on the way translation paves the way for constant journeys into the worlds of literature for children across the globe.

Specific to the domain of semantic prosody in Translation, but not related to the Translation of Children's Literature, are the studies by Berber-Sardinha (2000), Partington (1998), Partington, Duguid, and Taylor (2013), Tognini-Bonelli (2001a), Xiao and McEnery (2006) which I provide further details in the semantic prosody section.

All these previous studies provided relevant literature and comprehensive findings for this research within the domains of the Translation of Children's Literature, semantic prosody and Collocational Patterns, Corpus-based Studies (CTS) and Retranslations/ Rewritings. As has been noted and acknowledged by Lathey (2019), studies about Fairy tales and the relevance of translation to the consolidation of the genre remain scarce. My contribution sets out to fill the research gap on studies about the translation of violence in FTs in a diachronic perspective and establishing a comparison between FTRets and FTRewTs with a fresh look at the latter. The following section draws on the objectives of this study and the proposed Research Questions (RQ).

1.3   OBJECTIVES AND RESEARCH QUESTIONS

This research sets out to investigate the different Categories of Violence present in the fairy tale Retranslations and in fairy tale Rewriting Translations, in like manner, to identify the Semantic and Pragmatic Strategies employed in the corpus to explain the differences and similarities in translating Violence and Preposterous violence through the lenses of the evaluative meanings of Semantic Prosodic patterns and how they can be carried over from one period to another.

The late nineteenth century is permeated with translations of Fairy tales and is the threshold for retranslations for children. In like manner, the genre has helped to consolidate the national literature for children in Brazil (ARROYO, 2010). In this context, Bottigheimer (2010) highlights that TCL has assumed a historical prominent position in the editorial market, a fact also reinforced by Arroyo (2010). Correspondingly, Fairy tales have been in the spotlight for purifications, which according to Soares (2015, p. 25) is a "kind of censorship that leads to abridgements to suit specific requirements of a target system."

Under those circumstances, the Brazilian scenario for the publication of books for children has a history of manifolds of censorship to keep the child away from pernicious information. The Church has exerted a strong influence on literary publications for children in Brazil together with the Federal Government. The most compelling evidence is the creation of departments in charge of supervising the national cultural production in all sectors. An example is the creation of DIP[13] in 1939 by President Getúlio Vargas. Amongst many other attributions, the department was mainly responsible for the supervision of the editorial market to prohibit the publications which went against the national values of patriotism.

This historical perspective serves as a background for designing the main purpose of this research, which is to carry out a diachronic analysis to describe the translation strategies applied to fairy tale Rewriting Translations (FTRewT) and fairy tale Retranslations (FTRet) by Joseph Jacobs in Brazilian Portuguese. Moreover, this study takes into consideration the cultural resilience of traditional fairy tales and their role as a contributor to children education in the nineteenth and twentieth centuries (BOTTIGHEIMER, 2010; BRIGGS, 2005; SHAVIT, 2009; TATAR, 1993; TOWNSEND, 2004; ZIPES, 2002), as well as the change of readership – from adults to children – and the significant rewritings and retranslations needed to suit the new readers.

Important to highlight that this doctoral study is a follow up to my Master's[14] dissertation, which was a case study on the purification of violence in translations of English Fairy tales (EFT) to Brazilian Portuguese as previously mentioned. The analysis takes semantic prosody as an aspect of evaluative meaning (HUNSTON, 2011; PARTINGTON, 2004) and looks at the behaviour of verbs (**hyponyms**) and the relationship to the nouns that compose the groups of **superordinates**, which convey meanings of Violence in FTRets and Preposterous violence (PV) in FTRewTs.

The Categories of Violence as **superordinates** have been designed on my MA dissertation and are now used to analyse the integration of **hyponyms** with its contextual surroundings (SINCLAIR, 2004a), to identify the textual representations of Preposterous violence in FTRewTs and the "extent to which semantic prosody carries over" (HUNSTON, 2002, p. 250) from one fairy tale to another diachronically. The investigation might show new categories to add to the predefined ones.

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[13] Departamento de Imprensa e Propaganda (Department of Press and Propaganda)
[14] The purification of violence and the translation of Fairy tales: a corpus-based study. (Unpublished Master's dissertation)

The idea for this research came from the historical aspect of the traditional fairy tale, namely the frequent rewritings reported on some seminal works about Folklore and Fairy tales (OITTINEN, 2000; PROPP, 1999; SHAVIT, 2009; ZIPES, 2006) and how they have changed and incorporated the values of the historical, social, and cultural period into which they were produced. In this aspect, BARTHES (1968) supports the idea that society and history can exert influence on literary language, and by this means to provide relevant information about a specific historical period. To proceed with the analysis, I take into consideration as a point of departure, the purification of Violence in the translations of English Fairy tales in Brazil from the late nineteenth century and carry on with a diachronic analysis with the tools from Corpus-based Translation Studies of the translation(s) of violence of Jacobs' FTs from the twentieth century to the present day. I provide a working definition for semantic prosody intending to verify my thesis on the difference in the representation of Preposterous violence in fairy tale Rewriting Translations (FTRewT) and fairy tale Retranslations (FTRet), as well as to describe the prosodic patterns applied to them diachronically. This thesis also holds that the FTRewTs have a dual readership but it foregrounds child readers and that FTRets give prominence to adult readers. My assumption is based on evidence from the paratextual information from the book cover, cataloguing-in-publication data, illustrations, and scholarly preface (GENETTE, 2001). Having said that, I set out to answer the proposed research questions (RQ): (1) What are the different categories of violence present in the FTRets and FTRewTs?; (2) What are the translation strategies employed in the FTRets and FTRewTs?; (3) How are the semantic prosodic patterns carried over from period to another? The proposed research questions reflect the descriptive approach adopted in this study and they aim at identifying the prosodic semantic patterns emerging from the study corpus.

RQ 1. What are the different Categories of Violence present in the FTRet and FTRewT?

Designing the categories of violence is the first step to go into the research corpus and detect the themes of each Fairy tale. They summarise the thematic focus of the Fairy tales represented by the **superordinates** (nouns), the umbrella terms for each category. The **hyponyms** (verbs) add meaning to the **superordinates** and describe how the violent actions are carried out. Associated with the **hyponyms**, the **meronyms** will extend the units of meaning of the categories of violence and help to identify the semantic prosodic patterns in the translation of violence and preposterous violence.

RQ 2. What are the Semantic and Pragmatic Strategies employed in FTRet and FTRewT?

The semantic, syntactic and pragmatic strategies target the categories of violence to understand the level of manipulation in translating the textual manifestation of violence in different periods. The tools of parallel corpus help to identify the Semantic and pragmatic strategies employed in FTRet and FTRewT which leads to the identification of the semantic prosodic patterns in the TT through the repeated use of a node item with its typical collocates.

RQ 3. How are the Semantic Prosodic patterns carried over from one period to another?

Semantic prosody usually relates to the negative affective meaning of a node item integrated with its surroundings, so with the tools of Parallel Corpus I can show those node items and their translational patterns, which were previously drawn from the Categories of Violence and I assign evaluation to them. The frequency of occurrence of those items and their integration with their surroundings is what attributes meaning to a text, but due to the level of abstraction of the Semantic Prosodic patterns, the tools of Parallel Corpus cannot assign meaning to a word, it is only through my scrutiny that these patterns can be identified and analysed. To this end, I devised hypertexted charts and graphs to organize the information yielded from the software and to have access to the contextual evidence from one period to another. Having said that, the following section draws briefly on the methodological steps with a focus on Parallel Corpus software and software for semantic analysis.

1.4   METHOD

> There is no uniform or objective way of reporting events in all their detail, exactly as they happen in the real world; the structure of each language highlights, and to a large extent preselects, certain areas which are deemed to be fundamental to the reporting of any experience. (BAKER, 2018, p. 94)

Baker (2018) acknowledges that "there is no uniform or objective way of reporting events" in a linguistic scope, this is also true in the research field of Corpus-based Studies when it comes to the tools available for carrying out textual semantic analysis. Every software or application available might cover only a small part of the intended analysis. The researcher is the one responsible for finding the tools that meet the objectives of the research. For this study, I used Tropes Semantic Knowledge to draw the semantic Categories of Violence, and COPA-TRAD to identify the Semantic Prosodic patterns in the translated texts. Tropes is a

Natural Language Processing and Semantic Classification software that detects contexts, isolates themes and identifies principal actors. COPA-TRAD (Translational Parallel Corpus) – is "a web application based on Parallel Corpus for translation research, teaching and translation practice" (FERNANDES; SILVA, 2019a).

The texts that compose the corpus of this study have been uploaded to COPA-TRAD to integrate COPA-LIJ (Parallel Corpus of Translation of Children's Literature) subcorpus, which is in constant update by researchers from the area of Translation of Children's Literature that contribute to enlarging this subcorpus. COPA-TRAD offers the possibility to research bilingual parallel concordance tools such as COPA-CONC.

To carry out the analysis, I use Chesterman's (2016) semantic, syntactic and pragmatic strategies to identify the diachronic Semantic Prosodic Patterns in the corpus, which is composed of Joseph Jacobs' FTRets (1944-2014) and FTRewTs (2012-2016). In the following section, I provide a detailed description of the organization of this study from the working definitions adopted by drawing a broad panorama of the chapters.

1.5   ORGANIZATION OF THIS STUDY

In the chapter that follows, I provide a detailed description of the theoretical framework supporting my proposed thesis. I start by defining Fairy tale Retranslation (FTRet) and fairy tale Rewriting Translation (FTRewT) which are working definitions for my corpus and then present a historical account of Joseph Jacobs' translated Fairy tales in Brazil from 1959 to 2014. I bring to the fore some historical aspects of the translated children's books in Brazil, such as the impact of the creation of committees as a means to intervene directly in the editorial market. I conclude the chapter by drawing a brief panorama of the purification of violence of translating books for children in Brazil in the early fifties and how has this scenario changed over the subsequent years culminating in the rise of Preposterous violence in FTRewTs. The methodological chapter describes the intricacies of researching the area of Translation of Children's Literature (TCL) through the lengths of Corpus-based tools. I then provide the text selection criteria followed by a detailed description

of the alignment process and its importance to parallel corpus. Another key point addressed in this chapter is the text preparation phase which precedes the alignment and is crucial for data analysis. I present the software used for data analysis with emphasis on COPA-TRAD. To conclude the chapter, I bring about the analytical procedures and the proposed categories of violence. Moving forward, in the analytical chapter I set forth accounts of the categories of violence based on the statistical data yielded from COPA-TRAD and Tropes Semantics. Given these points, I move on to describe the diachronic panorama of the translation of Jacobs' Fairy tales in Brazil accounting for the translation strategies of the **superordinates**, **hyponyms** and **meronyms** of violence which show the semantic prosodic patterns. All things considered, the final chapter brings some concluding remarks and revisits the Research Questions (RQ). I conclude with a discussion of the study findings and offer some suggestions for future research.

2 THERE WAS ONCE A FAIRY TALE BEFORE A FAIRY TALE AND A FAIRY TALE AFTER ANOTHER FAIRY TALE

> Just as every rewriting of a tale is an interpretation, so every interpretation is a rewriting (TATAR, 1993, p. xxvi).

The Fairy tales I propose to analyse are the ones collected by Joseph Jacobs and published in FT collections in English and translated into Brazilian Portuguese. There is a special allusion to the case of Jack and the Beanstalk which has been published by Benjamin Tabart and was then rewritten by Joseph Jacobs almost a hundred years later. Jacobs' version of this traditional fairy tale is the one that has been translated, retranslated, and rewritten in Brazil. I adopt the term *traditional fairy tales* whenever I refer to the former version of a fairy tale. I opted to include *traditional* because its meaning implies something that has been handed down from age to age, sometimes from one culture to another. It derives from the Latin verb *tradere* and means to transmit, to give for safekeeping. In addition, when adopting the term traditional fairy tales, I agree with Joosen (2011) when she avoids the term *original fairy tale* since there is no such thing as 'original' in fairy tale, on the contrary, it is hard to trace back their origins. Consequently, all English fairy tales as STs of this thesis research corpus are traditional fairy tales – acronym adopted and used from now on.

For the analysis, I adopt the working definitions of fairy tale Rewriting Translations (FTRewT) and fairy tale Retranslations (FTRet). fairy tale Rewritings are the new-creative-authorial version of a traditional fairy tale, just as the novel *In a Glass Grimmly* written by Adam Gidwitz and published in 2012. I decided to use the term *rewriting* instead of *retelling* as the former encompasses the meaning of *write* which means to (re)express in written or literary form and then added the prefix *re* meaning again and anew. By *again* I mean to refer back to a traditional fairy tale character, plot or both, and *anew* to say that the second version

is based on a former one, but with a whole innovative structure and focus "inviting readers to reconsider the traditional texts" once the traditional features of those tales have been subverted (JOOSEN, 2011, p. 16). Henceforth, the term fairy tale Rewriting will be used to refer to the source text; fairy tale Rewriting Translation (FTRewT) is the term adopted to refer to the translation of a rewriting – the focus of the analysis I here carry out.

Fairy tale Retranslation (FTRet) is a new rendering of a previously translated traditional fairy tale, or the collection of Jacobs' traditional fairy tales having as source text Joseph Jacobs' *English fairy tales*, *Celtic Fairy Tales* and *More Celtic Fairy tales* published from 1890 to 1895. A *retranslation* "is not necessarily an improved translation" (LATHEY, 2016, p. 97) of the traditional fairy tales, instead, "retranslation (as a product) is a second or later translation of a source text into the same target language" (PALOPOSKI; KOSKINEN, 2010, p. 294). A retranslation is also a modernized and modified translation. By *modified* I mean that the retranslations provide an extended number of tales and by *modernised,* I mean that it has an update on language, and perhaps a change in readership. I draw on Venuti (2013, p. 96) to say that Jacobs' retranslations in Brazil might also imply "diverse readerships in the receiving situation" or even a change in readership as I demonstrate through the paratextual evidence in Section 2.1.2.

Section 2.1 draws on a brief historical account of the traditional fairy tale culminating in the emergence of fairy tale Rewriting and the open venues for the publications of FTRewTs in Brazil. In Section 2.1.1 and 2.1.2 I provide the working definitions for my corpus which are built based on Croitoru and Chifane (2014), Jianzhong (2003), Joosen (2011), Paloposki and Koskinen (2010), Lefevere (2016), and Massardier-Kenney (2015). Section 2.2 draws on a historical panorama on the translation of children's literature (TCL) in the Brazilian scenario and provides (i) an objective account of the translated children's books; (ii) the influence of the editorial market on translations for children; and finally (iii) describes some national children's book awards acting as patrons of the TCL.

Proceeding with the theoretical discussions, Section 2.3 provides definitions for purification based on Klingberg (1986) and for preposterous violence (PV) based on Twitchell (1989). These two working definitions are applied to the contexts of *Comissão Nacional de Literatura Infantil* (CNLI) and the demands from the current Brazilian Editorial Market. Section 2.4 defines **superordinates** and **hyponyms** applied to the translation of violence and preposterous violence (PV) followed by the way(s) the translation of children's literature can benefit from the analyses with semantic prosody (see Section 2.5) and parallel corpora.

2.1   THERE WAS ONCE A TRADITIONAL FAIRY TALE

> The cultural resilience of fairy tales is incontestable. Surviving over the centuries and thriving in a variety of media, fairy tales continue to enrich our imaginations and shape our lives (TATAR, 1999, blurb).

This 'cultural resilience' mentioned in the blurb of Tatar's (1999) classic fairy tales are certainly the driving force that makes traditional fairy tales alive through generations. Rightful heir of the folkloric tradition of storytelling, they inherit a manifold of characteristics, being two of them of particular interest to the scope of this study: (a) constant changeability and (b) lack of authorship. Propp (1997) reminds us that a folktale was passed on by word of mouth and for that reason, performers usually made changes to the stories they told. These changes improved with time to adapt and conform "to the changing environments that it has been confronted with over centuries" (JOOSEN, 2011, p. 2). The traditional fairy tale is known nowadays thanks to their written versions collected by Folklorists that made them last for generations. Zipes (2006) holds that despite the great number of theories about the origin of the traditional fairy tale, there is hardly one that describes precisely when they have been originated. The Folk inheritance is present in the changeability of these tales but also incorporates social and cultural changes. In this respect, Propp (1997) reveals that

> everything that is out-of-date and incongruous with new attitudes, tastes and ideology will be discarded. These new tastes will affect not only what will be discarded but also what will be reworked and supplemented (PROPP, 1997, p. 8).

Through his empirical and detailed scrutiny, Propp (ibid.) reinforces the presence of recurring changes and updates across centuries in traditional fairy tales through countless versions collected by folklorists. Although a structural analysis is beyond the scope of the present research, it is worth noting that Propp (2006) has made a great contribution with his model of structural analysis of folktales, which can be applied to most kinds of literary narrative, including traditional fairy tales – considered by some folklorists a field of folk prose. The author draws on the diachronic importance of traditional fairy tales concerning their changeability and variations across time and cultures. As an example, I can mention the sundry versions of *Jack and the beanstalk*. This traditional fairy tale has been collected by various British collectors: Andrew Lang, Benjamin Tabart, Clara de Chatelain, Dick Merryman, Ernest and Grace Rhys, Flora Annie Steel, George Cruikshank and Joseph Jacobs, whose version has managed to succeed in Brazilian translations over time. The first in print English version of this traditional fairy tale might be the one from 1734, published in the collection *Round about our Coal Fire: Or, Christmas Entertainments* [15] and ascribed to Dick Merryman, which might be a pseudonym for there is no available information about him. Its title was *Jack Spriggings and the Enchanted Bean*. In this version, Gaffer Spriggings, who was an "acute old farmer", tells the story of the lazy Jack Spriggings, grandson of an old enchantress who possesses the magic beans and intends to give them to Jack when he comes of age. When he finally gets the beans, he grows them, climbs the beanstalk, enters the castle of Giant Gogmagog, rescues thousands of ladies and knights, defeats the giant and

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[15] The book can be found in quite readable quality on this link:
https://play.google.com/books/reader?id=YDwPAQAAMAAJ&hl=pt&pg=GBS.PA32

becomes Monarch of the Universe. Merryman's (1740) version already includes the well-known giant's ritual chant, which is a recurrent aspect of most traditional fairy tales, repetitions (see Figure 2.1).

Figure 2. 1. Giant's ritual chant from Jack Spriggings and the Enchanted Bean.

42   *Round about our Coal Fire ;*

in the grandest manner, passing by many Knights and Ladies, and were informed that there were many more before them; when on a sudden they heard a Voice cry out (for they could hear many Miles farther than any one else),

Fee-Faw-Fum !.————
I smell the Blood of an English-Man ;
Whether he be alive or dead,
I'll grind his Bones to make my Bread.

Source: Round about our Coal Fire – (MERRYMAN, 1740, p. 42).

In each of the versions that follow, the giant still chants the ritual quatrain from Figure 2.1. Although this characteristic chant is preserved, Jack, on the other hand, changes from diverse backgrounds, from a poor boy who lives with his widow mother (JACOBS, 1980), to Jack as a son of a wealthy father (RHYS; RHYS, 1913). In some of the versions, the boy is clever, in other versions he is dumb and naïve. We can also find a spoilt Jack and his skilful sister living with their widow mother. The version of a poor naïve Jack who lives with a widowed mother might be the most rewritten and retranslated in Brazil. In the context of this study, a diachronic analysis can yield the changes in the FTRets and FTRewTs of Jacobs' traditional fairy tales.

Propp (1984, p. 17) highlights that "the folktale reflects prehistoric reality, medieval customs and morals, and the social relations of feudalism and capitalism". In the same light, the traditional fairy tale accommodated and incorporated some of these realities as reflections and inheritance from the period they have been collected with some touches of make-believe and the supernatural with its magical creatures. Ziolkowski (2012) goes on to say that

Fairy tales are one of the few literary genres shared by people of all ages and social classes in all Western countries, from Europe to America and beyond. Virtually the only type of older narrative known to everyone, regardless of age or education […] (ZIOLKOWSKI, 2012, p. 3).

According to the author, sometimes certain Fairy tales become known by one specific collection, and some other times, there is no reference to the folklorist or collector. Drawing on more specific traits of the fairy tale, Tatar (1993) adds that the traditional fairy tale borrowed elements of the uncanny to add spine-chilling effects with some gratuitous cruelty (p. 11), and she goes on to say that "all printed Fairy tales are coloured by the facts of the time and place in which they were recorded" (p. 19). Under these grounds, the time of circulation of a traditional fairy tale can make it softer, romantic and even scarier. In Brazil, at the beginning of the 20th century, they have been purified and rid of bloody descriptions and scenes of adults exerting violence against children. At this time, the church, the educational system, and even the Government regulated what Brazilian children should read. With time, the strict censorship that prevailed the Brazilian editorial market opened up the ways to the creativity present in the fairy tale Rewriting and the freedom to publish their FTRewTs, a vast realm for the dialogue of multifarious versions of traditional fairy tale to build their bridges and let the characters mix their lives and create a whole new Once Upon Time and which might also bring back the bloody descriptions of violence once present in the traditional fairy tales.

In the following section, I discuss in more depth the fairy tale Rewritings. I anticipate the adoption of the term *rewriting* instead of *retelling* which is used by the editorial market, the media, some FT critics, and is also used as a category on the FNLIJ Award of books for children. Be that as it may, I chose to use the term rewriting instead of the term retelling to establish a connection with Lefevere's (2016, p. viii) conceptualisation of "rewritings as the introduction of new concepts, new genres, and new devices". In addition, rewriting draws on the written tradition of the literary fairy tale in opposition to its oral folktale predecessor. Also important to point out that when I mention

fairy tale Rewritings, I am drawing on them as source texts because they have been (re)written based on Jacobs' traditional fairy tale characters and ideas. fairy tale Rewritings have been written by an author different from the former folklorist, and for this means, have authorship. Important to highlight that I propose to analyse the translations of the rewritings, which I call fairy tale Rewriting Translation, from now on FTRewT.

2.1.1 Perhaps it was not such a long time ago: fairy tale Rewriting Translation (FTRewT)

> Fairy tale [rewritings] disrupt reader's horizon of expectation, giving them a fresh view of the story they thought they knew (JOOSEN, 2011, p. 23, my highlight)

In this quote, Joosen (2011) focuses on the main objective of the fairy tale Rewriting which is to break the bonds with the traditional fairy tale and to absorb characteristics of varied traditional fairy tales to intertwine their plots and make a whole new story. The author starts the first chapter by exposing a long list of alternatives to designate the rewritten fairy tale, and from a long list of options, she opts for *retelling* based on the premise that it is neutral and the prefix 're' establishes a relationship with the ST. I agree with her on the prefix 're' and its reference to the ST, but instead, as mentioned in the previous section, I decided to adopt Rewriting once the word 'writing', in this context, refers to an expression in literary form – the written or literary fairy tale.

As previously mentioned, there was a transition from the Folktales into the written and literary versions that are now the written Fairy tales. I also refer to Lefevere's (2016, p. vii) concept of rewriting as manipulation which fits the context of TCL once the texts are constantly manipulated under 'the service of power', namely, Educational, Governmental, Social, Political, Cultural, and at times Religious. Also, Rewritings for children reflect the historical reality of their production and help to create fresh images of the Source Texts. Hermans (2014, p. 38) considers that rewritings "privileges originality and authorship over mere reproduction and recycling", and must be remembered that fairy tale Rewritings can establish an intertextual connection with the traditional fairy tale through the preservation of the character's name, or through a direct translation or even through its morphological modification (JOOSEN, 2011).

Fairy tale Rewritings are the traditional fairy tales that went through slight or even major transformations and "have been rewritten with an entirely different or invented orientation" (SHIPPEY, 2003), such as the traditional version of *Jack and the Beanstalk* collected by Jacobs with

approximately 2500 tokens compared to its fairy tale Rewriting *In a Glass Grimmly* (2012) with around 57000 tokens. It is an extensive rewriting of *Jack and the Beanstalk* with a different orientation and new shades of violence. It is a novel-length rewriting of this traditional fairy tale which is in dialogue with two other traditional fairy tales by Jacobs (*Jack the Giant Killer* and *The Sea Maiden*) and other traditional fairy tales by the Grimm Brothers and Hans Christian Andersen. There are some "repetitions with ironic critical distance, marking difference rather than similarity" (HUTCHEON, 2000, p. xii). With this intention, traditional fairy tales are continuously being reinvented through rewritings and surviving generations. On this concern, Shippey (2003) subscribes that

> not only may traditional tales be seen as versions of each other, not only can authors rewrite their own scripts, but authors can also rewrite each other's scripts: the contemporary fairy tale is in this way as much a continuum as the traditional or pre-literary one (SHIPPEY, 2003, p. 265).

The author comments on the mutable and adaptable character of the traditional fairy tale as a literary genre being always open for recreations. These open doors are what Nikolajeva (2016, p. 155) calls "open dialogues", which is when a fairy tale Rewriting "is written intentionally so that readers recognize the original setting, the characters and the plot pattern". I characterise fairy tale Rewriting as novel-length based on traditional fairy tales that have been under major transformations by merging the plots of more than one traditional fairy tale; they flag their intertextual connection with the traditional fairy tales through the peritextual information, such as (a) book cover; (b) title; (c) preface; (d) name of characters; (e) blurb; (f) intertextual relationship from fixed formulas such as the giant's ritual chant *Fee, Fi, Fo, Fum / I smell the blood of an Englishman* […]. Names of characters are preserved and allusion to some iconic scenes can mark the intertextual relationship with the traditional fairy tale. Joosen (2011, p. 19) emphasizes that these

"allusions are intentional and highlighted (…) and help to raise intertextual density".

Colfer's (2012) *The Land of Stories: The Wishing Spell*, the first volume of *The Land of Stories* series, belongs to the genre of novel-length fairy tale Rewriting and brings together *The Story of the three bears*, *Jack and the Beanstalk,* and other traditional fairy tales from well-known folklorists and collectors, and it preserves the characters' names of the traditional fairy tales. Just like Gidwitz (2012b) *In a Glass Grimmly*, *The Wishing Spell* shares the "aspect of the kaleidoscopic quality of traditional fairy tale transformation" with stories always open for others to transform (SHIPPEY, 2003, p. 265). In this fairy tale Rewriting, the characters' names are slightly changed, but still, refer to the traditional fairy tale pre-text.

Both fairy tale Rewritings chosen to compose the corpus are catalogued as children's and Young Adult's (YA) literature. They have been reviewed by the Common-Sense Media[16] website as books for children over eight years of age. Consequently, the fairy tale Rewritings are considered, for this research, Children's Literature. According to Genette (2001), this epitextual information mediates the book(s) to the reader and I add that it categorises the publications within the genre. Similarly, the Paratexts also bring evidence of the fairy tale rewriting readership because they contain verbal and non-verbal evidence that help to understand the translational phenomena implicit in both ST and TT (KUNG, 2014, p. 49). Pellatt (2013) goes further to say that

> paratextual materials can also function as a valuable methodological tool in contextualizing translated texts and exploring implicit traces of ideological and socio-cultural motivation of translation agents which could be sometimes unseen in translated texts (PELLATT, 2013, p. 53).

Together, the paratexts are relevant to categorize the fairy tale Rewritings as children's literature (ST) and translated children's literature (TT). The most compelling pieces of evidence are the (i) information in the CIP (Cataloguing-in-Publication); (ii) number and kind of illustrations (book

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[16] The wishing spell: https://www.commonsensemedia.org/book-reviews/the-wishing-spell-the-land-of-stories-book-1

In a glass grimmly: https://www.commonsensemedia.org/book-reviews/in-a-glass-grimmly

cover); (iii) textual evidence within the narrator's voice; (iv) publishing house; (v) reviews; and (vi) children's books awards to cite some of the most relevant ones. According to Genette,

> (…) paratexts determine (a) "the mode of existence, verbal [non-verbal]; (b) "the characteristics of its situation of communication – its sender and addressee (from whom? to whom?); (c) and the functions that its message aims to fulfil (to do what?). (GENETTE, 2001, p. 4).

In this sense, the paratexts represented in Figures 2.2, 2.3, 2.4, 2.5, 2.6, 2.7 "comprise the liminal devices from within the book" (p. xviii), the peritextual information that is "inseparable from its paratextual function" (p. 345).

Figure 2. 2 Cataloguing-in-Publication data (i).

Library of Congress Cataloging-in-Publication Data

Gidwitz, Adam.
In a glass Grimmly / Adam Gidwitz.—1st ed.
p. cm.
Summary: Companion to: A tale dark & Grimm.
Summary: Frog joins cousins Jack and Jill in leaving their own stories to seek a magic mirror, encountering such creatures as giants, mermaids, and goblins along the way. Based in part on fairy tales from the Brothers Grimm and Hans Christian Andersen.
ISBN 978-1-101-59161-1
[1. Fairy tales. 2. Characters in literature—Fiction. 3. Frogs—Fiction. 4. Cousins—Fiction. 5. Adventure and adventurers—Fiction. 6. Humorous stories.] I. Grimm, Jacob, 1785–1863.
II. Grimm, Wilhelm, 1786–1859. III. Mother Goose. IV. Title.
PZ8.G36In 2012
[Fic]—dc23 2012015515

Published in the United States by Dutton Children's Books, a division of Penguin Young Readers Group 345 Hudson Street, New York, New York 10014
www.penguin.com/youngreaders
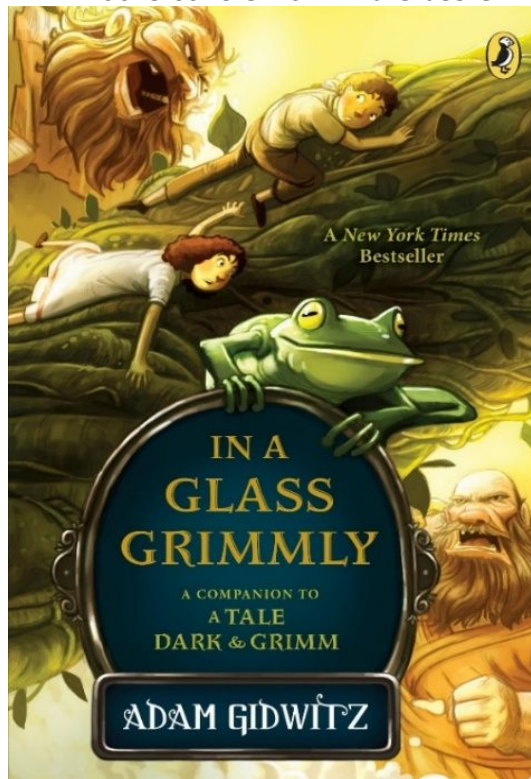
Source: In a Glass Grimmly (2012).

Figure 2. 3. Book cover and spine.

Source: Outro Conto Sombrio dos Grimm book cover (2016) illustrated by Typo Studio.

Figure 2. 4. Books covers from *In a Glass Grimmly.*

Source: In a Glass Grimmly book cover (2012) paperback published in the US and illustrated by Kristin Smith and Irene Vandervoort.

Figure 2. 5. Narrator's 'interference'.

If you've been raised on the drivel that passes for fairy tales these days, you're not going to believe a word that I'm saying.
First of all, you're probably used to hearing the same boring fairy tales over and over and over again. "Today, children, we're going to read a

Source: In a Glass Grimmly (2012, p. 13).

Figure 2. 6. Publishing House division for children.

DUTTON CHILDREN'S BOOKS • A division of Penguin Young Readers Group
Published by the Penguin Group

PUFFIN BOOKS
An imprint of Penguin Random House LLC
375 Hudson Street
New York, New York 10014

Source: enlarged prints from In a Glass Grimmly (2012).

Figure 2. 7. *Review of In a Glass Grimmly*

★ "Gidwitz truly cares about the kids he writes for."
—*Publishers Weekly*, **starred review**

"Entertaining story-mongering, with traditional and original tropes artfully intertwined." —*Kirkus Reviews*

"Undeniably grisly and lurid." —*School Library Journal*

"Awesomely dark stories, full of beheadings, corpses, tyrants, murder, and terrible adults who treat children awfully until those children are empowered to fight back, taking the narrative power into their own hands to tell the stories with the happy endings they want to hear."
—*Booklist*

Source: frontispiece of In a Glass Grimmly (2012).

The Paratexts from Figures 2.2, 2.3, 2.4, 2.5, 2.6, 2.7 are evidence for the classification of the genre of the fairy tale rewritings as books for children. I adopt Genette's (2001, p. xiii) definition of *peritext* and *epitext* as "devices within (peritext) and outside the book (epitext) that form part of the complex mediation between book, author, publisher, and reader". In addition to Genette's (ibid.) definition for *peritext* and *epitext*, I draw on Pellatt (2013) for a more functional definition of *paratext*

as any material additional to, appended to or external to the core which has functions of explaining, defining, instructing, or supporting, adding background information, or the relevant opinions and attitudes of scholars, translators, and reviewers. Paratext is not necessarily written or verbal material […] non-verbal material is a powerful shaper of reactions and attitudes (PELLATT, 2013, p. 1).

Drawing on Pellatt, the non-verbal material in children's literature, such as illustrations and book covers are defining features of the genre. The research corpus of fairy tale rewriting (ST) and FTRewT (TT) share non-verbal paratextual information that categorizes the publications into the genre of children's literature (ST) and translated children's literature (TT). Powers (2006) reveals that the first illustrated book cover appeared in a children's book and remained a constant in children's literature publishing to the present days. The book cover, as a non-verbal paratext, is a relevant visual element in children's books because children learn faster through images by observing the visual world around them (HOLT, 2017). Ramos (2011) remarks that

> children quickly learn the language of images, because they are at a stage of development where sensations, linked to shapes, colours and textures, are still in their prime and have not been overly influenced by the effects of rationalization (RAMOS, 2011, p. 41, *my translation*[17])

As it can be seen, the non-verbal paratext is an extension of the book, it helps to better understand the text, it exerts a major influence on the child reader and it is adopted as a means to justify the child readership of fairy tale rewritings as source texts and their respective FTRewTs as target texts. In so far doing, the paratextual information will also act accordingly to the identification of the fairy tale retranslation readers and a possible change in readership. According to Genette (2001, p. 4), the "spatial, temporal, pragmatic and functional characteristics" of paratexts exert great influence on the reader, especially concerning the attention drawn to the design of simplified pictures in a children's book, once children "are more prone to rely on low-level features" of illustrations (MEDLEY, 2019, p. 28).

The following section provides a working definition for fairy tale Retranslation (FTRet) and draws a historical account of Jacobs' Fairy tales Retranslations into Brazilian Portuguese over the past thirty years.

2.1.2 I dare say you have already read this story: fairy tale Retranslation (FTRet)

> Retranslation is evidence of the success of translation, its ability to keep a work alive and to provide a space in the receiving culture and target language. (MASSARDIER-KENNEY, 2015, p. 78)

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[17] Crianças aprendem rapidamente a língua das imagens, porque estão em uma fase de desenvolvimento em que as sensações, vinculadas às formas, cores e texturas, ainda estão à flor da pele, não sofreram influência excessiva dos efeitos da racionalização.

Massardier-Kenney understands that the success of a published work is a fundamental condition that propels the retranslation of a literary work. She goes on to say that "literary translations function in specific socio-cultural contexts that require new, updated translations reflecting the evolution of these contexts" (p. 73). Oittinen (2006, p. 35) follows the same line of thought when says that when a text is "[re]translated it takes on a new language, culture, readers and a new point of view". In like manner, there might also be a change in readership from children to adult and from adult to children as briefly discussed in the previous section and which can be demonstrated through the paratextual elements. The most compelling evidence is the adaptations of Fairy tales that once belonged to adult literature and were later converted into children's FTs with some [major] modifications.

Based on Berman's (1990) precept concerning the integration of a literary work into the literary canon, I believe that once traditional fairy tales have always been in continuous processes of retranslations, it means that they are already integrated into the literary canon of children's or adult's literature. For Berman (1990, p. 1, *my translation*[18]), "the originals never age (whatever the degree of interest in them, their proximity or cultural distance), translation, on the contrary, grow old". Berman justifies the need for retranslation(s) when he mentions that each translation is carried out under specific principles, goals and linguistic constraints from the time they have been translated, and for these reasons are prone to retranslations. Massardier-Kenney (2015, p. 73) adds that "retranslations exist not because earlier translations are defective, but because they are the necessary condition for the survival of the canonical source text". In the realm of translated children's literature, the idea of childhood comes to the fore and it implies that a translation might indeed "grow old" based on the changeability of the notion of childhood. In other words, it must be remembered that "children's books are written with the idea of the child in mind: when this idea changes, their texts change as well" (SHAVIT, 2009, p. 7). As a consequence, a literary work for children should conform with the prevailing norms of the time of translation. In this aspect, some topics present in a traditional fairy tale that was not fit for discussion in translation could remain silent in a retranslation (GHESQUIERE, 2006). Following this line of thought, a need for retranslation might be a result of "an expression of conflict", as suggested by Mathijssen

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[18] (...) les originaux restent éternellement jeunes (quel que soit le degré d'intérêt que nous leur portons, leur proximité ou leur éloignement culturel), les traductions, elles, « vieillissent ».

(2007, p. 9) and is very often encountered in the translation of Fairy tales, as uncovered by Soares (2015) – once staying close to the traditional fairy tale as a ST might lead to moral conflicts. As a consequence, traditional fairy tales with deviating moral messages were not translated and some others could be rewritten under the prevailing principles of the target system (SOARES, 2015).

I understand retranslations as a product that can occur over some time and "denotes a second or later translation of a single ST into the same target language and can occur interchangeably or near-interchangeably to a previous translation" (PALOPOSKI; KOSKINEN, 2010, p. 294). Consequently, FTRets are subsequent translations of a ST into the same target language over a period of time (PALOPOSKI; KOSKINEN, 2010). A FTRet might also imply a reorientation of readership, as can be seen from the paratexts of the chosen corpus, namely: (a) scholarly preface – Figure 2.8; (b) Cataloguing-in-Publication data; (c) illustrations – Figure 2.9; (d) footnotes – Figure 2.10; and (e) blurb – Figure 2.11.

Figure 2. 8. Scholarly preface from Bruxas e Bruxos e os Feitiços mais cruéis.

A imagem da mulher como feiticeira está presen-
te há muito na história da humanidade, como se tal

¹ Mestre e Doutora em Letras (UPM), professora dos cursos de graduação e pós-graduação *lato sensu* da Universidade Presbiteriana Mackenzie, nas áreas de língua e literaturas em língua inglesa, tradução e metodologias do ensino de língua inglesa.

Figure 2. 9. Book blurb.
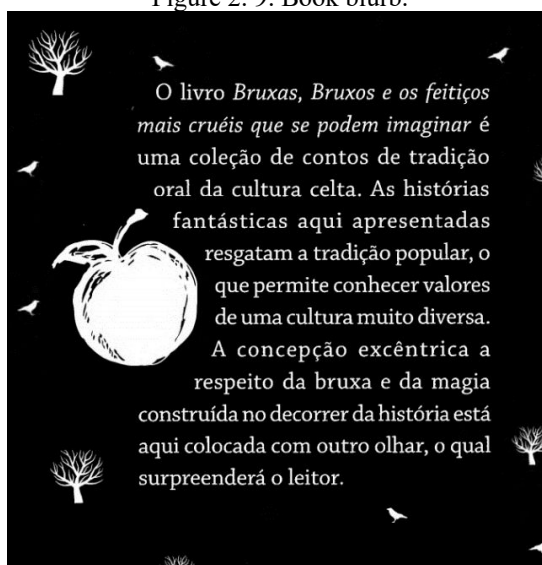
Source: Bruxas e Bruxos e os Feitiços mais cruéis (2013).

Figure 2. 10. Cataloguing-in-publication data.

Source: Bruxas e Bruxos e os Feitiços mais cruéis (2013).

Figure 2. 11. A visão de Macconglinney – p. 26.

Source: Heróis muito espertos (2013) – illustrated by Alexandre Camanho

The footnote from Figure 2.8 brings the information of the University Professor who signs the academic preface of *Bruxas e Bruxos e os feitiços mais cruéis* (the second edition). The inclusion of this preface is intentional and alludes to the pre-text with references that would not be of interest to a child reader. The same can be said about the blurb from Figure 2.9 which invites the reader to go into the cultural aspects of Celtic culture through the diverse perspectives of the characters. Nikolajeva (2014) reminds that literary competence

> involves a complex and stratified set of skills, ranging from the ability to follow a plot (which presupposes understanding temporal and causal structures) to the mastery of more advanced textual codes, including language as expressive means; the narrative perspective and this the overt and hidden ideology; the ontological

status of fictional characters; and the historical, social and literary context (NIKOLAJEVA, 2014, p. 227).

Following the author's line of thought, the subject matter from the blurb in Figure 2.9 might be beyond the child's concern. In the Cataloguing-in-Publication data from Figure 2.10, there is no categorization of the book within the genre of literature for children. The illustration from Figure 2.11 is schematic with a blank background and "conveys the plot as much as the words so that only details essential to the plot appear in the picture" (NIKOLAJEVA, 2016). Although the visual elements are not part of the object of analysis, they are referenced as paratexts and serve as indications of the adult readership of these target texts. With that, I intend to anticipate a probable change in readership from these retranslations of Jacob's English Fairy tales. In like manner, a change of readership might imply a source-oriented retranslation due to the inclusion of the aforementioned issues. The following section sets off to describe some key events of the history of Translated Children's Literature in Brazil and its importance to the creation of national literature for children.

2.2   TRANSLATION OF CHILDREN'S LITERATURE (TCL) IN BRAZIL

> Manipulation affects the translation of books for children no matter if is ideologically, morally or economically motivated. (CHIFANE, 2011, p. 110)

The translation of children's literature was of great significance to the creation of a national Brazilian children's literature. Arroyo (2010) reveals that in the nineteenth century, only foreign literature for children circulated in Brazil. So, before the birth of a national literature children's literature, there were translations. In this respect, Arroyo (2010) adds that the volume of translations in the nineteenth century was massive and the great classics were translated and retranslated almost simultaneously. Another relevant aspect of the translations from that time was the volume of publications from Portugal – all translated children's literature read by Brazilian children came from Portuguese lands. Intending to reduce the large amounts of Portuguese translations, Quaresma editor went on a quest to "Brazilianize" the translations. With this intent, he asked his friends Carlos Jansen and Figueiredo Pimentel to be in charge of

translating and adapting foreign children's literature into Brazilian Portuguese. According to Lajolo and Zilberman (2006), it is assigned to Figueiredo Pimentel the translation and adaption of the Fairy tales from the Grimm Brothers, Charles Perrault and Hans Christian Andersen. The tales were published as collections with the titles of *Contos da Carochinha (1894)*, *Histórias da avozinha (1896)*, and *Histórias da baratinha (1896)*. It was only at the beginning of the 20th century with the opening of *Casa Editora Vecchi* in 1913 that the collection *English Fairy tales* (JACOBS, 1890) had its first translation into Brazilian Portuguese (1944). Based on my collection and the information retrieved from the archive of *Biblioteca Nacional*[19], in 1944 the first translation was published, followed by the first retranslation in 1946, the second in 1948, the third in 1951, the fourth in 1959, and the sixth in 1962. Mention to the translator was only included in the fourth edition or the 3rd retranslation published in 1951.

Figueiredo Pimentel and Monteiro Lobato are still prominent figures in the area of TCL in Brazil and are also known for their contributions to the creation of the Brazilian children's literature through their peculiar ways of translating-adapting the foreign children's literature (ChL). This transition had a great impact on the books for children because the Portuguese publications were loaded with Portuguese high Catholic moral conduct to teach the young readers the basis of their, romantic, liberal and Christian mores (COELHO, 1987). Arroyo (2010) contends that

> the roots of our intellectual subordination to Europe were evident, a phenomenon that, to a certain extent, could be explained within the framework of the universal cultural complex, although abuse was reported and this influence went beyond the simply cultural one (ARROYO, 2010, p. 144 – my translation)[20].

In the same vein, Lajolo and Zilberman (2006) emphasise that

> the texts that justify the complaints against the lack of Brazilian material for children are represented by the translations and adaptations of several European stories circulating in Portuguese editions which quite distant from the language spoken by Brazilian child readers. Edited in Portugal, these stories were written in a Portuguese

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[19] http://acervo.bn.gov.br/sophia_web/Resultado/Listar?guid=1605592624686

[20] Eram evidentes as raízes de nossa subordinação intelectual à Europa, fenômeno, aliás, até certo ponto explicável dentro dos quadros do complexo cultural universal, embora se registrassem abusos e essa influência extravasasse do simplesmente cultural.

that was very distant from the Brazilian readers' mother tongue. (LAJOLO; ZILBERMAN, 2006, p. 29 – my translation).[21]

For that matter, translations should mirror previously established principles, such as religious virtue and respect for parental authority avoiding this way any possible inappropriate behaviour. The history of the TCL in Brazil was populated with Knights and princesses representing the [intended] role models and the evil roles performed by imaginary beings, maybe in consonance to adults' beliefs about what should be appropriate for a child and to avoid having an adult to act out the evildoer. Therefore, these representations had the deliberate intention to establish a relationship of correctness and the appropriate moral conduct that should be followed by Royal family members. Comparatively, the traditional fairy tales translated from English into Portuguese from this period on depicted an adult as someone who would not by any means inflict violence upon a child, on the contrary, adults would be the ones who would protect them and be in charge of establishing the limits imposing the rules. The child, on the other hand, should be protected and pushed away from conditions of severe pain, starvation, and lack of hope; instead, she should aim for accomplishing her objectives conforming to pre-established principles. Under those circumstances, translators should mirror these ideals when adapting the traditional fairy tales to Brazilian children from the end of the 19th century and the beginning of the 20th century.

In 1936 Brazil saw the creation of committees to intervene on the editorial market, namely, Comissão Nacional de Literatura Infantil (CNLI)[22] consisted of renowned Brazilian writers and Educators. This commission created lists of 'foreign' books that could be acceptable for translation. According to the established criteria, for a 'foreign' book to be selected for translation, the prevailing idea of childhood should match and conform to the CNLI requirements which catered for the observance of behavioural patterns that were adequate to the religious decrees from the devout believers of Christianity. In this case, the idea of childhood should go side by side with patterns of exemplary behaviour. Bertoletti (2012) explains that Minister Gustavo Capanema issued a decree in the Official Gazette establishing the responsibilities of the members of the CNLI, which were: (i) to study the state of the children's literature in Brazil; (ii) indicate governmental measures to promote good

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[21] Os textos que justificam as queixas de falta de material brasileiro são representados pela tradução e adaptação de várias histórias europeias que, circulando muitas vezes em edições portuguesas, não tinham, com os pequenos leitores brasileiros, sequer a cumplicidade do idioma. Editadas em Portugal, eram escritas num português que se distanciava bastante da língua materna dos leitores brasileiros.

[22] National Commission for Children's Literature

children's literature; (iii) censor and propose steps to be taken to destroy children's literature considered to be 'mischievous or worthless' (COSTA, 2011, p. 1721). The members of this commission shared the same ideals and beliefs, and would not recommend books that urged, for instance, atheism or immoral conduct. CNLI opened up the way for the configuration of the Brazilian scenario of national awards of books for children. Their criteria checklist was a means for judging the books and for writing reviews recommending the (pre)selected readings. According to Bertoletti (2012), the commission was recognized and respected nationwide once they were a reference for the production and approval of books for Brazilian children.

After CNLI, the production of Brazilian children's literature was [more] creative and revealed literary value as a reflection of the post-lobatian innovative phase from the 1960s onwards. Coelho (1984) adds that the publications were innovative in a way that they provided the young readers with reflective and critical thinking to question the world and transform it. The Lobatian tradition of writing Children's Literature can also be found in Rewritings of traditional fairy tales by pushing back the between fantasy and reality. According to Coelho (2006) in

> most of Monteiro Lobato's adaptations of classic children's books, he has removed adult exemplarity and the dramatic or sentimentalism so in vogue over the 19th and 20th centuries[23] (COELHO, 2006, p. 643 - my translation).

Proceeding with the discussion of the TCL in Brazil, the following section provides a historical account of children's book awards and their influence on the publication of FTRewTs and FTRets drawing on Lefevere's (2016) patronage system.

2.2.1   Children's Book Awards and the Patronage System in TCL

> Rewriting cannot be analysed in isolation, but [...] part of a whole system of texts and the people who produce support, propagate, oppose, censor them (LEFEVERE, 2016, p. 237).

Drawing on Lefevere's concept of translation as rewriting, the history of the Translation of Children's Literature in Brazil has been through a manifold of changes. At the beginning of the nineteenth

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[23] Em muitas das adaptações que Monteiro Lobato fez de livros clássicos da literatura infantil, ele eliminou a exemplaridade adulta e a dramaticidade ou a sentimentalidade tão em voga no entre-séculos.

century, the literature destined for child readers went through acute scrutiny, especially the ones coming from foreign lands. The censors established what should and what should not be translated. As mentioned in the previous section, the censors worked in commissions such as the CNLI (1936) and used criteria checklists to analyse the foreign ChL that were to enter the Brazilian literary system. According to Lefevere (2016, p. 12), "a literary system is considered a contrived system because it consists of texts (objects) and agents (human) who read, write and rewrite texts". Lefevere (2016) holds that the literary system is controlled by a double factor: one from inside the system and the other from the outside. From the inside are the critics, writers, rewriters, teachers, translators, politicians, and religious people, to cite some of the patrons who exerted influence over the production of translated publications for children during the period of CNLI. These patrons controlled the works of literature by deciding on their poetics, that is to say, what literature should be like, in addition to its ideology, meaning what society should be allowed to read. Lefevere also mentions that ideology influences rewritings on cases that report the impossibility of including specific passages that went against the prevailing cultural standards of the time of production. Some fiction writers even rewrote their work as a means to avoid possible censorship. Jameson (1975, p. 107) accounts for ideology to say that "ideology would seem to be the grillwork of form, convention, and belief which orders our actions".

The twentieth-century book commissions, driven by ideology, regulated all context of production of national literature for children and what would be allowed for translation. CNLI did not hinder the production and publications of translations, but it sieved through what would not be appropriate to the child reader. Adopting Lefevere's terminology, one could say that *Comissão Nacional de Literatura Infantil* was the *patron* of the children's literary system; however, it exerted a direct influence on it, which contradicts the author's idea that they influenced the system

indirectly. Most compelling evidence is provided by Bertoletti when she reveals that

> the commission fostered the development of the genre and began to exert great influence on the directions of children's literature in Brazil, given that the authors and titles of children's books approved and recommended by the commission remain the [major] milestones of the production from that period concerning the themes that permeated the literature for children which came afterwards (BERTOLETTI, 2012, p. 68)[24].

According to Lefevere (2016), Patronage is the power – persons and institutions – that can further or hinder the reading, writing, and rewriting of literature: it is the second factor that controls the literary system. It operates from outside and is composed of institutions who exert greater power over the literary system, sometimes hindering and some other times promoting the writing and rewriting of literature for children guided by specific ideological agenda. Lefevere (2016, p. 15) emphasizes that Patronage is interested in ideology and the "patrons delegate authority to the professionals where a certain poetics is concerned". He adds that "patrons try to regulate the relationship between the literary system and the other systems, which together, make up a society and a culture". This regulation is precisely the aim of CNLI based on its main objectives: (a) to define children's literature and establish age brackets; (b) to plan and create book awards; (c) design a criteria checklist to judge books; (d) proposes the creation of a publishing house to 'spread' popular editions of good books for children; (e) to intervene directly on the dissemination of 'good books' in newspapers and radio channels (BERTOLETTI, 2012, p. 57–58).

CNLI performed actions within the three elements that constitute the patronage system and they interacted with each other. The (i) the *ideological element* catered for the regulation of subject and form; (ii) *the economic* dependency on the Federal Government and on actions to disseminate their lists through media; and (iii) *the status* which is the

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[24] A CNLI fomentou o desenvolvimento do gênero e passou a exercer grande influência nos rumos dos livros de literatura infantil no brasil, haja visto que os autores e títulos de livros de literatura infantil aprovados e recomendados pela comissão permanecem como os grandes marcos da produção do período nas tematizações de literatura infantil que se seguiram.

acceptance of Patronage and its integration with an elite's rules. The Patrons from the 19ᵗʰ century were ideologically driven when trying to regulate the themes to be included in the translations. Not to mention that through the elaboration of a criteria checklist to judge the translated books previously published in Brazil and that might no longer be authorized for publication. The intention was to broaden the ethical experiences through legitimate examples of moral attitudes.

Patronage can be *differentiated* and *undifferentiated*. CNLI worked under undifferentiated patronage, chiefly because the government had control over the reception of the national production and over what came from abroad, as well as for sponsoring its propaganda. As a consequence, the *ideological*, *economic*, and *status* components were all dispensed by one same patron. The current literary system for ChL and TCL in Brazil works under *differentiated patronage* because the *economic* element is relatively independent of the *ideological* one. Nowadays the context moved opposite ways from that of the 19ᵗʰ century. The patrons are now represented by members of the editorial market who buy the rights of a book for translation and who are also in charge of mediating the books to be published. In Brazil, several publishers specialized in ChL and its translations.

Apart from the ideological constraints, CNLI left a major legacy to Brazilian children's literature, the book prizes. The specialists in charge of voting/choosing the best books are now outsourced to professionals of children's books – teachers, book designers, translators, illustrators, librarians, and linguists' researchers. The results of this change are certainly reflected in the quality of publications available at book shops. My experience as a member of the voting committee from *Barca dos Livros* has provided me with substantial evidence of the quality of the children's books published by the majority of book publishers specialized [or not] in children's books. The result of this process is sent to the FNLIJ awards committee and the BCBF[25] – Bologna Children's Book Fair – which is

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[25] Much more than a simple fair, BCBF is both a lively business hub and a creative laboratory, where past and future happily meet the present.

an outstanding event that works both as a conference and as a book fair to share knowledge and present the recently awarded books for children from many countries. There is also another prominent and influential organization that also holds annual conferences – IBBY[26] (International Board on Books for Young People[27]):

> it represents countries with well-developed book publishing and literacy programmes, and other countries with only a few dedicated professionals who are doing pioneer work in children's book publishing and promotion" ("IBBY", 2019b).

In Brazil, FNLIJ (National Foundation for Children's and Young People's Books) represents IBBY and carries out similar activities to the promotion of reading in the country since 1968 and has been granting awards to the best national publications as well as to the best-translated children's books since 1974.

FNLIJ contemplates eighteen categories, ranging from books for young children and young adults (YA) to theoretical books of children's literature. The professionals involved in the analysis of the books take into consideration the following criteria: (a) text originality; (b) quality of illustrations; (c) book design; (d) production; (e) printing and binding. The criteria now contemplate, first and foremost, creativity as a legacy inherited from the Lobatian tradition that "freed the literary style for children from their predetermined and rhetorical schemes" (COELHO, 2006, p. 643). Within FNLIJ's categories, four are designated to Translated Children's Books (TCB): (i) TAC – Translation/Adaptation for Children; (ii) TAJ – Translation/Adaptation YA; (iii) TAR – Translation/Adaptation Rewriting; (iv) TAI – Translation/Adaptation Informative (non-fiction).

In Brazil, FNLIJ furthers the reading, writing, and rewriting of ChL and TCL through its annual book awards. It is more interested in the *poetics* of ChL than in its *ideology*, that is, in its inventory and its whole.

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[26] http://www.ibby.org/about/what-is-ibby/
[27] "a non-profit organization which represents an international network of people from all over the world who are committed to bringing books and children together" (…)

The former comprises genres, motifs and characters; the latter comprises the selection of themes. The actual scenario for the publication of FTRewTs brings the STs in line with the current dominant poetics of both Source and Target Systems, bringing back supernatural scurrilous villains who try to spread scandalous claims about the heroes while covering and disguising their heinous crimes.

The book awards for children somehow define the parameters of 'what ChL should be like' (poetics) and 'what children should read' (ideology), that is, once the short and long lists with the nominated best books for children are published online, most bookshops, teachers, parents, and critics use those to review and recommend the ones which are more appealing to them. Kidd and Thomas (2017, p. 2) contend that book prizes are "strategies for commodity promotion as well as cultural leveraging". The award committee member Yokota (2011) remarks that in most educational contexts across the globe

> children are often required to read award-winning literature in school, adults often view award winners as credentials determining worth, publishers see them as money-makers, and authors and illustrators bask in the recognition (YOKOTA, 2011, p. 467).

I agree with the authors on the "promotion of commodities", but I see book awards for children as a promoter of literary and artistic quality and the lists of award-winning book lists reflect the excellence of specific titles. Equally important are the open venues for receiving ChL from across the globe and as a consequence to introduce Brazilian children to cultures other than their own. In essence, the history of book commissioning in Brazil has deconstructed the harsh aura of censorship and moved to an environment of freedom for creativity. The following section draws briefly on book awards to refer to the former purification of violence in the TCL and the current scenario of preposterous violence (PV).

2.3   FROM PURIFICATION TO PREPOSTEROUS VIOLENCE (PV)

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

George Cruikshank (1792 – 1878) was a British illustrator who illustrated for many collectors of traditional fairy tales. He had his collection of Fairy tales in which he had acknowledged the need for purification of many of the stories on the grounds that they were loaded with far too many atrocities for the eyes of a child. He carefully sifted through the stories to provide children with "FTs free of unnatural brutalities" (p. 210). Not only Cruikshank, but many other folklorists had recognized purifying the tales in their collections. This idea came from the publishers who would not allow the publications of books that corroborated anti-social behaviour or incited violence. West (1996) reveals that critics sternly warned about the severe consequences of having children read books containing actions of violence because of the risk of having them act in consonance with that kind of behaviour. In that case, Zipes (1999) explains that most of the tales collected in the nineteenth century had to be *sanitized* for portraying improper and ambiguous representations of adults. An example, according to Zipes, would be the substitution of Snow White's murderous mother for a stepmother – it is preferable to have a stepparent than a biological one in cases where murder is involved.

Edgar Taylor (1793-1893) was a British legal translator who purified the traditional fairy tales in his collections. Blamires (2006) claims that he was 'an inveterate softener' and used to signal all purifications by adding a note at the end of each tale. Also, he avoided including any traditional fairy tale that conveyed descriptions of cannibalism or presentations of any kind of physical violence.

In the Brazilian scenario of the nineteenth century, translations for children had to suit pedagogical purposes and should have a didactic aim. As previously mentioned, the committees created in the 20th century acted as regulators of what could be translated and published for child readers in Brazil. According to the rules established by the commissioners, ChL should amuse and improve moral and artistic qualities, so whenever a book diverged from these pre-requisites, the translation would be prohibited. Fortunately, the time has passed and the editorial market has seen better times with the continuous changes in the literary

production for children. This new scenario has opened up the way for a shift from once the purified plots of translated traditional fairy tales to the rise of freedom for the inclusion of Preposterous Violent (PV) plots. According to Tatar (1993, p. 11), in the beginning, when the folktales were being recorded and turned into written Fairy tales, "rather than toning down scenes of violence, (...) collectors often exaggerated descriptions of punishment and death" attached to added moral lessons to justify the presence for this violence.

The outcomes from my MA dissertation[28] revealed that the translation strategies reflected a need for purifying the gruesome passages and to avoid the translation of any traditional fairy tales which portrayed humans as evildoers or even the inclusion of incestuous relationships. In like manner, traditional fairy tales with representations of the uncanny, such as the revenant with brain-dead corpses coming to life as beating-heart cadavers to claim for their missing limbs.

In the translation of Joseph Jacob's traditional fairy tales *Os mais belos contos de fadas ingleses* (1944), the presence of violent scenes was justified through the recurrent additions to explain the [atrocious] deeds carried out by the heroes. Equally relevant to uphold the presence of violence in these translations are the supernatural creatures performing cruel endeavours. Jacobs's FTRets might reveal a return to the ST and a revival of the previously purified violence, in addition to a change in readership. In the following section, I draw on the presence of Preposterous violence (PV) on Jacobs' FTRewTs with extracts from the corpus. I also provide a definition for PV based on Twitchell (1989) and examples.

2.3.1 My wicked mother slew me: Violence and Preposterous violence (PV)

> When the punishment is so disproportionate to the crime, there is something [preposterous] about the solemnity of the narrator's pronouncements (TATAR, 1993, p. 12, *my emphasis*).

Jacobs' FTRewTs provide a manifold of descriptions of violence and even its intensification. In the quote that introduces this section, Tatar underscores the role of the narrator when providing justifications and explanations for the violent scenario(s) unfolded in FTRewTs as a means of toning down the extravagant bloodshed by including touches of humour making the characters' cruel deeds preposterous and nonsense. The extracts from

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[28] http://tede.ufsc.br/teses/PPGI0042-D.pdf

Table 2.1 demonstrate the narrator's interference to add an aura of ludicrousness to the narration.

Table 2. 1 In a glass grimmly: narrator's interference

Narrator's Interference – warnings

Extract 1

And had the day ended there, it would have been a very eventful day indeed. But it did not end there. If it had, much suffering, much bloodshed, many tears would have been avoided. In fact, If *you're the kind of person who does not like to read about suffering and bloodshed and tears, why don't you just pretend that the day did end there*, and close the book right now? On the other hand, if you're the kind of person who does like reading about suffering, and bloodshed, and tears . . . well, *may I politely ask, "What is wrong with you?"*

Extract 2

Now, my dear reader, you are probably feeling a little tense right now. If I've told this story well at all, in fact, you should be feeling a tightness in your shoulders, and a lightness in your head, and your breath should be coming a little quicker. And when I describe Jill hiding in the hut with all the "instruments of death," as I think I called them—*well, you are probably expecting something horrible and bloody to transpire. Good. At least you're expecting it. That should help a little.*

Extract 3

And now, dear reader, I will give you a little warning. I have not warned you much through the course of this book (and occasionally I forgot to until it was too late—sorry about that). But now I must indeed warn you. I do not know if little children are reading, or hearing this book. After all, that revolting bloodshed with the giants, and then the goblins, not to mention that horrible scene with the mermaid and the drowned girl, I certainly hope they are not. But in case they are, or in case older children are reading this story and do not appreciate *having the bejeezus scared out of them*, or in case you are an adult and you just aren't really in the mood to be upset, I warn all of you: This next part is not so nice.

Extract 4

I don't believe anyone is reading right now. I assume everyone has just skipped to the next chapter. I hope so. *If any of you are indeed still reading this . . . well . . . good luck to you.*

The extracts from Table 2.1 are part of the narrator's warnings to the reader about the atrocities they are up to read. In all four extracts, the narrator assumes an ironic tone by leaving the responsibility on the readers' shoulders. Such interference has the purpose of warning readers to be cautious when proceeding with the reading. Every once in a while, the narrator jumps into the story to warn the readers for the intensification of physical ghastly gory violence and gruesome suffering, the aim might be on the grounds of making the reader understand the facts as fictional and unreal. Instead, some of the passages are even laughable

and disgusting. This kind of violence is what Twitchell (1989) defines as Preposterous violence (PV); it is so exaggerated that the reader takes it for fictional. Tatar (1993, p. 165) adds that when there is such kind of violence and "no point for what happens (…)", it is more inclined to be "a slapstick pantomime designed to entertain rather than to educate, discipline, or punish".

I adopt Twitchell's (1989) concept of Preposterous violence to the analysis of the FTRewTs because it defines the most alluring sequences of absurd violent actions. In like manner, reading descriptions of violence can be addictive because we quickly concentrate on them and crave to find out what is going to happen in the end: whether the villain is going to be punished and get what he deserves, or if the hero is going to succeed.

Before proceeding with the examples and with more detailed descriptions of PV, I provide definitions for violence in line with the scope of this study. According to Holbrook (2009, p. 570) in the *Cambridge Dictionary of Psychology*, violence is described as "any physical action perpetrated with the deliberate intention of harming, violating, or damaging the victim" or even killing someone or something. The author categorizes murder and physical assault as extreme cases of interpersonal violence. Cases of extreme violence are abundant in English Fairy tales and can be exerted not only by human beings, but by supernatural creatures, animals, and animated objects into one another. Tatar (2019) describes

> "the British Jack tales as innocuous and whimsical (…) and the cannibalistic tendencies of the giants in those stories are described so matter-of-factly that the effect can be droll" [although the accounts of Jack's slaughtering(s) are] "described so graphically that it leaves nothing to the imagination" (TATAR, 2019, p. 187-188).

According to Moustakis (1982, p. 29), "in Fairy tales, the world of those in power is absolute, justice is retributive, and the bad suffers terrible punishment while the good receive golden rewards". With FTRets and FTRewTs, when a human being (hero) resorts to extreme violence, the action is mostly against a supernatural creature who is breaking and disrupting order. Be that as it may, Moustakis (1982, p. 29) adds that "the justice and retribution in Fairy tales are always swiftly effected, that is, there are no descriptions of screams of pain or agony", on the contrary, there is plentiful gore and high frequency of massive depictions of widespread bloodshed, and no characterization of how the victim feels during the perpetration of the cruel deeds, instead, there is "revenge and retaliation" (TATAR, 2019, p. 188). Carroll (2014) underscores that

> the significance of violence in any given work depends on the interactions between core human concerns, specific cultural values, individual differences in authorial vision, and relations between the minds of authors and readers in response to characters (CARROLL, 2014, p. 36).

According to Carroll,

> "to understand the significance of violence in Fairy tales, we have to understand how they affect children's imagination – how symbolic meaning works in them and how they affect children emotionally" (CARROLL, 2014, p. 37).

Harris (2013) explains that whenever there is magic in a certain narrative, children understand it as belonging to the fairy tale realm and not to real life. For Sugiyama (2006, p. 320), "narrative may function as a kind of cognitive 'dress rehearsal' – as practice for certain challenges and hazards of human existence". The intensification of atrocities in FTRewTs can assume an aura of the unreasonable, preposterous, and uncanny. For Twitchell (1989),

> the real questions about spectacles of symbolic violence are not how to do away with them, but why they are there in the first place and in the second place why they won't go away (TWITCHELL, 1989, p. 7).

Tatar (2019) explains that the reasons behind the intensification of violence in FTRewTs are based on

> a sense of forlorn weakness in the face of all-powerful guardians and adversaries which replicates perfectly the feelings of young children toward adults. The fairy tale's movement from victimization to retaliation gives vivid but disguised shape to the dreams of revenge that inevitably drift into the mind of every child beset by a sense of powerlessness (TATAR, 2019, p. 190).

Moreover, Twitchell (1989, p. 8) contends that humans are attracted to Preposterous violence because it is particularly alluring and fun and we quickly concentrate on it, even some mass media production has used this kind of violence to grasp the interest of the audience. In FTRewTs PV exceeds in the lack of affect in the killer's demeanour, and I believe that there is a tendency for these kinds of FTRewTs to move on an increasing wave of PV, because "scenarios of disorderly conduct have been with us, are with us, and will undoubtedly stay with us" for much longer. The author mentions that "we start telling Fairy tales to our children before they can absorb such stories, even before we are aware of what such stories may mean" (TWITCHELL, 1989, p. 22–23). They are part of the tradition of storytelling and provide the most alluring narratives to the eager listener/reader.

The character Jill and her quest companions from Gidwitz (2012) *In a glass grimmly* see themselves in a perilous situation where four dangerous giants want to kill them unless they prove to be brave and smart. Jill comes up with the idea of challenging the giants in a porridge eating competition. She misleads the giants by 'swallowing' all the porridge into a white blanket tied under her T-shirt and finally wins the challenge. The great creatures were eating their hearts out when they saw she had managed to eat more gruel than they all could. In the end, Jill dares the giants would not be brave enough to show the food in their bellies. They end up stabbing themselves willingly and falling dead on the ground as represented in Table 2.2.

Table 2. 2 Jill's challenging the giants – In a glass grimmly

Jill hiding food on a blanket
Slam! Slam! Slam! Slam! **The porridge was now visibly collecting in the brown blanket, hanging over Jill's belt in what looked for all the world like a jiggling belly.**
Jill smiled as she poured more of the sickening glop over her face and down her neck. The giants, on the other hand, started to look ill.
The giants giving up eating
The upchuck began collecting in a large pool under the table, and then began to spread out over the floor, like some gooey, primordial lake. The giants were slouching in their chairs, covered with silky brown sludge, groaning. But Jill kept pouring the porridge over her face and letting it slide down her neck.
Jill wins
The giants stared at Jill. The blanket had stretched out into the largest stomach any of them had ever seen. Even bigger than Brod's. It hung down over her belt, all wobbly and gelatinous.
Jill challenges the giants to open their bellies open
"You don't believe me?" Jill cried. "You dare question me?" Her voice was fierce, frightening. "I will show you the food in my belly, if you will show me the food in yours."
Jill stabs her stomach
Jill raised the knife above her head. Then she brought the knife down and buried it in her stomach. It entered her body just above the belt; from there she drew it up the length of her enormous belly.
Dead giants
"I can do that!" Bucky cried. And he plunged his knife into his stomach and drew it from his belt to his throat. Blood and porridge poured out onto the floor, and then Bucky fell down. Dead. His eyes were wide, and his corpse lay half-submerged in vomit.

As Tatar (1993, p. 171) points out, "distasteful as this violent scenario might be, *allowing Jill (the hero)* to wipe out her enemies by inflicting *on the giants* the most agonizing tortures, yet *she* remains a hero and monopolizes the *readers'* empathetic identification" [my

emphasis]. The way that these cruel events are described, seems that the FTRewT heroes feel rewarded and gratified by inflict violence onto their enemies. Twitchell (1989, p. 99) underscores that narratives or fables of aggression, when rewritten, tend to focus on gory passages and make them increasingly more violent – "the scapegoat monster must be capable of suffering."

Interesting to point out is the fact that in the recent publications of FTRewTs children still do not go under any kind of physical suffering in ChL, they may inflict violence against a magical creature, but these creatures only threaten to harm them. It can be a remnant of censorship from the beginning of the nineteenth century when all violence inflicted against children should be purified or even removed. There is an example in Table 2.3 showing the *deletions* of improper behavioural representation of an adult character injuring a child and a *substitution for an equivalent* to the TT to justify the threat of being beaten if he did do not what he has been told to do.

Table 2. 3 Whittington and his cat[29]: deletion and addition

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

The dialogues of the cook cursing and calling Whittington names are deleted and in some instances are substituted for added and shorter explanations. All the physical injuries perpetrated by the ill-natured cook are reworded and the cruellest actions such as *pouring hot fat* or *hot dishwater* over him are deleted. All these alterations to the TT do not turn the cook into a nicer person, instead, her actions sound less violent and in charge of teaching Whittington a moral lesson.

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[29] Jacobs, J. (1891) English Fairy Tales.

Although the psychological interpretations of traditional fairy tales are beyond the scope of this study, Bettelheim (2010) explains that an exposition to evil and suffering justifies the need for exposing children to situations that prepare and teach them to deal with the necessity to overcome their fears and anxieties. Volobuef (2011) explains that in violent traditional fairy tales children have the heroes as role models providing that the suffering they might go through will be over in the end. Situations like these might be a means to help children understand the fictiveness of the preposterous events which unfold in FTRewTs. Twitchell (1989, p. 107) explains that PV is not to be taken seriously because "the usual trigger for violence in Fairy tales is outside the natural world. The shock is generated when some force disrupts the habitual world of ordinary predictability" such as the example from Table 2.4.

Table 2. 4. Preposterous violence (PV)

Preposterous violence (PV)

ST – **In a glass grimmly (2012)**	TT – **Outro conto sombrio dos Grimm (2016)**
Now giants were throwing up all over the place. Chunks, globs, nuggets of bloody, fatty vomit coated the flagstones, the table legs, the giants' legs. […] "She didn't eat that porridge!" said Bucky. "She couldn't have." "I don't believe she could," said Aitheantas. Brod threw up on the table again. "You don't believe me?" Jill cried. "You dare question me?" Her voice was fierce, frightening. "I will show you the food in my belly, if you will show me the food in yours." […] "If you, my little pygmy, can show us the food in your belly, we can show you the food in ours." Jill turned to Meas. Very slowly, very clearly, she said, "Bring us knives." […] Jill raised the knife above her head. Then she brought the knife down and buried it in her stomach. It entered her body just above the belt; from there she drew it up the length of her enormous belly. […] "I can do that!" Bucky cried. And he plunged his knife into his stomach and drew it from his belt to his throat. Blood and porridge poured out onto the floor, and then Bucky fell down. Dead. His eyes were wide, and his corpse lay half submerged in vomit. […] One by one, each giant collapsed into the blood and vomit. The floor was six, now eight, now ten inches deep with blood and guts and food. Each time a giant fell, the steaming, putrid pool rippled. […]	Agora os gigantes estavam vomitando por todo lado. Pedaços, jorros, grumos de vômito sangrento e gorduroso revestiam as lajotas, as pernas da mesa e as pernas dos gigantes. […] — Ela não comeu aquele mingau! — falou Bucky. — Ela não poderia ter comido. — Não acredito que ela poderia ter comido — disse Aitheantas. Brod vomitou sobre a mesa novamente. — Vocês não acreditam em mim? — bradou Jill. — Vocês ousam duvidar de mim? — Sua voz era feroz, assustadora. — Vou lhes mostrar a comida em minha barriga se vocês me mostrarem a comida nas suas. […] — Se você, minha pequena nanica, puder nos mostrar a comida em sua barriga, podemos lhe mostrar a comida nas nossas. Jill se virou para Meas. De forma muito lenta e muito clara, ela falou: — Traga-nos facas. […] Jill ergueu a faca sobre a cabeça. Então a enterrou em sua barriga. Ela se afundou logo acima do cinto. De lá, ela subiu por toda a sua enorme barriga. […] — Eu posso fazer isso! — gritou Bucky. E afundou a faca em sua barriga, erguendo-a de seu cinto até a garganta. Sangue e mingau se derramaram no chão, então Bucky caiu. Morto. Seus olhos estavam arregalados, e seu cadáver ficou parcialmente submerso em vômito. […] Um a um, todos os gigantes tombaram sobre o sangue e o vômito. O piso tinha agora 20, 30

Jill pulled off the long, stretched, tattered, and filthy blanket to reveal her equally filthy shirt.	centímetros de sangue e entranhas e comida. Toda vez que um gigante caía, a poça fumegante e podre ondulava. […] Jill tirou o longo cobertor esticado, maltrapilho e imundo para revelar sua camisa igualmente nojenta.

In the example from Table 2.4, Jill performs an action that is out of the ordinary, she rips her belly open to show the giants the food in her stomach and to prove she was not cheating. No one can do such a deed if not by magic or by trickery, or as according to Twitchell (1989, p. 107), by doing something "outside the natural world", and as a consequence "shock is generated". Through literal translation, the TT is evidence of the change(s) that occurred in publications of Translated Children's Literature in Brazil, that is, the presence of extreme violent events unfolded throughout the narration of this FTRewT.

In the following section, I describe the way violence can be textually manifested through the identification and relationship between **superordinates**, **hyponyms**, and **meronyms**, which stand for the categories of violence and their respective subcategories.

2.4   I SMELL THE BLOOD OF AN ENGLISHMAN: VIOLENCE TEXTUALLY MANIFESTED

> Acts of forced body modification proliferate across the spectrum of fairy tales, but what may often be catalogued as "violence" in general terms, in the fictional world of the fairy tale it is more likely perceived either in terms of necessity or, more likely, fair punishment (PIATTI-FARNELL, 2018, p. 97).

As has been noted in the previous section, violence conveys the meaning of physical actions to harm or violate someone. To this end, moving to its textual representations, it can be inferred that violence can be represented through verbs as they describe actions; such as *strangle*, *smother*, *hang*, *kill*, *chuck*, *slice*, to cite some. Drawing on Piatti-Farnell's (2018) "body modification", these verbs convey meanings of violence and incorporate other meanings which are here referred to as **superordinates**. To put it differently, violence is here an umbrella term for the **superordinates** that convey meanings of body violation. The **hyponyms** of violence follow the **superordinate** category, for instance: *kill*, *chuck*, *hang*, and *poison* as examples of **hyponyms** of the **superordinate** *murdering*. Mutilate and Cannibalise can also become **superordinates** with their specific **hyponyms**. To add meaning to the **hyponyms** and **superordinates**, there are also the **meronyms**, which are "pairs of words

expressing part-whole relationship" (KROEGER, 2019, p. 115) that take part in the recurrent processes of "body modifications".

According to Kroeger (2019), **superordinate** is a generic term or an umbrella term within a system of classification and a **hyponym** is a more specific term that includes one meaning within another (HATIM & MUNDAY, 2004) as represented in Table 2.5 – the **superordinate** *cannibalism* and its **hyponyms** from the Fairy tales collected by Joseph Jacobs (1890). Kroeger (2019, p. 113) adds that "when two words stand in a generic-specific relationship, we refer to the more specific term as the **hyponym**".

Table 2.5 **superordinate** devouring and its **hyponyms** found in English Fairy tales by Joseph Jacobs (1890).

devouring				
Eat	Have (dine)	Chew	Swallow	Devour

Each of the verbs from Table 2.5 carries connotations of the eating of the flesh of an animal from the same species. Some of these verbs, if compared to daily use, do not usually convey the meaning of cannibalism, such as *have* which can be an auxiliary verb (e.g. I haven't eaten anything) or a transitive verb to talk about possessions (e.g. I have got a special dinner for you today). In the case of the FTRewTs and FTRets, *have* appears as a synonym for *eat* (e.g., I will have you for desert / I will dine on you). Lists of **superordinates** including meanings of violence and their **hyponyms** were designed on my MA study and are used here as a continuation for the analysis with semantic prosody to the Translation of fairy tale Rewriting Translations and Retranslations.

The **superordinates**[30] of violence (1) death threatening; (2) torturing; (3) mutilating; (4) devouring; and (5) murdering, each has **hyponyms** with connotations mostly associated, through repeated use, with negative contexts (see p. 126). These negative associations are what Sinclair (1998) has called *Semantic Preferences* between words and lexical sets. These associations can be positive or negative but are very often negative in the case of the verbs and nouns from the FTRewTs and FTRets here proposed for the analysis. These associations are, according to Louw (2000, p. 57), "a form of meaning which is established through the proximity of a consistent series of collocates".

A preliminary analysis has revealed that **meronyms** can add meaning to the interpretation of Semantic Prosodic patterns. According to Kroeger (2019, p. 115), a

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[30] See Error: Reference source not found

meronym is "a pair of words that express a part-whole relationship". For the analysis, I propose here, the nouns *head*, *hand*, *fingers*, *brain*, and *eyes*, are all **meronyms** of *body*, or in other words, names for a part, not merely pieces of a larger whole (body) and have autonomous identity with a definite function concerning the whole. To this end, **meronyms** integrate the whole aura of meaning for the identification of Semantic Prosodic patterns in the chosen corpus.

Hunston (2007) uses a corpus to identify the main colligational patterns and semantic prosodies associated with several keywords and phrases from a text. She shows that the reader's perception of the coherence within a text depends on sensitivity to these patterns — and that sensitivity depends upon the reader having met the same patterns in innumerable other texts. The meaning of every individual word can only be fully understood by looking at them from the perspective of a text, and that "word takes on connotations from this environment" (Hunston, 2002, p.141). In this context, semantic prosody "dictates the general environment which constrains the preferential choices of the node item" (PARTINGTON, 2004, p. 151). In the following section, I provide more details about semantic prosody to the study of TCL, more specifically, to the analysis of FTRewTs and FTRets.

2.5   SEMANTIC PROSODY IN THE TRANSLATION OF CHILDREN'S LITERATURE

> A word is observed to co-occur frequently with a wide range of items that do not truly belong to a semantic set, but which have in common a particular attitudinal meaning (PARTINGTON, 2004, p. 251).

My previous study, *The Purification of Violence and the Translation of Fairy tales: A Corpus-based study* was the threshold for the analysis I propose here. The results yielded the Categories of Violence (**superordinates**) and the verbs that carried meanings of violent actions (**hyponyms**). These verbs would not normally convey meanings of violence had they not come associated with other units of meanings which conveyed unfavourable prosodies. In the quotation, Partington (2004) draws our attention to the importance of studying the co-occurrence of such lexical items which would not integrate a certain semantic set to uncover the deviating attitudinal meanings. This kind of analysis is only feasible by the tools of Corpus-based software that sort and store electronic corpora and reveal the subtle aspects of meaning of specific fragments of text (OSTER; VAN LAWICK, 2008).

The main objective of this study is to carry out a diachronic analysis on a larger representative corpus of Joseph Jacobs' collections of English Fairy tales translated into Brazilian Portuguese to uncover examples of Preposterous violence through Semantic Prosodic translation patterns in FTRewTs and FTRets. With this intention, Jones and Waller (2015, p. 106) suggest that "the decision to search a corpus for examples of semantic prosody (SP) is usually instigated by the researcher noticing a particular pattern in a text", and my readings of Jacobs' Fairy tales have raised some issues about a possible shift from the previous purified plots into preposterous and violent ones. For this reason, semantic prosody can help to show translation patterns in the analysis of FTRewTs and FTRets published over the years before and after the military dictatorship (1944-2014), because this kind of analysis goes beyond denotational and syntagmatic levels. According to Munday (2011)

> semantic prosody seems to depend on semantic fields and interpretation of context and stance. It is only *through a* close analysis of specific examples that a more delicate picture can be constructed (KRUGER; WALLMACH; MUNDAY, 2011, p. 179 - my emphasis).

Adding to Munday, Sinclair (1991) underscores that analysis through semantic prosody takes into account the consistency of units of meaning formed by a series of co-occurrence of a lexical item with its surroundings, "it expresses something close to the 'function' of the item – it shows how the rest of the item is to be interpreted functionally" (SINCLAIR, 2004a, p. 34). Partington (2004, p. 151) understands semantic prosody as a means to dictate "the general environment which constrains the preferential choices of the node item" and the study of Semantic Prosodic profiles is made feasible by the adoption of computer-assisted tools (Ibid.). Hunston (2002) upholds that the term semantic prosody usually refers to a word that is typically used in a particular environment in such a way that it takes on connotations from that environment. Sinclair (1996, 2004a) suggests that Semantic Preference (topics – textual coherence) and semantic prosody (motivation – communicative purpose) are two of the cores that integrate what he calls Units of Meaning. These two cores provide a subjective view of textual analysis, which according to Stubbs (2009) can only be identified intuitively after the textual collocates have been previously automatically identified by corpus-based tools. More specifically, to carry the investigation, I follow Sinclair's (1991) model as summarized by Stubbs (2009) and represented in Table 2.6.

Table 2. 6 Summary of the model of Units of Meaning

Units of meaning

Collocation	types	co-occurring word-forms
Colligation	classes	co-occurring grammatical classes
Semantic Preference	topics	textual coherence
Semantic Association	meaning	affective and attitudinal
semantic prosody	motivation	communicative purpose

Source: Adapted from Stubbs (2009, p. 125) and Philip (2009, p. 5).

The (i) Collocation, or type(s), is the first unit to be identified and grouped into categories, that is, the observable unit through corpus-based software tools; (ii) the Colligation represent the grammatical classes, which are here embodied as the verbs conveying actions of violence and some instances of nouns; (iii) the Semantic Preference is identifiable through the Tropes Scenario tool (see below), which shows the surrounding textual topics covered in the corpus grouped as semantic classifications, it "relates to received meanings which are shared and attested, for instance in outside sources such as the dictionaries" (PHILIP, 2009, p. 4); (iv) semantic prosody is the last step to be analysed as it depends on the researcher's intuition based on the searchable observable units (i and ii) once they serve as the attitudinal connotation of a word or node item concerning its discourse function within an extended unit of meaning, as Hunston (2007) explains. Under these grounds, semantic prosody is not to be understood as a binary distinctive of negative versus positive, instead, its analysis should be extended to the co-text (linguistic environment) and context (situation of use) of a lexical item, which "communicates an attitudinal, evaluative or emotional stance about a particular scenario and its outcome" (PHILIP, 2009, p. 3). The author adds an extra component to Sinclair's (1996, 2004a) Unit or Meaning model, Semantic Association "colours the selected meaning with attitudinal and evaluative nuances: *how* it means *what* it does" (PHILIP, 2009, p. 4). The *what* can be identifiable as Semantic Preference, and the *how*, as Semantic Association. To make the proper distinctions between the components, Philip (2009) summarises their features in Table 2.7, which I adapt to the context of this research.

Table 2. 7. Comparison Features of Semantic Association and semantic prosody.

Semantic Association	semantic prosody
Affective and attitudinal meaning	Functional meaning

Text-independent	Text-bound
Salient meaning	Delexical
Word meaning	Phraseological meaning
Variable and individualised	Integral to the phraseology

<center>Source: (PHILIP, 2009, p. 5).</center>

Making Semantic Associations of a node item – **hyponym** – can help with the transition into the subsequent analysis of the semantic prosodies of extended units of meaning, once they "cannot be controlled, manipulated or changed, because they are an integral feature of the wording" (PHILIP, 2009, p. 5). Adopting Philip's (2009) definition for semantic prosody, the analysis I propose focuses on the Categories of Violence as a whole, or the **superordinates** and the most frequent **hyponyms** collocated and colligated with their **meronyms**. Under those circumstances, Sinclair (2003, p. 117) states further that the word Semantic "deals with meaning" and the word Prosody relates to the "range of combinations of words in an utterance rather than being attached just to one." Because of those implications, the analysis of semantic prosodies are not available and identifiable to the naked eye, they are accessible by the means of electronic corpora and attached to a range of distinct Units of Meaning (discourse units) as explained by Philip (2011, p. 77) and by other scholars (HOEY, 1983; HUNSTON, 2011; LOUW, 2000; PARTINGTON, 1998; SINCLAIR, 2004b).

During the course of analysis, I show that a **hyponym** can be involved or associated with a "range of semantic prosodies which depend on the collocates, colligates, and semantic preferences" (Ibid.) as represented in Charts 4.7, 4.8, 4.14, 4.16. One more reason to argue that identifying a semantic prosody of a **hyponym** is only feasible when it is integrated into the context of situation.

Having said that, the first analysis of Jacobs' FTRewTs and FTRets revealed that the **hyponyms** *cut off*, *hew*, *crush*, *chop off*, and *slice*, from the **superordinate mutilating**, take on negative connotations due to their Semantic Preference to the slaughtering of giants and from the threats posed by the giants. The **hyponym** *cut off* is not only associated with **mutilating** but also **death threatening**. Table 2.7 provides examples retrieved from COPA-CONC Simple Search.

<center>Table 2. 7 COPA-TRAD concordances COPA-CONC simple search.</center>

Cut off – hyponym of the superordinate mutilating

| 5 | Bran had a venomous shoe; and he leaped and struck the Huge Man with the venomous shoe on the breast-bone, and took the heart and lungs out of him. Fin drew his sword, Mac-a-Luin, cut off his head, put it on a hempen rope, and went with it to the Palace of the King. He took it into the Kitchen, and put it behind the door. In the morning the servant could not turn it, nor open the door. The King went down; he saw the Huge Mass, caught it by the top of the head, and lifted it, and knew it was the head of the Man who was for so long a time asking combat from him, and keeping him from sleep. | Bran possuía um sapato venenoso. Ele deu um salto e bateu no peito do Monstro com o sapato venenoso, arrancou-lhe o coração e os pulmões. Fin puxou sua espada Mac-a-Luin, cortou-lhe a cabeça, amarrou-a numa corda de cânhamo e a trouxe para o Palácio do Rei. Levou-a para a cozinha e a deixou atrás da porta. Pela manhã, o criado não podia abrir nem fechar a porta. O Rei desceu à cozinha, viu a Enorme Massa, levantou-a pelos cabelos e viu que era a cabeça da Criatura que por tanto tempo o tinha obrigado a lutar e a ficar sem dormir. |
| | Type: 76 \| Token: 124 \| Ratio: 61.2903% | Type: 76 \| Token: 101 \| Ratio: 75.2475% |

Crush – hyponym of the superordinate devouring

| 1 | Soon after the adventure of the pudding, Tom's mother went to milk her cow in the meadow, and she took him along with her. As the wind was very high, for fear of being blown away, she tied him to a thistle with a piece of fine thread. The cow soon observed Tom's oak-leaf hat, and liking the appearance of it, took poor Tom and the thistle at one mouthful. While the cow was chewing the thistle Tom was afraid of her great teeth, which threatened to crush him in pieces, and he roared out as loud as he could: "Mother, mother! | Pouco depois de ocorrida esta aventura, sua mãe foi mungir a vaca no campo, levando consigo o Pequeno Polegar. Como fazia muito vento e ela temia que uma refrega levasse o pequenito, amarrou-o a um arbusto com um cordão muito fino. A vaca não tardou em notar a fôlha que servia de guarda-sol ao Pequeno Polegar, e como lhe parecesse que seria saborosa, abocanhou o Pequeno Polegar e o arbusto a que estava amarrado, tudo de uma só vez. Enquanto a vaca mastigava o arbusto, que por sinal era um cardo, o Pequeno Polegar tremia de mêdo entre aqueles dentes que ameaçavam triturá-lo. Começou então a gritar o mais que pôde. — Mamãe! Mamãe! |
| | Type: 68 \| Token: 102 \| Ratio: 66.6667% | |

Eat – hyponym of the superordinate Cannibalising

| 32 | Wherever Redhead went, the wolf followed, and kept one eye on him and the other on Tom, to see if he would give him leave to eat him. But Tom shook his head, and never stopped the tune, and Redhead never stopped dancing and bawling, and the wolf dancing and roaring, one leg up and the other down, and he ready to drop out of his standing from fair tiresomeness. | Onde quer que o Cabeça Ruiva fosse, o lobo o seguia e ficava com um olho nele, enquanto o outro olho vigiava Tom, para saber se esse o deixaria comer o seu inimigo. Mas Tom sacudia a cabeça e não parava de tocar, Cabeça Ruiva não parava de dançar e de vociferar, e o lobo também dançava e rugia, uma pata para cima e outra para baixo, quase desmaiando de tanto cansaço. |
| | Type: 45 \| Token: 70 \| Ratio: 64.2857% | Type: 50 \| Token: 72 \| Ratio: 69.4444% |

The extracts from Table 2.7 provide indications of negative meanings attributed to the verbs *cut off*, *crush*, and *eat* according to their semantic environment. *Cut off* appears next to *head* as a meronym of *body* and is preceded by the mutilations of other body parts in the

previous sentence *and took the heart and lungs out of him*. The verb *took* also assumes an unfavourable aura of meaning in the context of this fragment. According to Sinclair (2004) and Stewart (2009), analysis through semantic prosody shows how this lexical item can be interpreted functionally through the integration with its surroundings. Hunston (2002, p. 142) develops on that to say that (1) "meaning can be said to belong to whole phrases rather than to single words"; (2) "semantic prosody can be observed only by looking at a large number of instances of a word or phrase because it relies on their typical use"; (3) a lexical item can assume atypical meanings.

Drawing on Hunston (2002), a preliminary analysis of Jacobs' FTRewTs and FTRets has revealed a significant occurrence of **hyponyms** assuming atypical meanings of violence, such as *crush*, *eat*, *have*, *take off*, *smell*, and *lose*, to cite some. The semantic prosody of those **hyponyms** evaluative connotations once their occurrence comes together with **meronyms** of body parts conveying meanings of murder, slaughter, mutilation, and death threat (**superordinates**). In Table 2.8 there are examples of the occurrence of the **hyponym** *Cut off* and the **meronyms** for *body parts* retrieved from COPA-CONC Advanced Search.

Table 2. 8 COPA-TRAD concordances COPA-CONC Advanced Search.

Occurrences of the hyponym Cut off and its meronyms

43	I have you at last; you're done for now!, said the cowboy. Then he took out his knife, cut the five heads off the giant, and when he had them off he cut out the tongues and threw the heads over the wall.	"Peguei-o finalmente; você está dominado, por enquanto!", disse o vaqueiro. Então pegou seu facão, cortou as cinco cabeças do gigante, e depois de tê-las cortado, cortou as línguas e jogou fora as cabeças, atirando-as por cima do muro.
	Type: 31 | Token: 43 | Ratio: 72.093%	Type: 32 | Token: 38 | Ratio: 84.2105%
20	And to meet the beast he went with his sword and his dog. But there was a spluttering and a splashing between himself and the beast! The dog kept doing all he might, and the king's daughter was palsied by fear of the noise of the beast! One of them would now be under, and now above. But at last he cut one of the heads off it. It gave one roar, and the son of earth, echo of the rocks, called to its screech, and it drove the loch in spindrift from end to end, and in a twinkling it went out of sight.	E, para enfrentar o monstro, levou a espada e o cão. Foi enorme o rebuliço e o tumulto na água entre ele e o monstro! O cão fez o que pôde, e a filha do rei ficou paralisada de medo com o barulho produzido! Às vezes um deles estava por cima, às vezes por baixo. Mas finalmente o jovem conseguiu cortar uma das cabeças do monstro. Ele soltou um enorme rugido, e a filha da terra, eco das rochas, chamou-o pelo seu grito. Ele atravessou o lago de um lado a outro fazendo muita espuma, e num piscar de olhos sumiu da vista de todos.
	Type: 69 | Token: 105 | Ratio: 65.7143%	Type: 76 | Token: 105 | Ratio: 72.381%

28		The brute went and went towards where the ring was speaking, and now I saw that I was in a harder case than ever I was. I drew a dirk. I **cut** the (finger) from **off** me, and I threw it from me as far as I could out on the loch, and there was a great depth in the place. He shouted:	O brutamontes foi caminhando em direção à voz do anel, e eu percebi que estava numa situação muito mais difícil do que jamais estivera. Então puxei meu punhal. Cortei meu dedo e joguei-o o mais longe que pude, na água, num local de grande profundidade. O gigante gritou novamente:
		Type: 43 | Token: 63 | Ratio: 68.254%	Type: 42 | Token: 49 | Ratio: 85.7143%
		herself behind a cask, just in time, as Mr. Fox came in with the poor young lady who seemed to have fainted. Just as he got near Lady Mary, Mr. Fox saw a diamond ring glittering on the finger of the young lady he was dragging, and he tried to pull it **off.** But it was tightly fixed, and would not come **off**, so Mr. Fox cursed and swore, and drew his sword, raised it, and brought it down upon the hand of the poor lady. The sword **cut off** the (hand,) which jumped up into the air, and fell of all places in the world into Lady Mary's lap. Mr. Fox looked about a bit, but did not think of looking behind the cask, so at last he went on dragging the young lady up the stairs into the Bloody Chamber.	atrás de um barril, bem na hora em que o senhor Fox entrava arrastando a pobre jovem, que parecia desmaiada. Quando chegou perto de Lady Mary, o senhor Fox viu um anel de diamantes cintilando no dedo da jovem desmaiada, e tentou arrancá-lo. Mas estava muito apertado. Então ele disse alguns palavrões, pegou a espada, ergueu-a e deixou-a cair sobre a mão da pobre jovem. A espada cortou a mão, que saltou pelos ares e caiu justamente no colo de Lady Mary. O senhor Fox olhou em volta mas não pensou em olhar atrás do barril, por isso continuou arrastando a jovem pelas escadas acima até o quarto sangrento.
			Type: 85 | Token: 116 | Ratio: 73.2759%

The concordance extracts from Table 2.8 reveal that *cut off* as a **hyponym** of the **superordinate** *Mutilate* frequently appears together with the **meronyms** *head*, *finger*, and *hand* as body parts and assume a negative SP. In like manner, the **hyponym** assumes a negative aura of meaning when followed by a possessive pronoun or by the noun *life* as represented in Table 2.9.

Table 2. 9 COPA-TRAD concordances COPA-CONC Advanced Search.

Occurrences of the hyponym Have	
1 Well, when her husband came in, there were the five skeins ready for him. "I see I shan't **have** to (kill) you to-night, my dear," says he; "you'll **have your** food and **your** flax in the morning," says he, and away he goes.	Quando o rei entrou e viu que as cinco madeixas estavam fiadas, ficou muito alegre.— Vejo que não terei de te matar esta noite, querida. Amanhã te virão mais comida e mais linho. Adeus.
Type: 38 | Token: 43 | Ratio: 88.3721%	Type: 30 | Token: 34 | Ratio: 88.2353%

6	⚙ ✖	"We are going to that hill beyond," said they, "to stay till evening, and if you have not all the needles that are in that straw outside gathered and on the tables before us, we'll have your life." ✋ 📄 Type: 32 | Token: 38 | Ratio: 84.2105% ℹ	"Nós vamos além daquela colina do outro lado e ali ficaremos até o anoitecer", disseram. "Mataremos você se não reunir sobre a mesa diante de nós todas as agulhas que estão naquele palheiro lá fora". ✋ 📄 Type: 35 | Token: 35 | Ratio: 100% ℹ
21	⚙ ✖	Well, says the gentleman to him, "if you can do anything, at eight o'clock in the morning I must have a great lake and some of-the largest man-of-war vessels sailing before my mansion, and one of the largest vessels must fire a royal salute, and the last round must break the leg of the bed where my young daughter is sleeping. And if you don't do that, you will have to forfeit your life." ✋ 📄 Type: 55 | Token: 74 | Ratio: 74.3243% ℹ	— Bem, — disse o cavalheiro — se sabes fazer tudo, quero que faças amanha, às oito horas, um grande lago na frente da minha casa e alguns vasos de guerra dos maiores. O vaso principal há de disparar uma salva e o último tiro de canhão há de arrebentar uma perna da cama em que dorme a minha filha. Se não fizeres isto, perderás a vida. ✋ 📄 Type: 54 | Token: 67 | Ratio: 80.597% ℹ
103	⚙ ✖	You have killed enough in your life and so let these go, said the son. ✋ 📄 Type: 15 | Token: 15 | Ratio: 100% ℹ	— Você já matou gente o bastante em sua vida. Deve deixá-las partir — disse-lhe o filho. ✋ 📄 Type: 15 | Token: 17 | Ratio: 88.2353% ℹ
104	⚙ ✖	"You took the Sword of Light and the Black Book, and your two sisters are married. Oh, then, bad luck to you. I will put my curse on you wherever you go. You have all my children killed, and I a poor, feeble, old woman. ✋ 📄 Type: 39 | Token: 45 | Ratio: 86.6667% ℹ	— Você levou a Espada de Luz e o Livro Negro e suas irmãs estão casadas. Oh, a má sorte te acompanhe. Lançarei minhas maldições em você onde quer que vá. Você matou todos os meus filhos. Eu sou uma pobre e frágil mulher velha. ✋ 📄 Type: 41 | Token: 45 | Ratio: 91.1111% ℹ

The scenario of traditional fairy tales frequently provides descriptions of violence that can be identified through computer-assisted tools. Semantic Prosodic patterns can also be identified with these tools. COPA-CONC Advanced Search tool retrieved concordance lines that show the verb *have* been associated with *kill*, *life*, *forfeit* conveying atypical meanings of violence and acquiring unfavourable connotations. With this intention, Bublitz (1996, p. 9, 11) adds that "meaning resides not in a single word but several words", and "adopts semantic features from adjacent items". Through corpus-based data, I could notice what Louw (2000, 2007) labels *fractured context situation*, that is, when meaning diverges from the typical usage of a node word, its semantic prosody turns out to be incompatible. As can be seen,

Philip (2011, p. 79) urges for the reassessing of such node word and its semantic prosody as a means to explain the "lexical clashes in the communicative intentions" of a specific narrative.

In the analytical chapter, I provide more examples from the corpus with discussions towards specific features from FTRets and FTRewTs in a diachronic study from Jacobs' publications in Brazil ranging from 1944 to 2014. This investigation sets out to uncover shifts in the TCL in Brazil, which according to previous studies carried out by many scholars (BUENO, 2011; CROITORU; CHIFANE, 2014; FERNANDES, 2013; LATHEY, 2016; LEFEBVRE, 2013; ØSTER, 2006; SHAVIT, 2009; SHIPPEY, 2003; SOARES, 2015), have revealed that there are frequent significant changes in the TCL. These changes can be due to suit new readerships or to comply with societal constraints concerning moral, education, political, and ideological issues as a result of a change in the idea of childhood.

In the following chapter, I describe the methodological procedures and framework providing detailed explanations about the corpus selection criteria, the tools used to refine and sort the data, alignment procedures, and the software to group and categorise the **superordinates**, **hyponyms**, and **meronyms**. Proceeding with the method, I describe the analytical procedures and the categories of violence, followed by the translation strategies adopted for analysis.

3 METHOD: ONCE UPON A TIME THERE WAS A BOOK

> Manipulation affects the translation of books for children no matter if it is ideologically, morally or economically motivated (CHIFANE, 2011, p. 110).

Carrying out diachronic research in the area of Translation of Children's Literature (TCL) is far from being an easy task, but carrying out investigations with the tools of parallel corpora can identify translation patterns and motivational aspects guiding the different levels of manipulation encountered, for instance in translated Fairy tales for children in Brazil. On these grounds, Chifane (2011) argues in the introductory epigraph that manipulation greatly affects the target texts for children. For this reason, Shavit (2009, p. 113) reports that the principles underlying the TCL mostly interfere with the final product resulting in a text which is "good for the child". Most of these aspects embody and reflect the educational, political, or religious standards prevailing in a particular society.

From the experience I had with the alignment of some Fairy tales and their respective translated versions, it was possible to retrieve substantial and clear evidence of the level of

manipulation in these texts. The alignment revealed a high frequency of omissions, deletions, rewordings, and added explanations at sentence and paragraph levels. As an illustration, there are the cases of *Jack e o Feijão*; *Jack, o matador de gigantes*; and *O que pode valer um gato* from the collection *Os mais belos contos de fadas ingleses (1944)*. Taking the example of *Jack, o matador de gigantes*, the frequently added explanations qualified Jack as a hero and not as a murderer as the title suggests. Table 3.1 shows the additions of two more paragraphs to justify Jack's giant slaughtering.

Table 3.1 Added paragraphs – Persiano da Fonseca – Os mais belos contos de fadas ingleses (1944).

Added paragraphs	
Jack, o matador de gigantes (TT)	*Jack, the giant killer (ST)*
Receberam-no com as melhores demonstrações de alegria. Em sua honra, e para celebrar o êxito das suas façanhas, deram uma grande festa, para a qual foram convidados nobres e plebeus. Fizeram-lhe presente de lindo anel, em que estava primorosamente gravado o gigante arrastando um cavalheiro e uma dama, e em volta a seguinte legenda: Type: 45 | Token: 54 | Ratio: 83.3333%	Type: 0 | Token: 0 | Ratio: 0%
"Um dia em transe sem igual nos vimos em meio às garras de um feroz gigante. A salvação, porém, logo tivemos pela mão de Jack, nobre e pujante". Type: 26 | Token: 28 | Ratio: 92.8571%	Type: 0 | Token: 0 | Ratio: 0%
O que pode valer um gato (TT)	*Dick Whittington and his cat (ST)*
Rewording	
Mas não corria tudo à inteira satisfação de Dick. Os criados fizeram dêle o alvo dos seus chistes, ao passo que a mal encarada e violenta cozinheira andava às voltas com êle, encarregando-o de inúmeros serviços, ameaçando romper-lhe a crista com uma pancada se não fizesse depressa o que ela mandasse. Não obstante, comida não lhe faltava, o que não deixava de ser uma vantagem. Miss Alice, filha do dono, que o viu na cozinha, procurou-lhe roupa velha para que mudasse os pobres andrajos que vestia, ordenando à cozinheira e aos demais criados que mantivessem Dick em casa e lhe dessem uma cama no sobrado. Acontecia, porém, que os ratos e as ratazanas do desvão o atormentavam tanto de noite como a cozinheira de dia. Corriam por cima do rosto de Dick Whittington, e incomodaram-no de tal maneira com os seus chiados e arranhões que êle experimentou tentações de ir-se embora. Passados poucos dias, um comerciante foi convidado para cear, e como depois da ceia começou a chover torrencialmente, acedeu ao pedido que lhe fizeram de passar lá a noite. No dia seguinte Dick limpou-lhe os sapatos e, quando os levou, o comerciante deu-lhe um "penny" de gorjeta. Quando saiu mais tarde a mandado, viu na rua u'a mulher com um gato nos braços. Perguntou se ela queria vendê-lo. A mulher disse que, como caçava muito rato, não o venderia por menos de seis "pence"; mas quando Dick lhe respondeu que só tinha um ela entregou o gato. Type: 167 | Token: 248 | Ratio: 67.3387%	Little Dick would have lived very happy in this good family if it had not been for the ill-natured cook. She used to say: "You are under me, so look sharp; clean the spit and the dripping-pan, make the fires, wind up the jack, and do all the scullery work nimbly, or--" and she would shake the ladle at him. Besides, she was so fond of basting, that when she had no meat to baste, she would baste poor Dick's head and shoulders with a broom, or anything else that happened to fall in her way. At last her ill-usage of him was told to Alice, Mr. Fitzwarren's daughter, who told the cook she should be turned away if she did not treat him kinder. The behaviour of the cook was now a little better; but besides this Dick had another hardship to get over. His bed stood in a garret, where there were so many holes in the floor and the walls that every night he was tormented with rats and mice. A gentleman having given Dick a penny for cleaning his shoes, he thought he would buy a cat with it. The next day he saw a girl with a cat, and asked her, "Will you let me have that cat for a penny?" The girl said: "Yes, that I will, master, though she is an excellent mouser." Type: 156 | Token: 230 | Ratio: 67.8261%

The aforementioned manipulation issues could only be identified through the tools of Translational Parallel Corpus (COPA-TRAD) that allow the researcher to identify translation strategies within specific text domains. In the following sections, I report in more details on the process(es) of alignment with specific free software available online and some others housed on a user's hard drive. Moreover, I describe the tools from three specific software for carrying out semantic analysis.

3.1   CORPUS-BASED TRANSLATION STUDIES (CTS) APPLIED TO THE
TRANSLATION OF CHILDREN'S LITERATURE (TCL)

> CTS are primarily concerned with describing features of translation and translational norms in an attempt to uncover the nature of translation and the interrelationship between translation and social culture, based on a statistical analysis of a wealth of corpus data (HU, 2016, p. 1).

Hu (2011) emphasizes that Corpus-based Translation Studies are the threshold for the introduction of descriptive approaches in the area of Translation Studies with a focus on the investigation of translation as a product as well as on its process, all "based on the statistical analysis of the features of translated texts concerning the source texts" (ibid.). Kruger (2002) and Hu (2011) understand that carrying out research in CTS imply mainly the analysis of linguistic patterns in naturally occurring texts within a corpus and the combination of quantitative and qualitative analysis interpreted by the researcher from the perspectives of linguistic theories.

Before the advent of CTS, research on Translation Studies relied more on data resulted from intuition than on naturally-occurring linguistic evidence. Descriptive approaches, according to Hermans (2009, p. 32): (i) provide a view of literature as a complex and dynamic system; (ii) draw a continuous line between theory and practice; (iii) is target-oriented and functional; (iv) is interested in the constraints that govern the production and reception of translations. In assuming and incorporating the characteristics of descriptivism, the CTS tools can yield more refined results and provide a better understanding of the TT as well as the possibility of uncovering the influences of the social-historical context of production (HU, 2016).

According to Kenny (2001, p. xiii), corpus tools allow us "to see phenomena that previously remained obscure because of the limitation of our vantage points", they allow us to identify linguistic patterns in translation and to inform and elucidate the translation process of selected corpora (BAKER, 1995).

Biel (2018) and other scholars (KENNY, 2014; LAN, 2015; OLOHAN, 2004; TYMOCZKO, 1998) acknowledge the benefits of carrying out linguistic analyses through the methodological tools of Corpus-based Translation Studies (CTS). The advantage of electronic analysis is that it is faster, accurate,

more reliable, and can be conducted on a much larger corpus than through manual analysis. Tymoczko (1998) adds that with electronic corpora, there is high precision in the identification of specific translational phenomena once the researcher is not only able to automatically find specific linguistic information, but CTS software can sort, match, count, and calculate the results based on linguistic grounds.

For the purpose of this research, I adopt Baker's (1995, p. 225) definition for corpus as "a collection of texts held in machine-readable-form and capable of being analysed automatically or semi-automatically". The author believes that the compilation of the texts should be based on explicit design criteria "in order to ensure that it is representative of the given area it aims to account for" (ibid.). What is more,

> corpora show high sensitivity to genres and other categorisations of texts as, in most cases, corpus design is genre-based and is guided by the criterion of representativeness; that is, a corpus must be representative of a genre its creator intends to study (BIEL, 2018, p. 155).

On these grounds, I adopt Baker's (1995) and Fernandes (2013) text selection criteria: (i) corpus domain (specialized); (ii) translation period (diachronic); (iii) typicality (range of sources, genre or author/translator); (iv) linguistic variation (Brazilian Portuguese vs. Portuguese from Portugal); (v) directionality (unidirectional); and (vi) number of languages (bilingual). There is also the possibility to account for the overall size of the corpus, but according to some authors (BAKER, 1993; BERNARDINI & KENNY, 2020; SINCLAIR, 1991b), this decision should be based on each specific research purpose, providing that the sample yields a significant number of occurrences. Consequently, the selection of Jacobs' Fairy tales was mainly based on temporal restriction once the study focuses on the diachronic aspects of the translation of violence taking into consideration the semantic prosodic patterns of the target texts from the probable first translated collection up to the most recent collections published in Brazil. The selection criteria for Jacobs' FTRets and FTRewTs are represented in Tables 3.2 and 3.3 respectively.

Table 3. 2 Text selection criteria for Parallel Corpus – fairy tale Retranslations (FTRets)

Text selection criteria	
Criterion	**Attributes**
Corpus domain	Specialized: Translated Children's Literature, fairy tale
Translation Period	Diachronic: 1959 – 2014
Typicality	Collector: Joseph Jacobs

	Translators: Persiano da Fonseca, Vilma Maria da Silva, Inês A. Lohbauer
	Publishing houses: Casa Editora Vecchi, Landy, Martin Claret, Volta e Meia
Linguistic variation	British English (BrE) → Portuguese from Portugal (PtPt) / Brazilian Portuguese (BPt)
Directionality	Unidirectional
Number of languages	Bilingual
Corpus size	One source text (ST) and ten target texts (TT)
	A total of 540.327 thousand words

Table 3. 3 Text selection criteria for Parallel Corpus – fairy tale Rewriting Translations (FTRewTs)

Text selection criteria

Criterion	Attributes
Corpus domain	Specialized – Translated Children's Literature, fairy tale
Translation period	Synchronic – 2012 – 2016
Typicality	Authors – Chris Colfer; Adan Gidwitz
	Translators – Cleci Leão; Rodrigo Abreu
	Publishers – Benvirá; Galera Junior
Linguistic variation	American English (AmE) → Brazilian Portuguese (BPt)
Directionality	Unidirectional
Number of languages	Bilingual
Corpus size	Two source texts (ST) and two target texts (TT)
	A total of 313.323 thousand words

The selection criteria reflect the type of corpus chosen and its representativeness. Equally important, Bernardini and Kenny (2020, p. 110-111) believe that it depends "on the envisaged use of the corpus (…) and the decision should be made based on one's research purpose". Bringing this idea to the context of this study, I can say that the chosen texts comprise the most relevant publications in Brazil when it comes to Jacob's collections of FTRets as well as for the FTRewTs based on his most famous Fairy tales (Jack and the Beanstalk; Jack, the giant killer; Goldilocks; The three little pigs).

Throughout my quest to find Joseph Jacobs' Fairy tales translated into Brazilian Portuguese from 1944 – when the first collection was published by Casa Vecchi Editora –

until 2016, I could find four kinds of publications: (i) single FTs, such as *João e o pé de feijão* and *Os três porquinhos*; (ii) FT collections, such as *Os mais belos contos de fadas ingleses*; (iii) collections of FTs from all over the world, such as *Os grandes contos populares do mundo*; and (iv) fairy tale Rewriting Translations based on Jacobs' most published FTs, such as *In a Glass Grimmly* and *The land of stories*. After lots of reading, I decided to choose the ones that could bridge the study started on my Master's in order to draw a diachronic picture of Jacobs' published works in Brazil. The main purpose was to explain how have the semantic prosodic patterns changed over time and readership. Equally important was the addition of fairy tale Rewriting Translations (FTRewTs), which included some of the most known Jacobs' characters. I took into consideration their relevance and importance in the international editorial market for children – assuming the best-selling places in The New York Times Best Seller List[31]. To this end, the corpus is composed of thirteen (13) pairs (ST-TT) and is represented in Table 3.4.

Table 3. 4. Research corpus.

SELECTED FTRets and FTRewTs	
Source Texts	**Target Texts**
fairy tale Retranslations (FTRet)	
0 English Fairy tales (1890) – Joseph Jacobs.	Os mais belos contos de fadas ingleses (1944)[32]– no mention to the translator – Published by Editora Vecchi. (FIRST BRAZILIAN TRANSLATION)
1 English Fairy tales (1890) – Joseph Jacobs.	Os mais belos contos de fadas ingleses (1959) – Translated by Persiano da Fonseca [33]– Published by Editora Vecchi.
2 Celtic Fairy tales (1892) – Joseph Jacobs.	Contos de fadas celtas (2001) – Translated by Inês A. Lohbauer – Published by Landy Editora.
3 Celtic Fairy tales (1892) – Joseph Jacobs More Celtic Fairy tales (1895) – Joseph Jacobs.	Mais contos de fadas celtas (2002) – Translated by Inês A. Lohbauer – Landy Editora.
4 English Fairy tales (1890) – Joseph Jacobs.	Contos de fadas ingleses (2002) – Translated by Inês A. Lohbauer – Published by Landy

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[31] In a glass grimly: https://www.penguinrandomhouse.com/books/310625/in-a-glass-grimmly-by-adam-gidwitz/;

The Land of Stories: https://www.nytimes.com/books/best-sellers/2017/08/19/series-books/
https://www.nytimes.com/books/best-sellers/2012/08/11/chapter-books/

[32] First Joseph Jacobs translation into Portuguese (Pt-Pt). This version was translated in Portugal and was brought to Brazil for publication. There are linguistic and historical evidences that prove the Portuguese origins of this translation.

[33] Reference to the Translator appeared for the first time in this collection in the 1951 translation. Information obtained at Fundação Biblioteca Nacional.

		Editora.
5	Celtic Fairy tales (1892) – Joseph Jacobs More Celtic Fairy tales (1895) – Joseph Jacobs.	Bruxas, bruxos e os feitiços mais cruéis que se pode imaginar (2011) – Translated by Vilma Maria and Inês A. Lohbauer – Published by Editora Martin Claret.
6	Celtic Fairy tales (1892) – Joseph Jacobs More Celtic Fairy tales (1895) – Joseph Jacobs.	Princesas e damas encantadas (2011) – Translated by Vilma Maria and Inês A. Lohbauer – Published by Editora Martin Claret.
7	English Fairy tales (1890) – Joseph Jacobs.	Os três tolos e outros contos ingleses (2012) – Translated by Inês A. Lohbauer – Published by Editora Volta e Meia.
8	Celtic Fairy tales (1892) – Joseph Jacobs and More Celtic Fairy tales (1895) – Joseph Jacobs.	Bruxas, bruxos e os feitiços mais cruéis que se pode imaginar (2013) – Translated by Vilma Maria and Inês A. Lohbauer – Published by Editora Martin Claret.
9	Celtic Fairy tales (1892) – Joseph Jacobs and More Celtic Fairy tales (1895) – Joseph Jacobs.	Duendes, gigantes e outros seres fantásticos (2013) – Translated by Vilma Maria and Inês A. Lohbauer – Published by Editora Martin Claret.
10	More Celtic Fairy tales (1895) – Joseph Jacobs	Heróis muito espertos (2013) – Translated by Vilma Maria and Inês A. Lohbauer – Published by Editora Martin Claret.
11	Celtic Fairy tales (1892) – Joseph Jacobs and More Celtic Fairy tales (1895) – Joseph Jacobs.	Princesas e damas encantadas (2014) – Translated by Vilma Maria and Inês A. Lohbauer – Published by Editora Martin Claret.
fairy tale Rewriting Translations (FTRewT)		
Source Texts		**Target Texts**
1	Jack and the beanstalk (1890) Jack, the giant killer – collected by Joseph Jacobs and rewritten by Adam Gidwitz as In a Glass Grimmly (2012) – Published by Dutton Books.	Outro conto sombrio dos Grimm e um sapo de três pernas (2016) – Translated by Rodrigo de Abreu – Published by Galera Junior.
2	Jack and the beanstalk (1890) The story of the three bears – collected by Joseph Jacobs and rewritten by Chris Colfer and incorporated in The Land of Stories: the wishing spell #1 (2012) – Published by Little Brown and Company.	Terra de histórias: o feitiço do desejo (2012) – Translated by Cleci Leão – Published by Editora Benvirá.

The first pair is highlighted in Table 1.1 because this TT is Jacobs' first translated collection into Portuguese (Pt-Pt) to be published in Brazil. It has been analysed in my previous study entitled The Purification of Violence and the Translation of Fairy tales: A

Corpus-based Study (2015)[34] and serves here as a reference for the current diachronic analysis. In the following section, I consider some alignment issues to translated children's texts.

3.1.1 Parallel corpus and the alignment of Translated Children's Literature

> The defining features of a parallel corpus that distinguish it from other types of corpora are text alignment, which means the establishment of the parallel or translational relationship between the STs and TTs at different levels, such as at the level of lexicon, sentence, or paragraph level (HU, 2016, p. 37).

According to Hu's description of the "defining features of parallel corpus", alignment assumes the central role of the research process once it establishes a close bond between ST and TT and corroborates the investigation of translational patterns. When it comes to kinds of corpora, Parallel Corpus is the one that suits the research purpose of this study once "it comprises the source texts from *one* language aligned with their translations into another language" (HU, 2011, p. 36 – emphasis added). The alignment is at paragraph level to be in line with the analysis of the semantic prosodic patterns that ask for the retrieval of longer passages with fuller contextual information because the meaning is taken from the "relation of words and lexical sets (…) to further categorize the text's function and its communicative purposes" (LAN, 2015, p. 475). Important to point out that the texts selected for this study are bilingual because they "stand in translational relationship to each other" (ibid.) and is unidirectional, from British/American English (ST) into Brazilian Portuguese (TT).

Hu (2016, p. 37) defines text alignment "as the establishment of the parallel or translational relationship between the source and target texts at different levels: the lexicon, the sentence, and paragraph". He goes on to say that alignment accuracy at paragraph level requires further proofreading as automatic alignment can only reach 80% accuracy. Practice has shown me that the result yielded by most of the alignment software available to the present time still require some kind of proofreading, and when working with TCL the researcher has to double-check the aligned pair concerning the great freedom that translators are allowed in this genre. The author holds that the alignment at paragraph level is the easiest to achieve because there is an only one-to-one correspondence between ST and TT. Although this may be true, when it comes to the alignment of translated children's texts, this

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[34] Unpublished MA dissertation.

correspondence is not always successful. I agree with Alla (2015) when she says that the texts undergo a high degree of interventions through rewritings, abridgements, and adaptations. As a consequence, carrying out research with the tools of CTS have proven that when texts belong to public domain or lack authorship, the liberties taken to translating such texts are quite considerable. Most compelling evidence are the great number of translations of traditional fairy tales available in the market. These tales are retold, rewritten, adapted, or even fractured, such as Gidwitz's "In a glass grimmly" and Colfer's *The land of stories*, and many more versions of traditional fairy tales vastly available in bookshops.

Alignment of Fairy tales reveals a great number of omissions, deletions, inversions, substitution for equivalents, rephrasings, and additions in the TTs. There is a significant number of reasons that lead to the adoption of those translation strategies, which I delve into in the analytical chapter that follows, but what I want to focus on here is that these strategies might hinder the alignment process and would require further proofreading and at times some level of manual alignment. Figure 3.1 shows an alignment error-fix example left from COPA-TRAD Auto Aligner and fixed with Notepad++.

Figure 3. 1 Notepad++ print of the pair Whittington and his cat (1890) and O que pode valer um gato (1959).
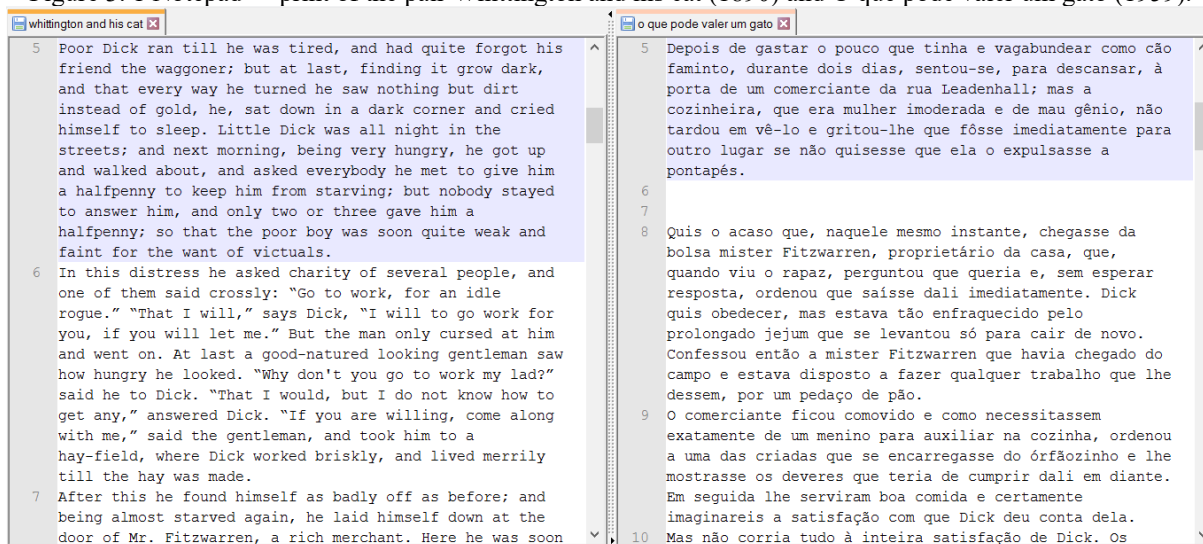
Source: print from Notepad++ alignment of research corpus.

The alignment example provided in Figure 3.1 is just one among many others. Aligning Fairy tales has proven to be tiresome since the ST not always conforms to the prevailing norms of the time of translation and for this reason, alignment can be time-consuming and require some level of proofreading, but without the technological advances in the area of CTS, the identification of translational strategies would not be possible without the

advances in the software available for carrying out Corpus-based Translation Research. Fortunately, nowadays the free software available analyzes large amounts of data more precise and accurate.

Having 'digitized' files implies a whole process of scanning the hard-copied-books, and this step is tremendously time-consuming. Only twenty per cent of the texts for this study was already held in electronic format[35], the other eighty per cent had to be scanned, proofread and rid of textual noise and messy formats. I worked with two alignment tools: (i) COPA-TRAD Auto Aligner, which is an automatic aligner and yields accurate aligned plain text files; and (ii) Notepad++, which I used to proofread the aligned text files and to fix the alignment problems left from COPA Auto Aligner, which I provide further details in the following section.

3.2 COPA-TRAD – TRANSLATIONAL PARALLEL CORPUS – COPA-LIJ (PARALLEL SUBCORPUS OF CHILDREN'S LITERATURE)

> COPA-TRAD Web Application based on a parallel corpus (i.e. a set of texts in L1 and their respective translations into L2) which aims to offer online computer tools for research, teaching and practice in translation (FERNANDES; SILVA, 2019a).

COPA-TRAD consists of six subcorpora in six languages (i.e., Portuguese, English, French, German, Italian, and Spanish): (1) COPA-LIJ – Children's Literature Parallel Corpus; (2) COPA-TEL – Literary Texts Parallel Corpus; (3) COPA-MDT – Metadiscourse in Translation Studies; (4) COPA-RAC – Academic Abstracts Parallel Corpus; (5) COPA-TEJ – Legal Texts Parallel Corpus; (6) COPA-TAV – Audiovisual Translation Parallel Corpus. According to Fernandes and Silva (2019)[36]. To reach the objectives of this research, I use and contribute to COPA-LIJ – Children's Literature Parallel Corpus.

From the tools available at COPA-TRAD, I use COPA-CONC because it is a bilingual parallel concordancer with occurrences of a lexical item. COPA-CONC tool allows to carry out a simple search of a specific lexical item from a specific subcorpus. This tool accepts the search with **Boolean Operators** (AND, OR, NOT or AND NOT) used to find or

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[35] Downloaded from Project Gutenberg in UTF-8 format (Unicode Transformation Format). The '8' means it uses 8-bit blocks to represent a character. The Unicode Standard covers (almost) all the characters, punctuations, and symbols in the world and it enables processing, storage, and transport of text independent of platform and language.

[36] Information retrieved from https://copa-trad.ufsc.br/#text-types (12/12/2019)

exclude keywords in a search, and with **Wildcards** (*) or (^), which are characters that match a sequence of characters as represented in Figures 3.2 and the search retrieval for ***matar** with 322 hits as shown in Figure 3.3.

Figure 3. 2 COPA-CONC simple search "matar*".
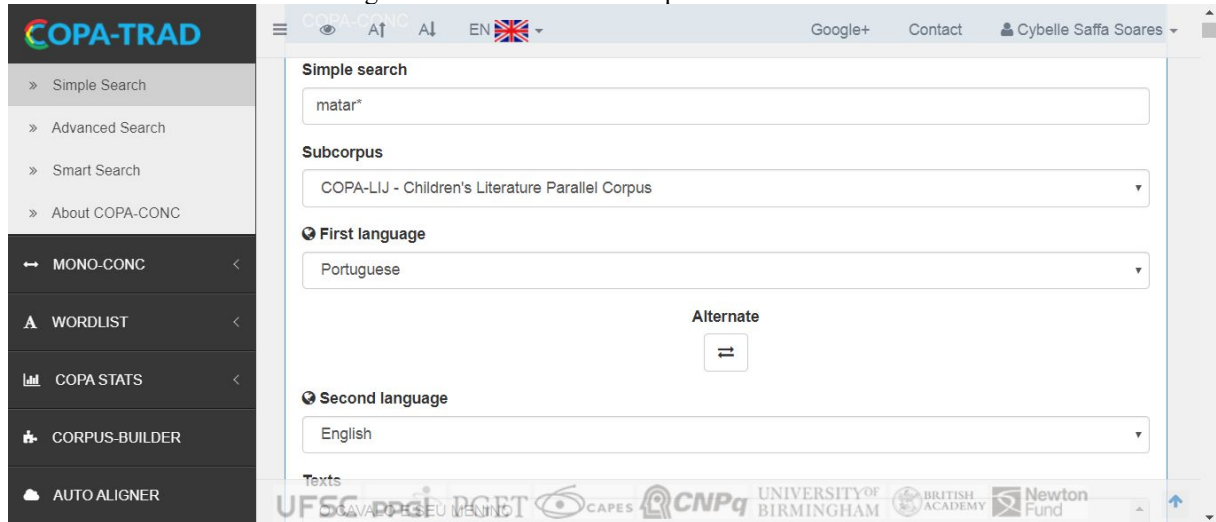
Source: print from COPA-CONC simple search tool.

Figure 3. 3 Search result for **matar***.

Source: print from COPA-CONC simple search tool – result for matar*.

For the retrieval of more specific results, I use COPA-CONC Advanced Search. This tool suits the purpose of this study on the diachronic analysis of the translation of categories of violence in FTRets once it can yield data from the selection of the filters of publication dates (ST and TT). There are many options available for narrowing down the search within a certain corpus. Apart from the aforementioned fields, the tool allows for searching textual

genre, author and translator's names. This search suits the needs of a diachronic study (see Figure 3.4).

Figure 3. 4 COPA-CONC Advanced Search form fields – **dash***.

Source: print from COPA-CONC advanced search fields.

The Advanced Search for **dash*** with the fields: Genre (Fairy tales); ST publication (1890); TT publication (1949); Author name (Joseph Jacobs); Translator name (Persiano da Fonseca) retrieved a total of 90 entries and generated the strings: (1) dash(ing/ed) out his/your brains, (2) dashed the boy's heads, (3) had his brains dashed out by the giant, (4) dashed against each other (see Figure 3.5). When the specific fields were selected, the system automatically found the exact pair. This procedure facilitates the analysis of precise texts(s) within COPA-LIJ and yields results that reveal the translation patterns from its time. This kind of search, consequently, suits the diachronic purpose of this study because it offers the possibility to dive into the translation strings as a means to compare the possible change(s) in

the translation of the categories of violence. Henceforth, through the emergence of the translation strategies (omission, deletion, substitution for an equivalent), answer the proposed research questions [37] (RQs 1 and 2) about the semantic prosody patterns.

Figure 3. 5 The purification of the TT – Os mais belos contos de fadas ingleses.

Language 1: English	Language 2: Portuguese

Showing the total of: 15
Total proccessed: 15
Total found: 15
Elapsed time: 0.004s

Results by word in the whole corpus:
dash*: Entries » 90. Total hits » 92.

1. The Giant was very angry, and dashed the boy's head on the stone and killed him. So he went back in a tower of a temper and this time they gave him the gardener's boy. He went off with him on his back till they got to the stone again when the giant sat down to rest. And he said:

O gigante enfureceu-se, arremessou o rapaz contra a rocha e matou-o. Em seguida voltou ao castelo para reclamar o que se lhe devia, dando gritos que pareciam trovões de tremenda tempestade. Deram-lhe então o filho do hortelão. O gigante levou-o e, quando chegou à rocha, parou para descansar, dizendo:

Type: 45 | Token: 60 | Ratio: 75%   Type: 43 | Token: 49 | Ratio: 87.7551%

2. The gardener's boy said: "Sure it's the time that my mother takes up the vegetables for the queen's dinner." Then the giant was right wild and dashed his brains out on the stone.

O filho do hortelão respondeu: — Deve de ser a hora em que meu pai apanha legumes para o almoço da rainha. O gigante pôs-se furioso e matou-o.

Source: print from COPA-CONC simple search result for the node dashed.

The concordance lines from Figure 3.5 show the Purification (omission translation strategy) of the giant's violent action when killing the gardener's son. The TT omits the **meronyms** for body parts *head* (string 1) and *brains* (string 2) and makes the action simpler, although it is still utterly fierce and the giant a menacingly wild being. In the following chapter, I provide a more detailed description of the diachronic analysis carried out with the COPA-CONC tool.

COPA-TRAD Auto Aligner is a tool that makes the life of the researcher much easier. The Auto Aligner converts text formats, aligns, and generates an excel sheet as a result of the alignment procedure. The tool is in an experimental version, but the results are already very satisfactory. Be that as it may, when it comes to the alignment of a text of translated children's text, some issues must be taken into consideration, which I discuss in the following section about this alignment tool.

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[37] (1) What are the semantic prosody patterns in the FTRewTs and FTRets? / (2) How are semantic prosody patterns explored in FTRewTs and FTRets?

3.3   ALIGNMENT: COPA-TRAD AUTO ALIGNER AND NOTEPAD++

For the alignment, I used COPA-TRAD Auto Aligner, which is an online "cloud solution suite developed to automate and unify text alignment processes, converts file formats, and sanitizes non-text characters" (FERNANDES; SILVA, 2019, *my translation*). The interface of user-friendly and very intuitive, just drag and drop the chosen files into the box shown in Figure 3.6 and then move to the next step. The aligner does most of the job, the user has just to select the languages and download the aligned file in Excel at the end of the process. For revision and proofreading I used Notepad++ which can be used for text and code editing with Microsoft Windows. I choose to work with this software because it is free and allows working more than two open files in a single window, and with the synchronized scroll bar it is possible to compare ST and TT.

Figure 3. 6 COPA-TRAD Auto Aligner interface with text files uploaded guiding to next step.
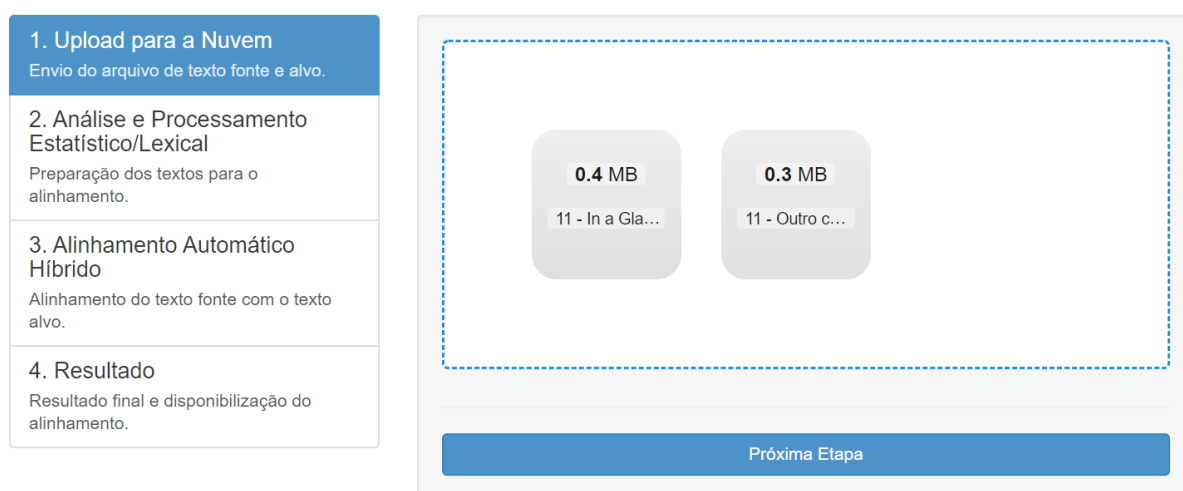
Source: print from COPA-TRAD auto aligner interface.

Another advantage of this tool is the automatic correction of textual issues, that is, it identifies the errors and fixes them for the user, as in the case of text files processing; COPA-TRAD only accepts text files in UTF-8 (Unicode Transformation Format) without BOM, which covers for most of the characters, punctuation, and symbols. The Unicode format enables the processing, storage, and transport of texts independent of platform and language. Figure 3.7 shows the steps of the sanitization of text files. This process requires the user to identify the language directionality.

Figure 3. 7 COPA-TRAD files' sanitization and preparation for alignment.

Source: print from COPA-TRAD auto aligner – second step.

When the alignment is ready, the user downloads the ready-to-be-used aligned pair. In most of the cases, I revised the alignment with Notepad++. I opted for this software because it is free and available online for download and the developers are constantly updating the program and fixing the bugs.

The Auto Aligner does 80% of the job for you. I say that because when we work with TCL, the TTs are permeated with *omissions*, *rewordings*, *deletions*, and some other translation strategies that hinder the alignment. In like manner, the differences in punctuation from ST and TT can interfere with the process. For those reasons, the researcher must always revise the final product to look for errors before uploading the files into COPA-TRAD. If the system detects any anomaly in the files, it does not accept them. Figure 3.8 shows the error message generated when the system found punctuation differences on ST and TT. This error was very recurrent when aligning both FTRets FTRewTs.

Figure 3. 8 COPA-TRAD aligned error detected when uploading the files into the system.
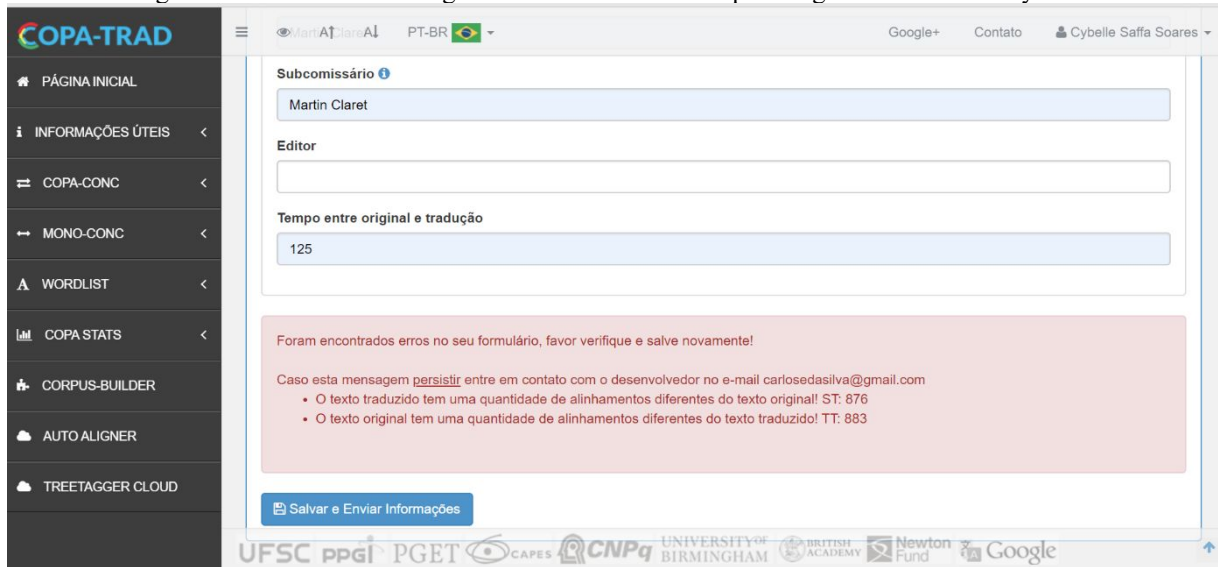
Source: print from COPA-TRAD auto aligner error.

I was only able to detect what was impeding the uploading through revision, and for that, I used Notepad++ because of its easy-to-use and intuitive tools, like the find-and-replace, which I used to fix the punctuation differences between ST and TT. Furthermore, the software supports tabbed editing that allows working with multiple documents or panels in a single window. Figure 3.9 shows the described tools and the tabbed editing with synchronised vertical scroll, paramount to proofread aligned files (ST-TT).

Figure 3. 9 Punctuation differences on ST and TT which generated the uploading error on COPA-TRAD.
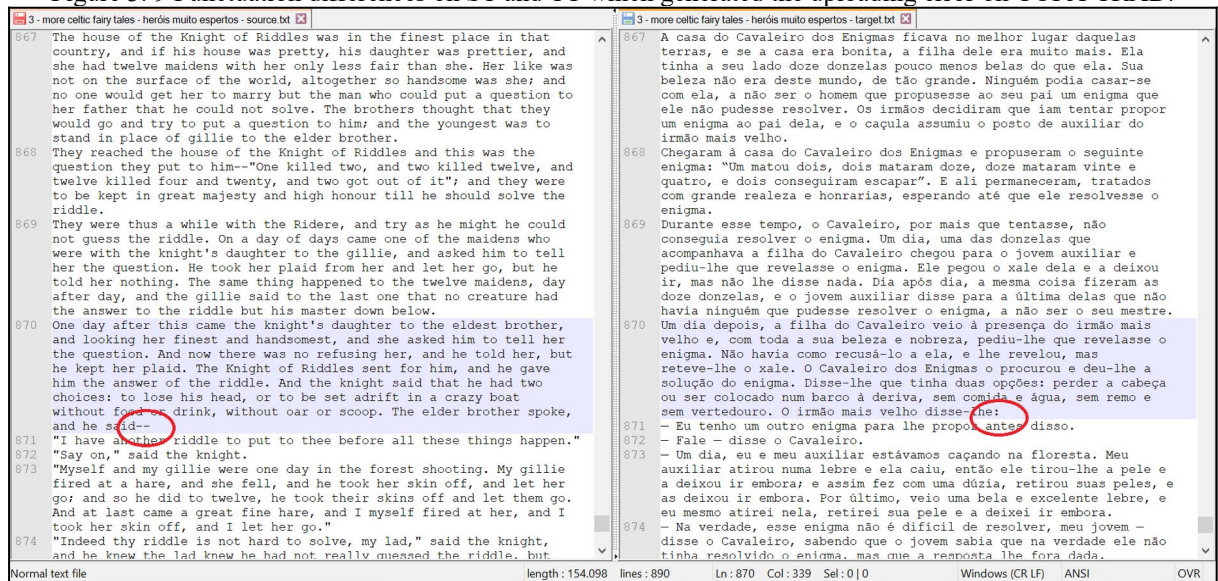
Source: print from Notepad++ checking for punctuation error on ST and TT.

The empty line(s) was another recurrent issue. The presence of these lines in translated children's literature is due to omissions and deletions of whole passages. The Auto Aligner identifies those lines and sometimes deletes them, and as a consequence, the final alignment is faulty and imprecise. In the following section, I discuss the revision and editing steps with Notepad++.

3.3.1   Text handling: proof-reading and editing with Notepad++ and Alignment Assistant for Excel

Many of the texts used for this study were hardcopies and had to be digitized. For that, I used HP Scanjet Enterprise Flow 7500 Flatbed Scanner which includes both a flatbed and an Automatic Document Feeder (ADF). The scanning speed is impressive; it took me approximately one hour to scan a 300-page book non-stop. The scanner software allows for creating, editing and deleting unwanted or faulty pages. The OCR reading is satisfactory, but there were some drawbacks, which required the use of another software for the edition and formatting of the scanned file. I used Abbyy FineReader 14 to clean and improve the quality of the files. So, after the book is digitized, I convert the file into *.txt* format to make it simpler and because this type of file is more suitable and accepted by most corpus software (COPA-TRAD; TROPES) and by Notepad++.

As mentioned in the previous section, the final result of the alignment with COPA-TRAD Auto Aligner can present some errors, mainly with the alignment of TCL. Working with Corpus-based tools can make our job much easier, more objective and not time-consuming. For instance, the search of a node item is within a click of the mouse and corpus software can handle large amounts of data and quickly find the information needed for analysis. On the other, the preparation of texts to feed a software can take long hours of dedication and a sequence of steps: (i) selection of texts to compose the corpus; (ii) digitization; (iii) formatting (cleanse textual noise); (iv) conversion; (v) alignment; (vi) proofread; (vii) software upload. There is also the possibility to skip steps (iv) and (v) with COPA-TRAD AUTO ALIGNER (see 3.3) or with *The Wordfast Aligner* (WFL)[38] – more indicated for shorter files because of the 160-page limit.

Although the steps of working with Corpus-based tools might be long and tiresome, there are ways to skip through some of them as the one just mentioned in the previous

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[38] Online free tool: https://www.wordfast.net/?go=align

paragraph. One shortcut is working with texts that belong to the Public Domain which are available online. These text files wave the researcher of the digitization step, but it does not mean that the file will be perfectly formatted and ready for alignment, there is still much cleaning on the way ahead. Aware of this possibility I have searched Gutenberg Project and Internet Archive Webpage [39] for Jacobs' fairy tale collections and some of the STs of the FTRets have been downloaded from these pages in UTF-8 format (8-bit Unicode Transformation Format) with BOM, or with "ZERO WIDTH no-break SPACE". Unicode, *universal coded character set*, format "enables processing, storage and transport of text independent of platform and language" (HTML Unicode (UTF-8), 2021). This format makes the .txt file cleaner and simpler to use in any text editor software such as Notepad++, which can format a .txt file and remove the BOM byte sequence. COPA-TRAD Auto Aligner also removes BOM.

Apart from the BOM issue, a drawback when downloading the files from Gutenberg Project is that most of the texts have line, paragraph, and page breaks that can hinder the preparation of these texts for alignment. That is, as in Parallel Corpora we tend to work at paragraph level, as working at sentence level can interfere with the semantic analysis. In this case, I recommend merging the sentences into paragraphs to proceed with the preparation of text(s). For that, there are two possibilities: (i) Excel Alignment Assistant and (ii) Notepad++. There is also the Felix tool[40], a CAT tool for translation that can also create a Translation Memory (TM). I did not use this tool because it works best at sentence level, and is more suitable for carrying out analysis with shorter texts.   The Alignment Assistant for Excel is a freeware add-in with extra editing tools and shortcut keys that can be downloaded from the Mediaefx[41] website. The tool has a good usability and is very intuitive. In Figure 3.10 there is a print screen from the interface of the Alignment Assistant for Excel.

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[39] https://archive.org/
[40] http://felix-cat.com/tools/align-assist/ (assessed on 19/12/19)
[41] http://mediaefx.com/en/alignment-assistant-for-excel-freeware/

Figure 3. 10 Alignment Assistant for Excel interface.
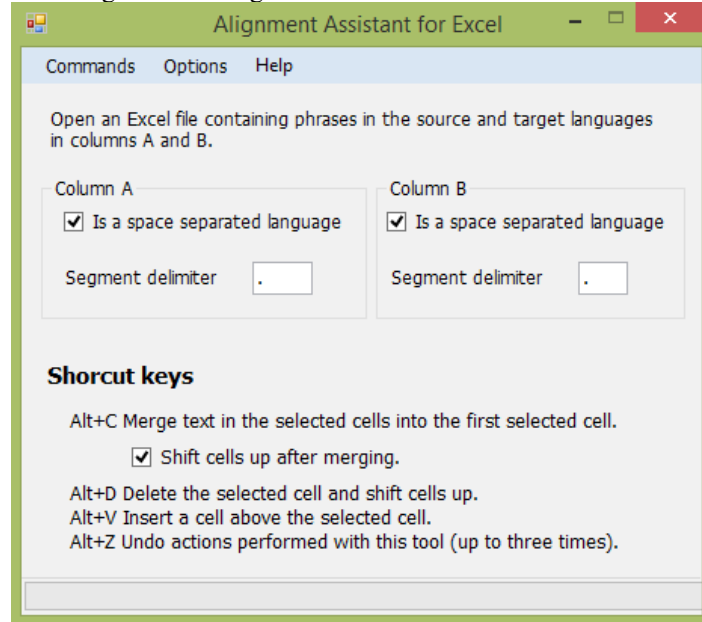
Source: print of alignment assistant for excel interface.

The *alt* combination keys make the alignment faster and do not require the use of the mouse. The shortcut *alt+C* merges paragraphs from neighbouring cells. Alongside this shortcut, I used the *wrap text* tool from excel itself. It joins the lines and organizes them in a single paragraph, as shown in Figure 3.11.

Figure 3. 11 Wrap-text tool from Excel.
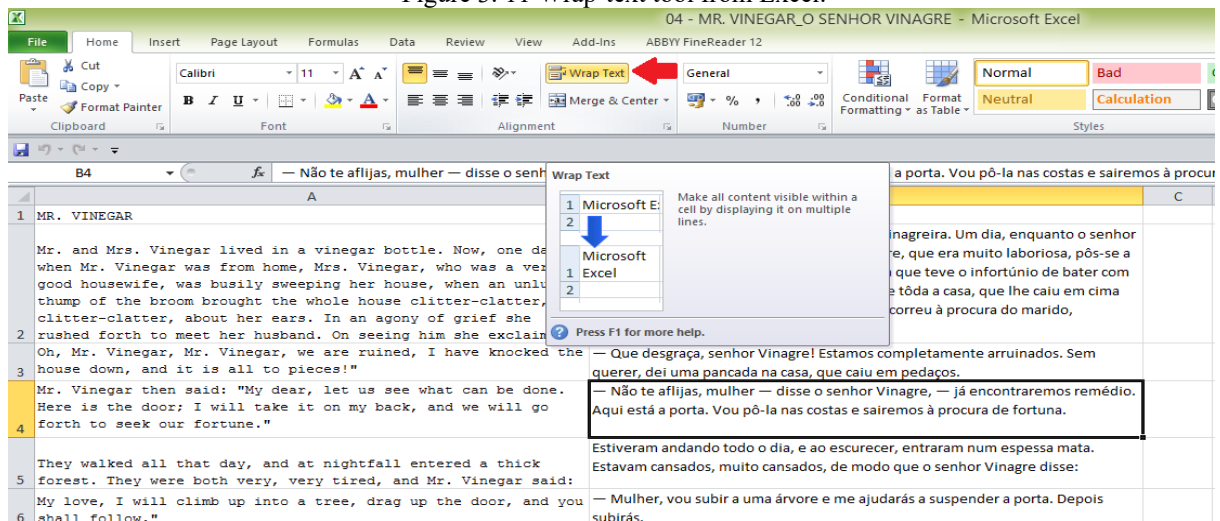
Source: print from Microsoft Excel – wrap-text tool.

The *wrap text* tool works well with the *alt+C* shortcut; the first one groups sentences from a single paragraph into one single cell and the second one shrinks the visualization of the cell. Moreover, the *wrap text* works together with the *alt+C* shortcut from the Excel add-in avoids using the *alt+Enter* for paragraph breaks. The former shortcut can interfere with the alignment itself, as it might break a paragraph in the wrong spot. The shortcuts *Alt+D* and *Alt+V* are easy to access and they respond faster than the usual Excel *delete* and *insert* key accessed by clicking with the right button of the mouse and then selecting insert.

During the proofread phase, I could identify many issues that raised after the hardcopy is digitized. There is line, paragraph, and page breaks, as well as empty lines between sentences and paragraphs. These empty lines are automatically deleted with COPA-TRAD Auto Aligner, but sometimes, they can create other issues, such as the merging of one paragraph with another and at times in the wrong place. To anticipate this issue and to avoid future alignment problems, I used the Excel *data tool* for finding and deleting the empty lines. The process is simple: (i) select the column; (ii) click advanced, and (iii) select only exclusive registers (see Figure 3.12). This process saves a lot of time. Figure 3.13 shows the final result of this process.

Figure 3. 12 Excel data tool for deleting empty lines between paragraphs.
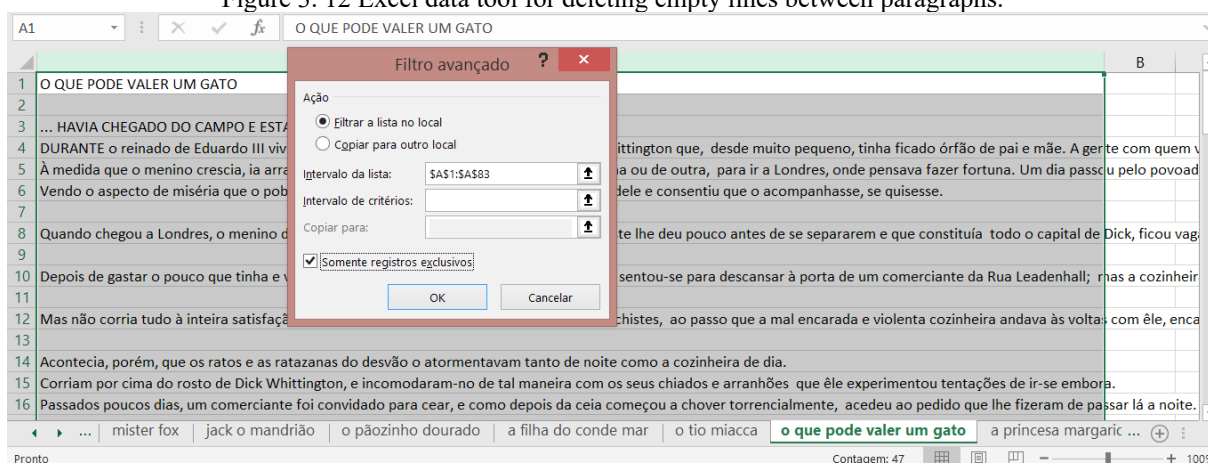
Source: print from Microsoft Excel data tool.

Figure 3. 13 Result from line deletion – Excel Spreadsheet
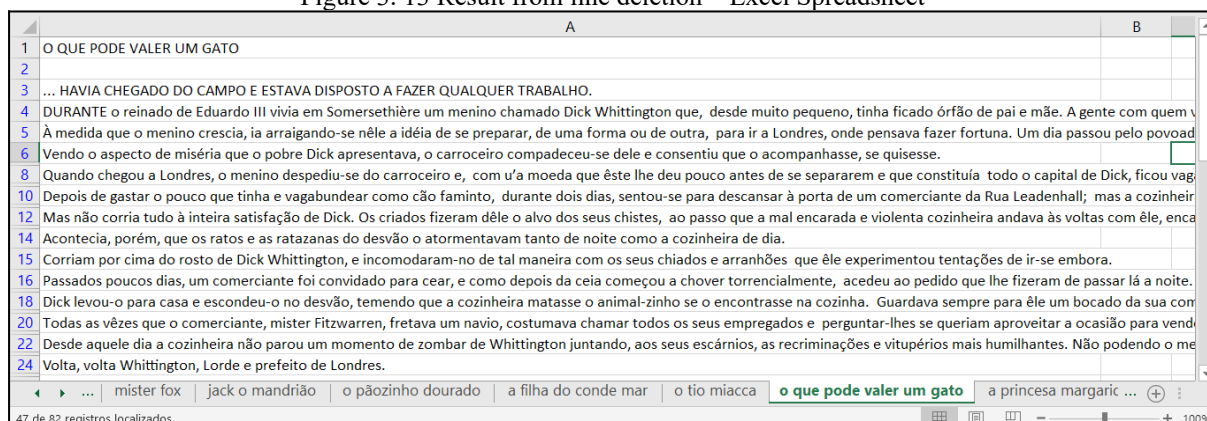
Source: print from Microsoft Excel line deletion.

The steps I just mentioned were carried out immediately after the digitizing process as a way to sanitize the texts before alignment. These processes might seem quite toilsome, but they are part and parcel of working with Corpus-based tools.

I used Notepad++ either to prepare the texts for alignment and proofreading after the alignment with COPA-TRAD Auto Aligner. Notepad++ is free software hosted on SourceForge.net and supports tabbed editing, that is, working with multiple open files in a single window, which makes it ideal for working with text alignment for translation. The software has features for creating and formatting plain text files and it supports various character encodings and character conversion. Notepad++ is very intuitive with has diverse tools to format text files quickly with minimum effort. With this software, I could identify and locate the 2-digit and 3-digit characters which were undeletable with other common text processing software. These characters could be identified in the file retrieved from COPA-TRAD Auto Aligner after the auto-alignment process. This aligner does most of the job, but it can still generate some 'formatting nuisance', that is, deletion of punctuation marks and substitution for unknown 3-digit or 2-digit characters with a black background that cannot be visualised in the 'search' option 'find and replace' (Ctrl+L) – see Figure 3.14. These characters can only be visualized with OSC commands (Operating System Command), not accepted by Excel or Word. As a consequence, to use these commands and make the substitution process simpler and faster, I resorted to Notepad++ because it accepts 'find and replace' strings with regular expressions (Regex). A RegEx is a special text string for describing a search pattern, such as the string **(?!\r|\n|\t)[\x00-\x1f\x80-\x9f]** that locates the aforementioned characters. According to Regex Buddy[42], regular expressions can be understood as "wildcards on

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[42] https://www.regular-expressions.info/

steroids" ("Regular Expressions", [s.d.]). They "can be used in more complex editing to clear messy format (…) and are composed of <literals> and <meta-characters>" (HU, 2016, p. 56, *emphasis added*). According to the author, all characters are 'literals' and should self-match, for instance, the search for "fairy" matches every "fairy" in a specific corpus. Some characters such as ".", "*", "?", "+" are meta-characters and when escaped by a backslash "\" they drop their special meaning, that is, the backslash when placed before those characters make them ineffective. Figure 3.14 shows some of these meta-characters, which can only be found through a RegEx.

Figure 3. 14 Unknown characters generated after alignment with COPA-TRAD Auto Aligner – print screen from Excel Spreadsheet.

Source: print from Microsoft Excel unknown characters identification.

From Figure 3.14, we can see that these meta-characters are substituting the punctuation marks, and when copied and pasted into the find and replace tool, they cannot be visualized. Whereas, when pasted into Notepad++, they are replaced for 2-digit or 3-digit characters with a black background as shown in Figure 3.15.

Figure 3. 15 Notepad++. 2-digit characters. FS and GS.
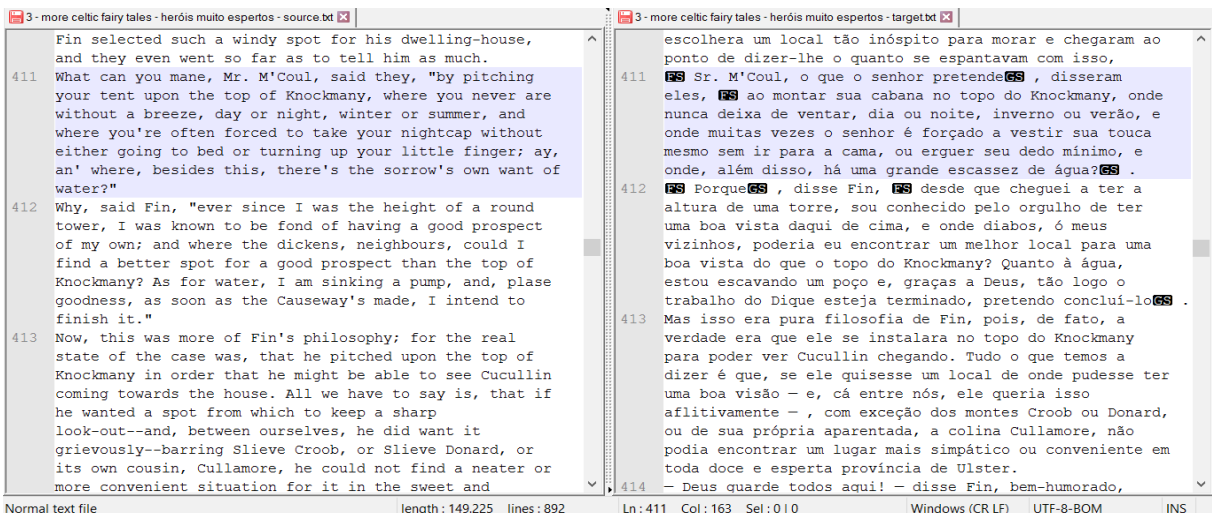
Source: print from Notepad++ alignment.

These 2/3-digit characters are in place of the double-quote symbol (") and can be found by typing the RegEx **(?!\r|\n|\t)[\x00-\x1f\x80-\x9f]** in the 'find and replace' (Ctrl+H) tool in Notepad++ as shown in Figure 3.16. Sometimes, these 2/3-digit characters can replace the dash (—) or the hyphen (–). When you hit the 'replace all' button, it automatically substitutes them with the adequate punctuation symbol as shown in Figure 3.16. Figure 3.17 shows the result of this replace action through the RegEx **(?!\r|\n|\t)[\x00-\x1f\x80-\x9f]**.

Figure 3. 16 Find and replace in Notepad++. Regex (?!\r|\n|\t)[\x00-\x1f\x80-\x9f] to replace for the dash (—) symbol.
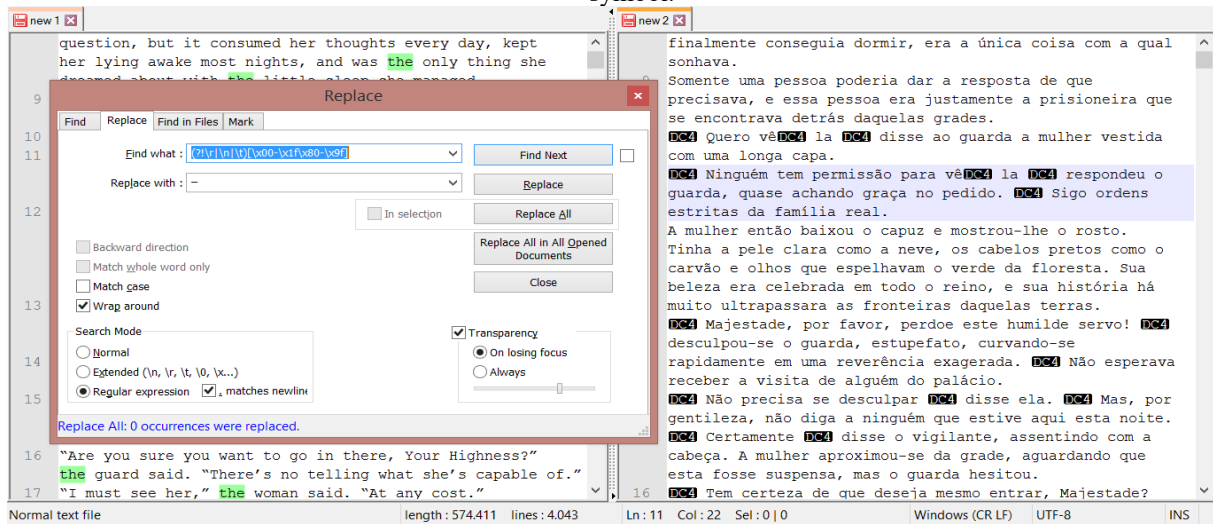
Source: print from Notepad++ find and replace through regex.

Figure 3. 17 Find and replace result for the (—) symbol.
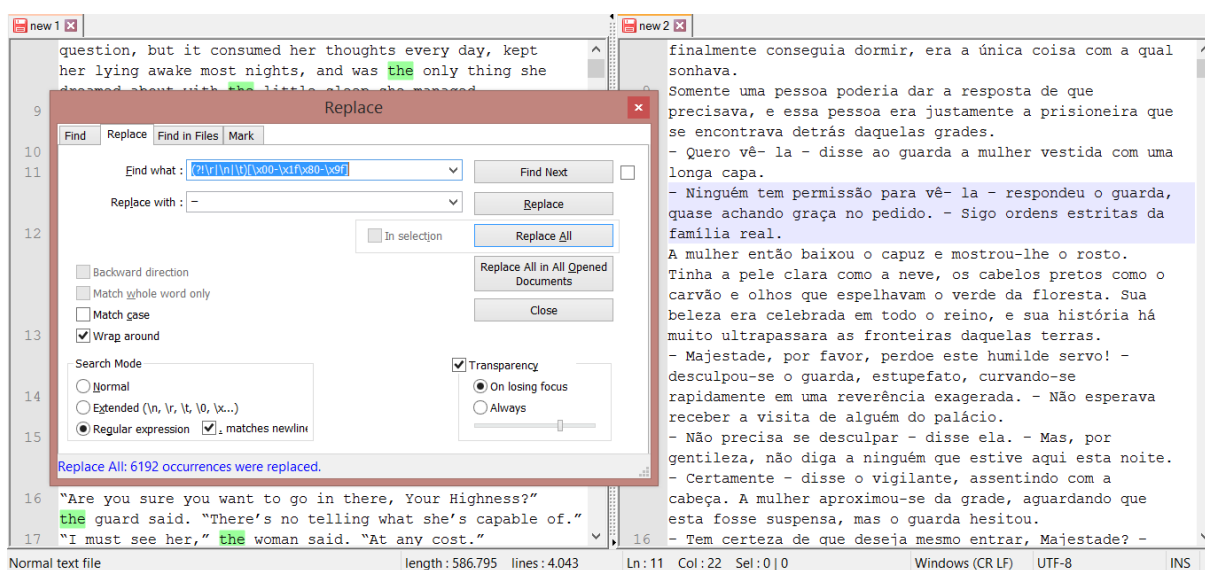
Source: print from Notepad++ find and replace through regex result.

The messy format described can represent, to the unaware, 'an impossible' or even unfeasible issue, such as replacing each 2/3-digit character manually or deleting an empty line at a time. When working with Corpus-based tools, the researcher should become familiar with some programming language and the tools available in each software.

The process of alignment involves patience and familiarity with the software under use. It can take much more time than we expect, but working with the preparation of texts for carrying out analysis with the Corpus-based tools, requires conscientious attention to details. For this reason, I left some special cases to be dealt with in a separate section.

3.3.2 Alignment: special cases

> Alignment at paragraph level is only 80% accurate and requires further manual proofreading to improve accuracy (HU, 2016, p. 54).

Carrying out research with parallel corpora has shown that this 20% level of inaccuracy left by the automatic alignment tools, as mentioned by Hu (2016), can hinder the whole alignment process. This is specifically true when carrying out the alignment of Translated Children's Literature due to the high frequency of adaptions. Shavit (2009, p. 112) subscribes that "the translator is permitted to manipulate the text in various ways by changing, enlarging, or abridging the text". As a consequence of those manipulations, the TTs are permeated with additions and deletions of whole paragraphs directly affecting the alignment process. These dissimilarities between ST and TT have an impact on automatic aligners that can (i) wrongly align paragraphs; (ii) empty lines due to translational issues (i.e., omissions,

rewordings, substitutions, deletions); (iii) delete whole paragraphs and substitute for a code; (iv) merge paragraphs of ST and TT; and (v) scramble the ordering of paragraphs as represented in Table 3.5.

Table 3. 5 COPA-TRAD Auto Aligner errors corrected with Notepad ++

(i) Wrongly aligned paragraphs → English Fairy tales / Os mais belos contos de fadas ingleses
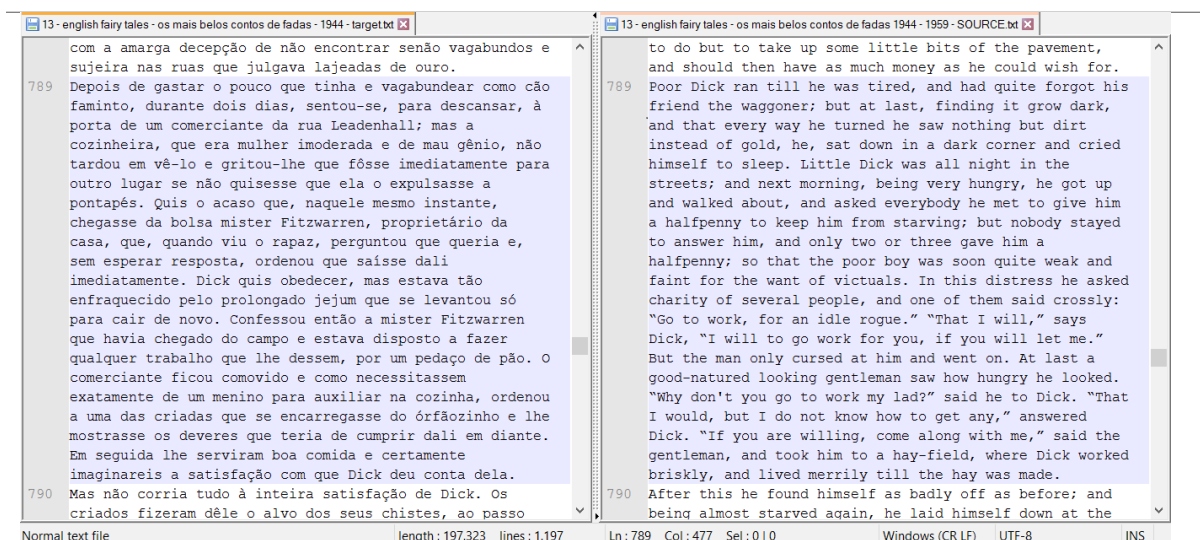
(ii) Empty lines due to translational issues – Whittington and his cat / O que pode valer um gato
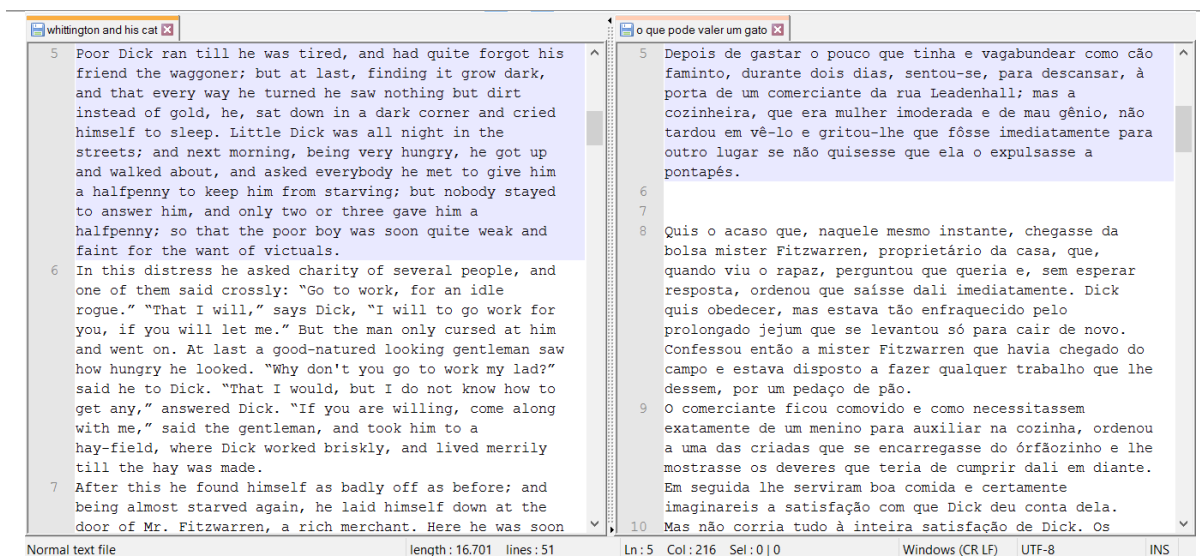
(iii) Deletions of whole paragraphs and substitution for a number – Celtic and more / Contos de fadas Celtas
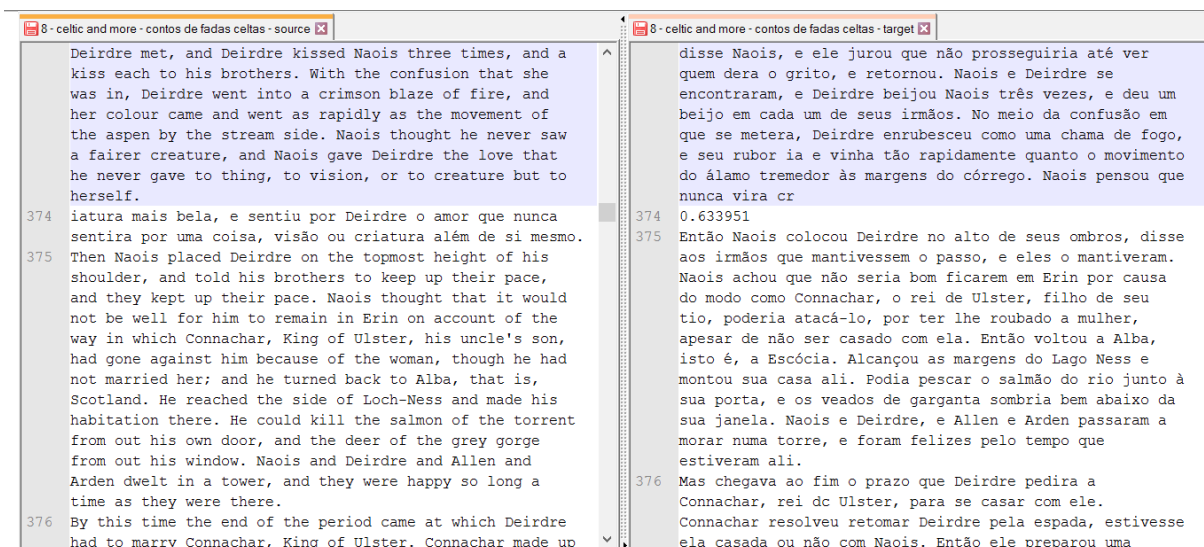
(iv) Merging of ST and TT paragraphs
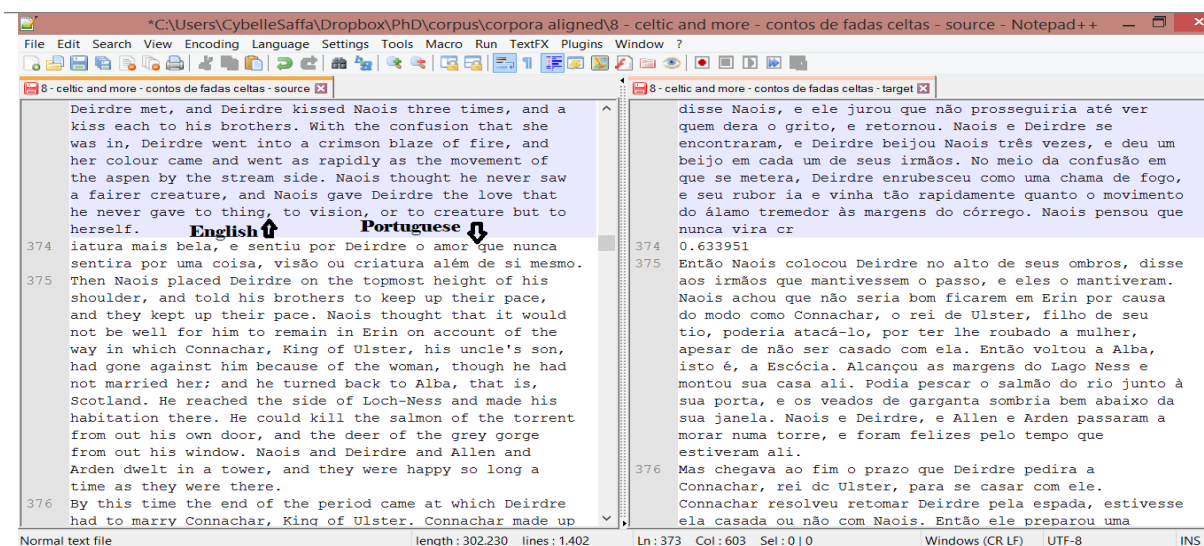
(v) Scrambled reordering of paragraphs
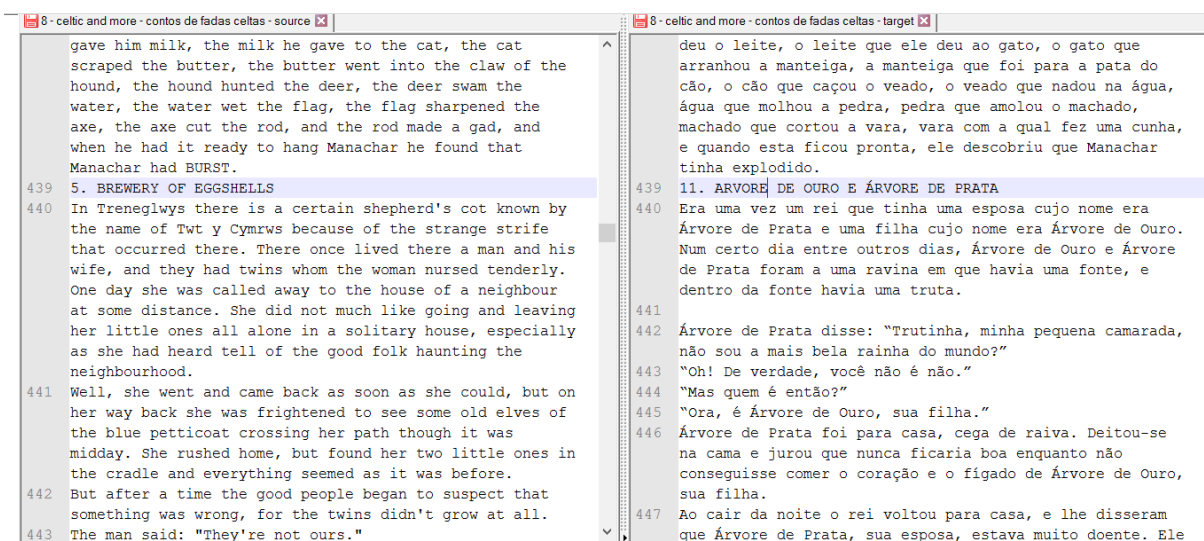
Source: prints from alignment through Notepad++ alignment error.

There were also some instances of ST and TT that could not be aligned due to the high frequency of deletions, omissions, rewordings, reordering of paragraphs, and rephrasing of whole passages. I revised the alignment issues represented in Table 3.5 with Notepad++ and carried out a manual revision of each text to check for mismatch at paragraph level, correct them, and then upload the aligned pair to COPA-TRAD. One other reason that generated these alignment errors was the remaining textual noise from the preprocessing step. Within the most common textual noises remaining from the OCR (Optical Character Recognition) phase were: (i) page number; (ii) author and book title at the top of the pages; (iii) hidden tags from other textual codification; and (iv) punctuation differences from ST to TT. This last one was the most recurrent issue. I also had to check for accented characters in the TT(s) because some of them could not be recognized by the OCR. Some of these characters had to be converted to ASCII (American Standard Code for Information Interchange) characters, or manually replaced through the find and replace command (Ctrl + H) in Notepad++. This software allows the researcher much freedom and provides specific tools for noise removal. According to Ganesan (2019)

> Noise removal is about removing characters' digits and pieces of text that can interfere with your text analysis. Noise removal is one of the most essential text preprocessing steps. It is also highly domain-dependent (GANESAN, 2019).

Other noises that must be cleared out in the preprocessing phase and if not taken into account would hinder the alignment are the line and page breaks and empty lines. To fix them I used both Notepad++ and Microsoft Excel coupled with the Alignment Assistant for Excel. Whenever there is an empty line separating paragraphs, we can use the keyboard shortcut <Shift + Ctrl + arrow down> [43], this command finds the beginning and end of a paragraph through punctuation marks. This is a manual process and takes quite a lot of time. The advantage is that it avoids merging line by line and would end up being a much more time-consuming process. When the lines are merged into whole paragraphs, we can delete the empty lines with a simple command in Excel: the advanced filter that can be accessed through the keyboard shortcut <Alt + A + Q>. The steps for empty line deletion are simple: (i) select the column; (ii) click advanced; and (iii) select only exclusive registers, as shown in Figures 3.18 and 3.19.

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[43] It is a ribbon shortcut which locates and selects the end of a paragraph through the punctuation marks.

Figure 3. 18 Empty lines deletion – Excel Advanced Filter Tool.
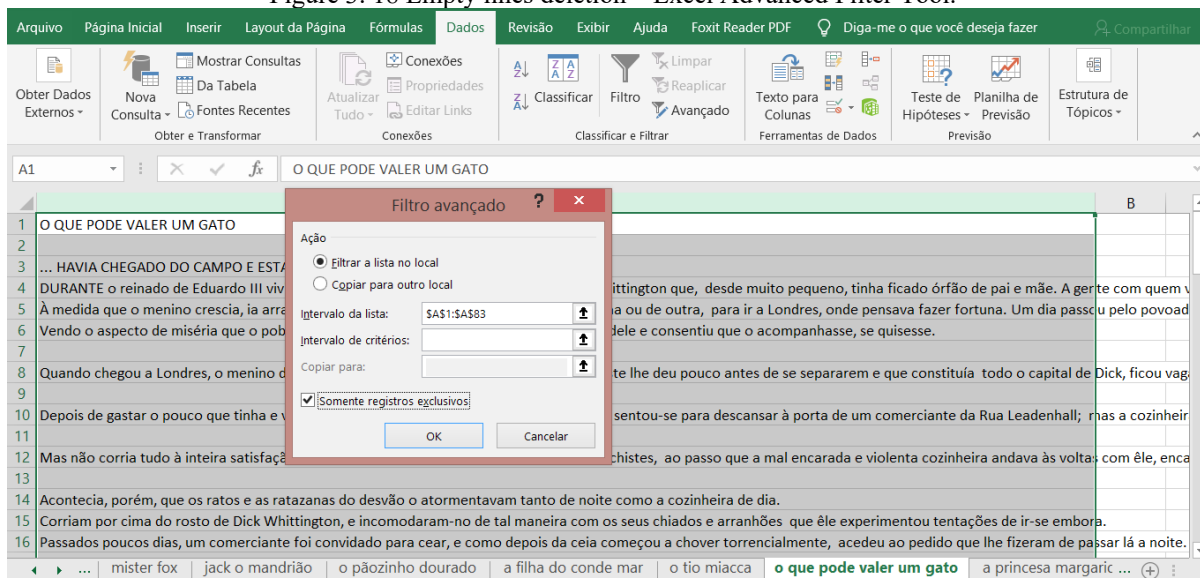
Source: print from Excel advanced search filter tool

Figure 3. 19 Result from deletion of empty lines.
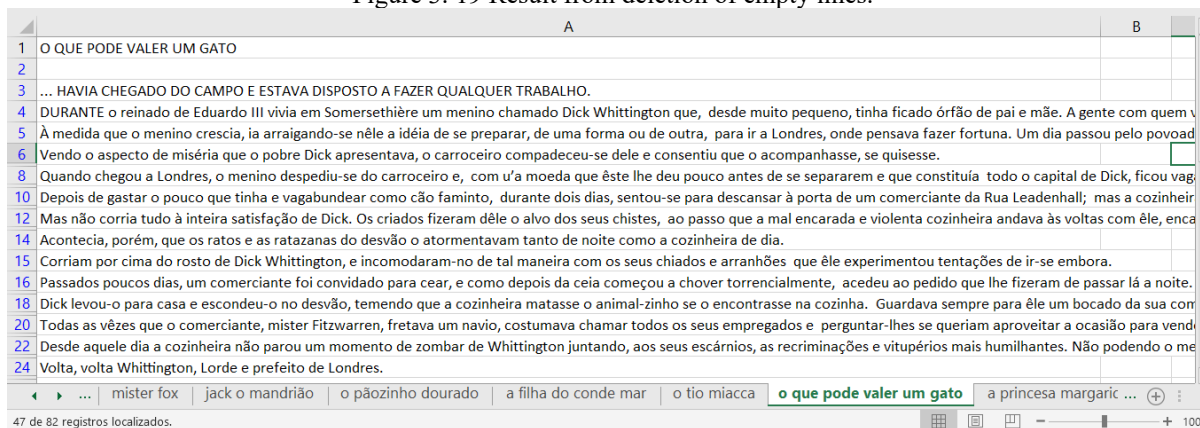
Source: print from Microsoft Excel empty lines deletion.

Deletion of the empty lines must not take long, and must not be done one by one – in a novel-length text file it would take forever to reach the end of a document. Another issue that must be reduced to a minimum is the use of the mouse because according to CCOHS[44] (2017) its long-term and repeated use can

> can cause aches and pains in the shoulder and neck area. Lower back pain, while not directly caused by the mouse, can also be a problem if the computer user has poor posture and leans forward when they sit (CCOHS, 2017).

Under this circumstance, avoid using the mouse is paramount when working with corpus, and in order to do that, the researcher must learn the basic commands or shortcut keys on the keyboard. For each software, there is a specific set of commands. There is also a wide

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[44] Canadian Centre for Occupational Health and Safety

range of Regular Expressions (Regex) to improve efficiency in-text formatting during the preparation phase for alignment. In particular, in Notepad++ the **Ctrl+Shift+[** keyboard command finds the end of a paragraph by identifying the next empty line, selects the lines and the **Ctrl+J** shortcut merges the selected lines into a single paragraph. The **Ctrl+Shift+[** also deletes the empty line(s) after the **Ctrl+J** merges them into a single block of textual information. This step avoids scrolling up and down the vertical scroll bar with the mouse to find the end of a paragraph, which can be at times quite long (see Figure 3.20 and Figure 3.21).

Figure 3. 20 Notepad++ extended selection of long paragraph – Ctrl+Shift+[

Source: print from Notepad++ extended selection of long paragraph.

Figure 3. 21 Notepad++ result of an extended selection of long paragraph

Source: print from Notepad++ extended selection of long paragraph.

Apart from the technical issues, there were instances of the impossibility of alignment, which is very frequent within the corpus domain of Translated Children's Literature (TCL). Most of the Target Texts (TTs) in this area go through many levels of manipulations, under ideological, moral or economical grounds, and these manipulations directly affect the processes of alignment, making them frequently impossible. Under these circumstances, it is up to the researcher to find the best solutions to carry out a Corpus-based analysis. Bringing this alignment issue to the context of this study, the most appropriate solution was to undertake individual analysis with software that works with monolingual texts and which is designed for linguistic qualitative analysis focused on semantic classification. For this purpose, Tropes turns out to be the one that best suits the analysis of these texts and I describe this software in more depth in Section 3.3.

The collection of fairy tale Retranslations (FTRets) *Os mais belos contos de fadas ingleses* (1944) presented several alignment issues. One solution was to deal with each fairy tale separately and to try to align each one manually due to the great number of omissions, deletions, reordering of paragraphs, and major additions. Two FTs from the collection *Os mais belos contos de fadas ingleses* could not be aligned: *Jack e o Feijão* and *Jack, o matador de gigantes*. The FT *O que pode valer um gato* provides a series of descriptions of adults perpetrating physical injuries against the main child character, descriptions of starvation and abandonment. At the time of the translation, these kinds of descriptions were severely condemned and must, by all means, be avoided because they portrayed adults as evildoers instead of the role models they should be. When dealing with this last case, in particular, I noticed that the translation solution to handle the conflicting issues was the rephrasing of whole paragraphs as a way to purify the cruel scenario, as well as to omit the deviant representations of adult behaviour, together with the simplification of scenes of begging for food and shelter. Figure 3.22 shows the rephrasing of paragraph 5 as a translation solution to omit starvation and abandonment. The subsequent paragraphs were deleted probably on the grounds that descriptions of begging, cursing, and starvation could not be translated.

Figure 3. 22 Whittington and his cat (ST) and O que pode valer um gato (TT) – omission(s), simplification(s), and rephrasing(s).
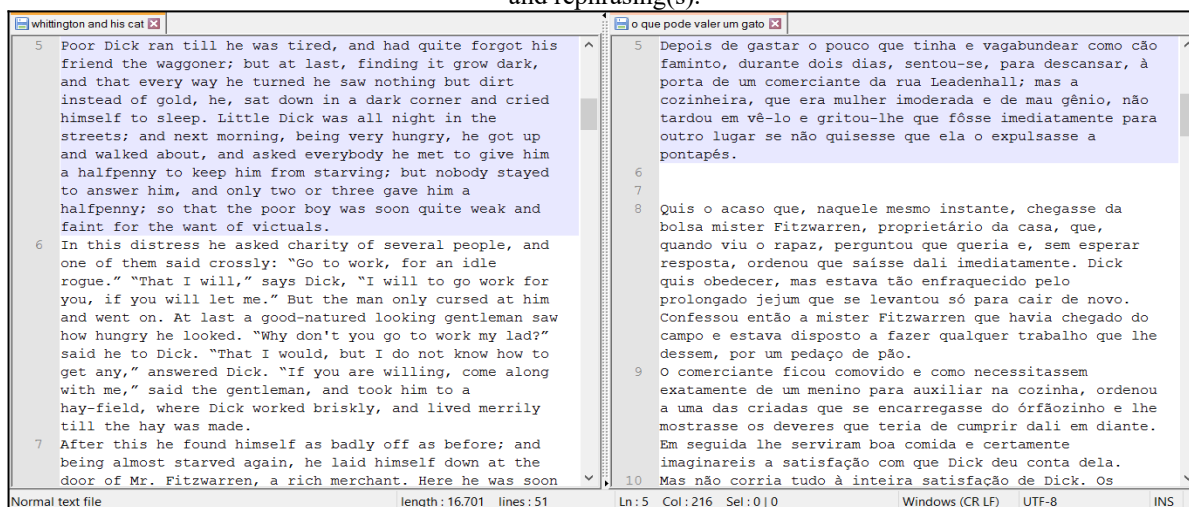
Source: print from Notepad++ alignment.

As I mentioned previously, the translator of Children's Literature is allowed many liberties depending on the cultural context of production of the TT. The example from Figure 3.22 is from 1944, and at this time, all Children's Literature produced in Brazil should comply with several intricacies of the prevailing educational and religious standards, otherwise, the text would not be published. As a result, these influences can be made evident by corpus tools through the translation patterns of a specific text.

Moving sixty-eight years in time, the book publishing market has seen the rise of fairy tale Rewriting Translations (FTRewTs), which go back to the very first years of the compilations of traditional fairy tales – when the genre of written fairy tale was coming to life. The fairy tale rewriters drawback on those tales to build a new one by sewing and intertwining plots and characters from various stories. Unlike the publications from the forties, the rewritten versions of Jacobs' FTs in Brazil have fewer omissions on the grounds of an overflow of violence, on the contrary, there are additions to those descriptions of violent scenes. To make it clearer, during the alignment process of the FTRewT *In a Glass Grimmly*, I could notice that the TT reinforced those scenes making them funny and preposterous as represented in Figure 3.23.

Figure 3. 23 Land of Stories (ST) and Terra de Histórias (TT) – additions.
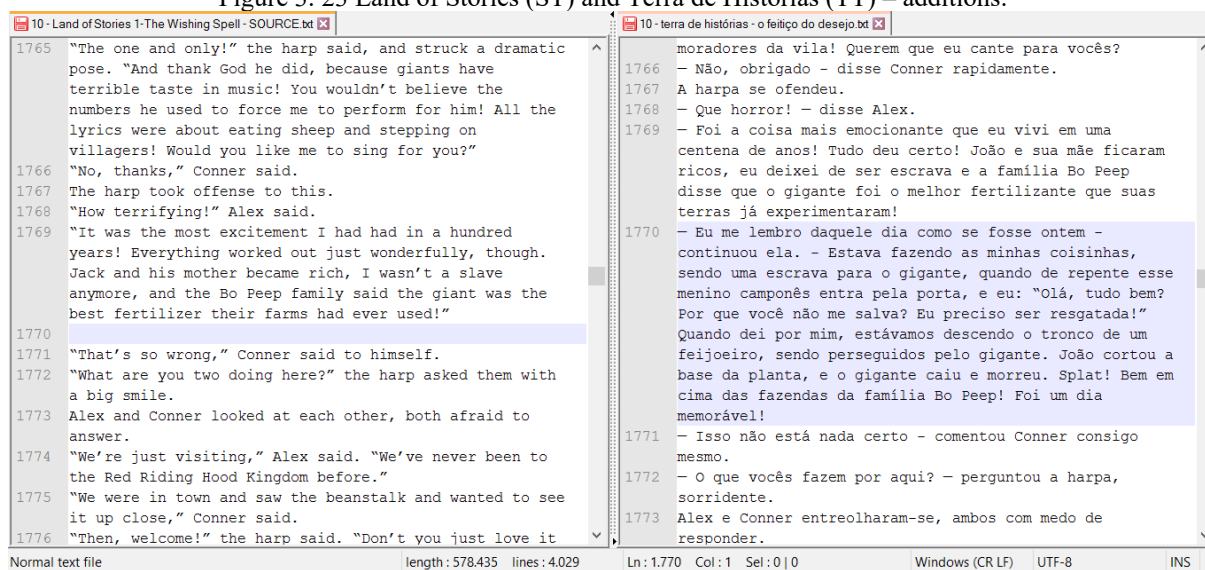
Source: print from Notepad++ showing additions.

In Figure 3.23 there is an addition to the Harp's memory of the day when Jack came to the rescue. She softly describes the event as if nothing terrible had happened, for instance, the death of the giant who fell from very high above and destroyed Bo Peep's entire farm. The added paragraph from Figure 3.23 describes how the giant died in a very subtle way as if the death of someone was to be considered something irrelevant, even if this death is as tragic as the one described in this added paragraph. Adding irony and humour to the TT can be unintentional and pass unnoticed and can only be identified by corpus-based tools. In order to identify overlooked translation patterns, I propose to carry out the analysis of the data through semantic prosody, which according to Hunston (2002, p. 142), is not accessible from a [translator]'s conscious knowledge, but "can be observed only by looking at a large number of instances of a word or phrase (which belong to a particular semantic set), because it relies on their typical use". Stewart (2009) goes on to say that SP has a leading role to play in the integration of an item with its surroundings and through the consistent co-occurrence from a textual perspective and that it can reveal the "general environment of the text"(PARTINGTON, 2004, p. 151). Under those circumstances, I use TROPES Software because it can detect contexts through semantic classification. I provide a more detailed description in the following section.

3.4   TROPES' SEMANTIC CLASSIFICATION FOR NATURAL LANGUAGE PROCESSING (NLP)

> Tropes is a Natural Language Processing and Semantic Classification software that guarantees pertinence and quality in Text Analysis.[45]

Carrying out analysis of large amounts of data has only been made feasible with the tools from Corpus-based Translation Studies (CTS). Chifane (2011, p. 114 - emphasis added) supports that "large-scale computer analysis of corpora can pinpoint cultural trends and linguistic patterns *in TCL*. In this fashion, semantic prosody has a leading role to play when identifying and revealing the linguistic patterns of violence and Preposterous violence in the FTRewTs and FTRets. Consequently, this scenario led me to the TROPES Software once it can determine the contexts and isolate themes through three levels of semantic classifications that are grouped and organised in Reference Fields.

> The Reference Fields group together the words comprising the Equivalent Classes in order to enable the software to build up a representation of the context. To achieve this, the Semantic equivalents dictionary of Tropes is composed of three different classification levels. At the lowest level are the References, which are next merged more broadly into Reference Fields 2, which, in turn, are merged into Reference Fields 1. [46] ("Semantic Engine (Part III) - References and Relations (Semantic Analysis)", [s.d.])

The Reference Fields show the general context and the main themes are sorted by frequency. This tool allows the researcher to have a broader view of the corpus at the same time as it provides (con)textual evidence with a visual representation of the occurrence(s) and details of the selected category such as illustrated in Figure 3.24 with the print screen of the Reference Field 1 of the Source Texts and the occurrences of the 'body' category.

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[45] From: https://www.semantic-knowledge.com/tropes.htm
[46] From: https://www.semantic-knowledge.com/semantics-3.htm#References

Figure 3. 24 Tropes Reference Field 1 – Source Texts – Body category.
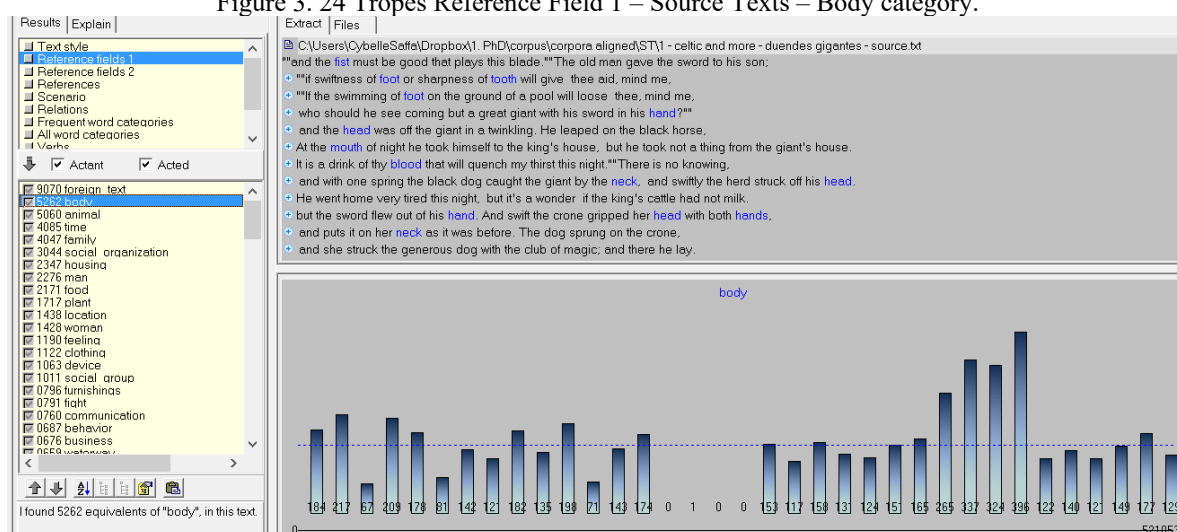
Source: print from Tropes Reference Field interface.

On the right bottom of Figure 3.24, the bar chart displays the distribution of a specific Reference and the relation between References or even a word category. According to the information provided in the software, the bar chart or histogram "is obtained by splitting the text into several sectors containing the same number of words by calculating the frequency of occurrence of the selected Reference Field" (ACETIC, 2014). The dotted line indicates the average size of the histogram and it is a hypertext chart that indicates the specific location of a word in the text. In the example from Figure 3.25, the search retrieved 5.262 equivalents of "body" in the STs.

At the left bottom of Figure 3.25, there is the Search Scenario Tool icon. It displays the **meronyms** (body parts) for the Body **hyponym**. This tool allows going deeper into the contextual evidence providing the concordances for a given lexical item which reveal the Semantic Prosodic patterns. With this tool, I could build the whole web of the Categories of Violence (see section 3.4) with their **superordinates**, **hyponyms**, and **meronyms**. It was only with the introduction of corpus tools that this kind of study has been made feasible (PARTINGTON, 2004). Stubbs (2006) goes on to say that

> a concordance is not only an observational technique but also an experimental technique, since concordance lines can be experimentally manipulated in order to make different patterns easier to observe. Concordances make repetitions of word forms and also sets of semantically related words (STUBBS, 2006, p. 18).

The repetitions and semantically related words that Stubbs mentions can only be retrieved electronically through the tools of corpus linguistics, which according to Sinclair

(1991) and Hunston and Francis (1996) are ideal for observing large amounts of electronic-stored text. For these reasons, with Tropes, I could easily identify the lexical items to compose the Categories of Violence and their frequency of occurrence. The software also allows determining the general environment in which a word is typically used and to identify the connotations from that environment (HUNSTON, 2002).

Figure 3. 25 Tropes Search Scenario Tool – **meronyms** for the Body **hyponym**.
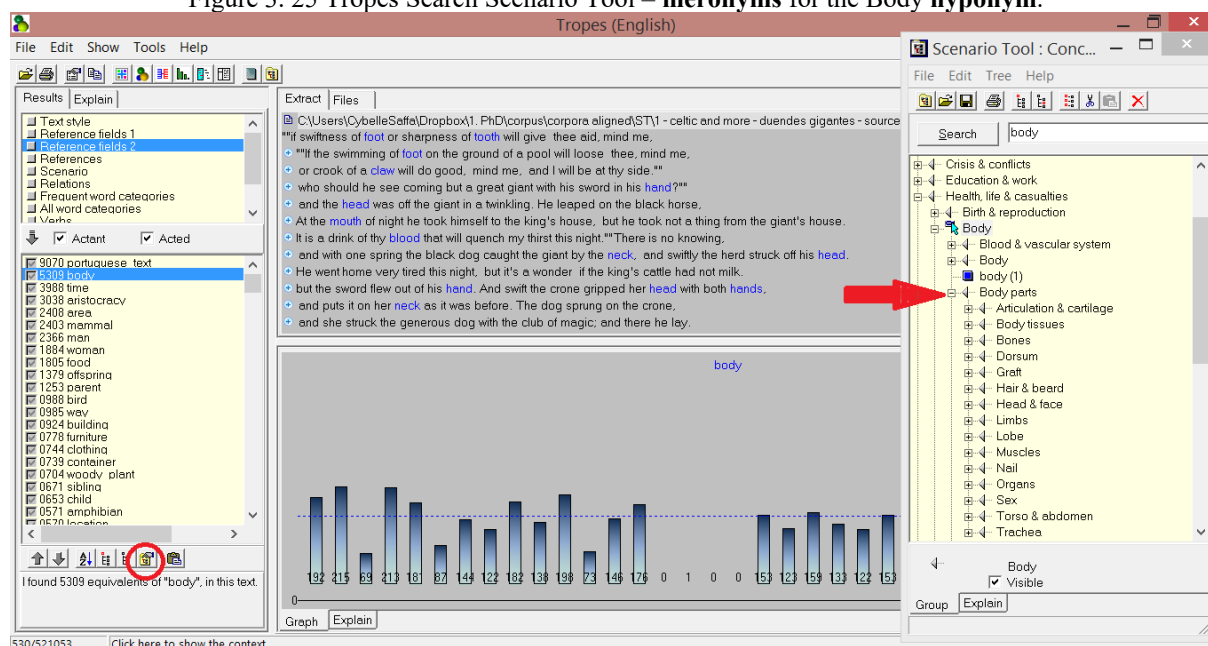
Source: print from Tropes search scenario tool

Tropes can yield the frequency of occurrence of verbs, adjectives and nouns, together with the graphic representation and the contextual evidence with the possibility for visualising the whole fragment from a specific text. All the verbs from the list are lemmatized (reduced to infinitive) and the unlemmatized verbs are contextually displayed in the middle window. The tool retrieved 312 occurrences of the verb 'kill' as shown in Figure 3.26. The star graph shows the relations between the verb and its References. Additionally, in the visual representation, we can see the Relations that each selected verb establishes in the context. For instance, in Figure 3.26, the verb 'kill' appears in contexts where mothers and kings are involved in this cruel pursuit. As a consequence, the graphic representation provides contextual evidence to identify the semantic prosody (SP) of a lexical item.

Figure 3. 26 Tropes – Frequency of Verbs Tool – kill.
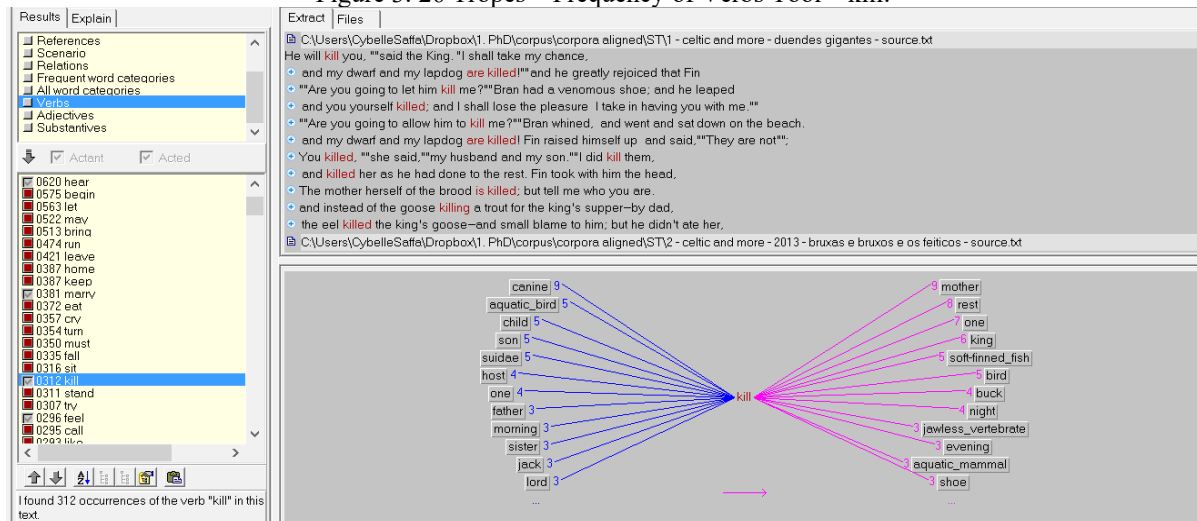
Source: print from Tropes Frequency of Verbs Tool.

The same applies to the occurrence and Relations of the verb 'cut'. This verb assumes the place of the **superordinate** to the **meronyms** of 'body parts' as shown in Figure 3.27. The star graph shows who might suffer or carry out the action, as well as the tools that are used to 'cut', placing this verb also as the **hyponym** of the **superordinate** 'mutilating' with its **meronyms** to 'body parts'.

Figure 3. 27 Frequency of Verbs Tool – Cut.
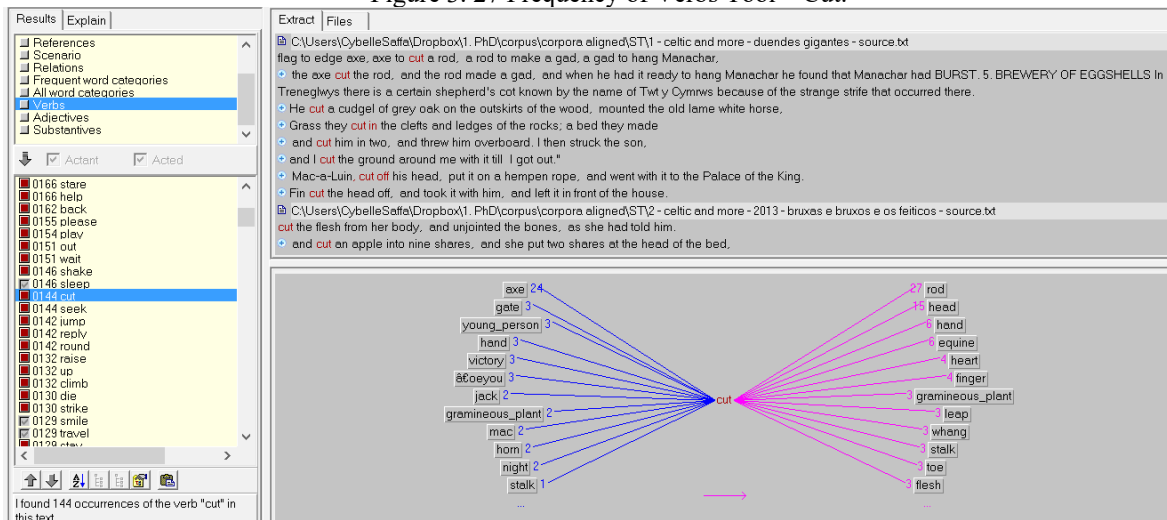
Source: print from Tropes Frequency of Verbs Tool

Together with the Frequency of Verbs Tool, the Scenario Tool adds meaning to the analysis of semantic prosodic patterns by providing detailed Relations of a specific lexical item. This process allows the researcher to create specific semantic categories according to the purpose and strategy of analysis. According to the developers, with the Scenario Tool (see

Figure 3.28) we can: (i) define our personalized classifications (ontologies); (ii) customize information retrieval (for Zoom search engine); (iii) generate an analysis grid and export results (ACETIC; CYBERLEX, 2014).

Figure 3. 28 Tropes Scenario Tool – Head meronym for the **hyponym** Body Parts
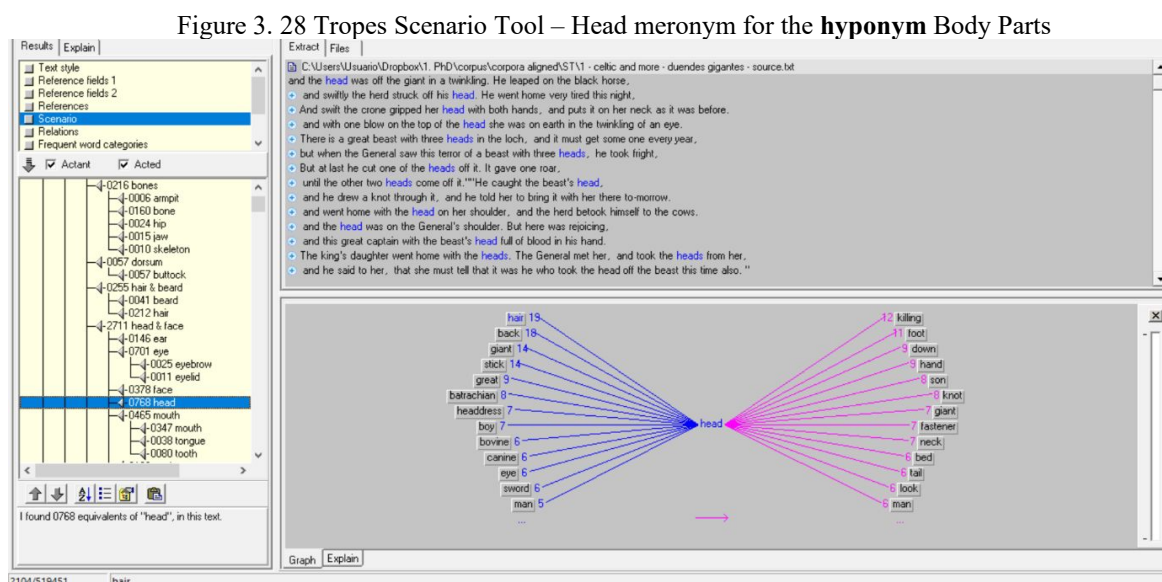
Source: print from Tropes scenario tool – meronym/hyponym.

In Tropes Portuguese, all the aforementioned tools work precisely the same way as in Tropes English. For this reason, I can check and compare the translated lexical items and identify the translated semantic prosodic patterns in the TTs. Interesting to note that 'blood' and 'bloodshed' are **meronyms** for the **hyponym** 'body parts', that is, according to the data yield by the software, 'blood' and 'bloodshed' are Relations to the **meronyms** for 'body parts'. This result would not be possible without the tools of electronic corpora. Although this may be true, there are many drawbacks to Tropes Portuguese[47]. The first limitation I found concerns data retrieval. The Semantic classifications from the STs do not have the same equivalents in the TTs, not to mention that it also differs in the frequency of occurrence. To demonstrate, the Scenario for 'body parts' (ST) has 6.092 occurrences in opposition to 27 occurrences to 'partes do corpo' (TT) – see Figures 3.29 and 3.30. After a thorough analysis of the software, I attribute this major discrepancy in the quantitative data yielded by the software to the weak and limited present semantic classifications in contrast to the robust classifications available in the Tropes English (although there is still room for adjustments).

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[47] Important to point out that Tropes Portuguese is available only through the Zoom Portuguese suit, which is bundled with Tropes version in Portuguese and have correlate features and functionalities. As mentioned previously, the built-in Semantic Networks are limited, but there is room for adjustment(s).

As has been noted, in order to make the Software work with the Portuguese corpus, I needed to create and enlarge the default Scenario based on the frequency of occurrence of the lexical items appearing in the Categories of Violence of the corpus and adjust the Semantic Classifications to the purpose of analysis.

Figure 3. 29 Tropes English Scenario Tool – Occurrence of Body Parts.
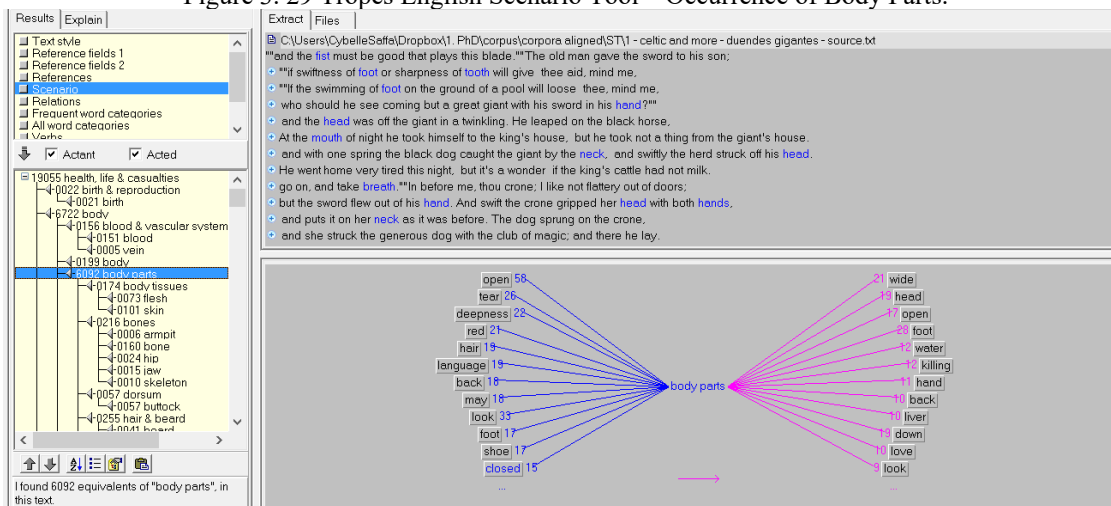
Source: print from Tropes English Scenario tool.

Figure 3. 30 Tropes Portuguese – Scenario Tool – Occurrence of 'partes do corpo'.

Source: print from Tropes Portuguese scenario tool.

I tried out Tropes Portuguese intending to analyse the frequent additions in the TTs and to check if these additions interfered in the aura of meaning of each text as a whole and if they did, how it was done. Be that as it may, after trying out Tropes Portuguese and the built-in tools, I decided to carry out the analyses unidirectionally, as the main focus of this study is in one direction of translation, meaning: English (BrE and AmE) into Portuguese (Br-Pt).

Having said that, the following section describes the analytical procedures and the Categories of Violence designed from the data retrieved from Tropes English.

3.5   ANALYTICAL PROCEDURES

> The software provides objective and quantifiable evidence, but the best way to present such findings requires judgement (STUBBS, 2009, p. 130).

According to Stubbs (2009), the corpus-based tools are only a means to an end, and this 'end' must be conducted by the researcher alone who assumed the leading role of the process as a whole.

I believe that the analytical procedures begin with the preparation of the texts for alignment. At this phase, while removing the messy formats left by the optical character recognition (OCR), I could already identify some linguistic patterns and make a log of them to save some time. After this first step, I fed Tropes with the ST files. Tropes' software groups the main **superordinates** (nouns) and **hyponyms** (verbs) of the text analysed into equivalent classes. The 'reference' and the 'relations' tools bring the researcher to the heart of discourse: all the actors, objects, things and concepts represented in the text will appear in decreasing order of importance. In this phase, Tropes Software made evident the body parts as **meronyms** with 6031 occurrences as the most frequent reference Field. In the Tropes scenario tool, I could also have the frequency of occurrence for each body part together with each respective 'relation' and 'reference' field as shown in Figure 3.31.

Figure 3. 31 Tropes' scenario tool – frequency of occurrence of body parts.
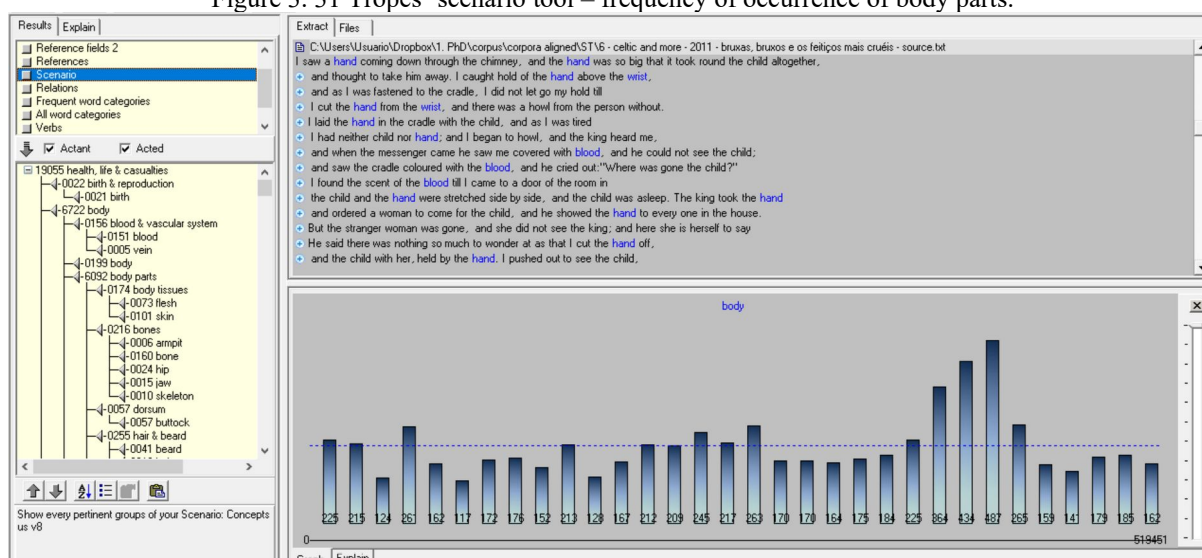
The bar chart from Figure 3.31 displays the frequency of occurrence of the **meronyms** for body parts in each source text. This bar chart helped to have a general idea of the distribution of the **meronyms** across the corpus and their context. Also important to point out, that with this kind of chart we can have a visual panorama of the diachronic frequency of occurrence of a specific lexical item, such as 'blood' in Figure 3.32 with one occurrence in the ST of *Os mais belos contos de fadas ingleses* published in 1944 in opposition to fourteen occurrences in the first chapter of *In a glass grimmly* published sixty-eight years later.

Figure 3. 32 Diachronic representation of the frequency of occurrence of the meronym 'blood' in the STs.
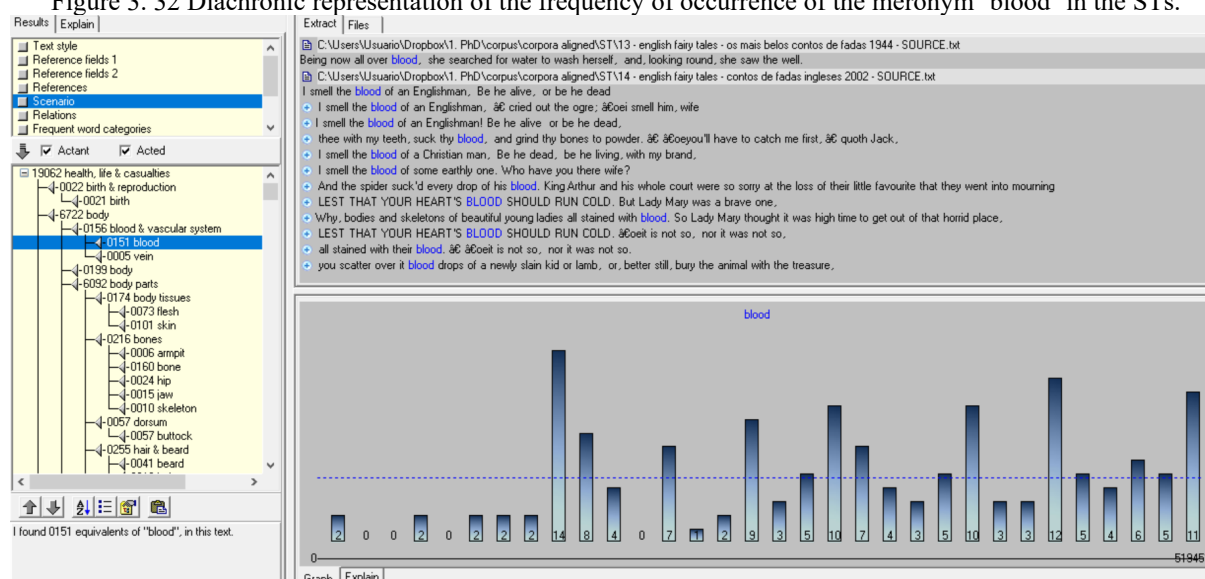
Source: print from Tropes scenario – diachronic representation of the meronym blood.

My first idea was to draw a broad scenario with all the thirteen STs to retrieve the **superordinates**, **hyponyms** and **meronyms** to compose the categories of violence with the most frequent lexical items for each category. The next step was to carry out the same procedure for each source text and to yield the frequency of occurrence for each category specifically. The bar chart from Figure 3.32 displays the proportion of the meronym "blood" in the corpus diachronically with contextual evidence. This kind of chart also groups the semantic results for a diachronic analysis, which can be complemented with the scattergrams chart from Figure 3.33. This chart displays the semantic relations from the perspective of a broad contextual scenario. Each reference appears as a sphere whose surface is proportional to the number of words it contains. The distance between the central word to the others is proportional to the number of relations connecting them; in other words, when two words are close together, they share many Relations, and when they are far from one another, they share

few Relations. This chart is helpful to visually represent the frequency of occurrence of, for instance, a certain **hyponym** and its relations with its **meronyms** in a contextual scope.

Tropes Scenario tool is particularly important to establish the semantic relations between **superordinates**, **hyponyms** and **meronyms** and to create the categories of violence for the analysis based on the frequency of occurrence of each lexical item in each category. The software also yielded the general scenario of the corpus placing "health, life and casualties" as the most frequent theme in Jacobs' Fairy tales. The software generates an Excel spreadsheet with the results (see Figure 3.33).

Figure 3. 33 Scattergrams' chart showing the disposition of the scenario of "body parts".

Source: print from Tropes scattergrams.

All the graphs from Tropes are hypertext and allow the researcher to see the connections between lexical items and their contextual reference. As a consequence, all the results yielded from Tropes were checked on COPA-TRAD for a parallel analysis to check the diachronic translation strategies within the corpus. Correspondingly, the charts can be easily transferred into Word or Excel, such as the representation in Figure 3.34 that describes the general scenario of the research corpus.

Figure 3. 34 Excel spreadsheet with the statistical data from the General Scenario of the corpus.

1		Synopsis
2	Agriculture & environment	4089
3	Arts & culture	3146
4	Behaviors & feelings	6286
5	Business & industry	1417
6	Communication & medias	729
7	Countries & locations	3576
8	Crisis & conflicts	1444
9	Education & work	599
10	Health, life & casualties	19055
11	Nature & wildlife	8037
12	Numbers, time & dates	5678
13	Other concepts	6603
14	People & persons	11552
15	Politics & society	5206
16	Properties & characteristics	14758
17	Sciences & technology	336
18	Things & substances	4002
19		
20	Statistics on a list of words (occurrences)	

Source: print from Excel showing statistical data generated from Tropes.

Figure 3.34 demonstrates the relevance of the topic in the chosen corpus and places "health, life and casualties" as the most frequent topic in Jacobs' Fairy tales followed by "properties and characteristics" and "people and persons" which are included in the analysis through the Relations established in contexts of violence throughout the narrative.

Once established all the categories of violence in the STs with Tropes software, I started the parallel analysis with the COPA-CONC tool to check the extended units of meaning, which according to Sinclair (2004b, p. 34) "connects meaning to purpose" and "represents the outer limit of the unit of meaning where the co-text merges within the context and a certain item achieves a purpose *in the textual* environment" (TOGNINI-BONELLI, 2001b, p. 111 - emphasis added). In other words, Tropes' software yielded the quantifiable evidence and with COPA-TRAD I could interpret the data of the collocates placed into semantic sets by looking at the surrounding lexical items aiming at the identification of frequently occurring patterns of language and the interpretation of their aura of meaning, such as, their specific semantic prosody.

Proceeding with the investigation, the next step was to carry out an analysis of the **hyponyms** of violence of each Category of Violence in the corpus as a whole so then to look at each pair (ST-TT) at a time. The data of each **hyponym** and meronym yielded from COPA-CONC was exported from COPA-TRAD and transferred to Excel to proceed with the semantic analysis. I created a file for each node item as a means of facilitating the analysis. Important to point out that the software available for semantic analysis does not yield the data neatly for analysis, notably, organized or labelled by year, by book or context, or organized by the searched node item. For this reason, I had to sort the results retrieved from COPA-TRAD

manually. I choose Microsoft Excel due to its vast array of tools to organize and group the results according to the specific requirements of the corpus. I also used Microsoft Word to clean the text from any nuisance left from the data export and to highlight the node words for semantic analysis (see Appendices). In the following section, I present and describe the Categories of Violence with their **hyponyms** and **meronyms**.

3.5.1 Categories of Violence

> It is when a human being is involved that a *node word* implies something undesirable (STUBBS, 2009, p. 129).

The Categories of Violence were first devised during my MA research. The data analysis revealed that Jacobs' Fairy tales had a high frequency of (i) death threatening, (ii) torturing (physical), (iii) mutilating, (iv) devouring, and (v) murdering, which represented the scenario in the corpus and are labelled as **superordinates**. Each **superordinate** has its **hyponym**(s). Some of the **hyponyms** have **meronyms** expressing a part-whole relationship, that is a node item naming the part is called a meronym. To put it another way, some of the words from the semantic field of mutilating **hyponyms** are closely related to the **meronyms** of Body Parts, such as the words from Figure 3.35.

Figure 3. 35 **meronyms** of Body Parts.
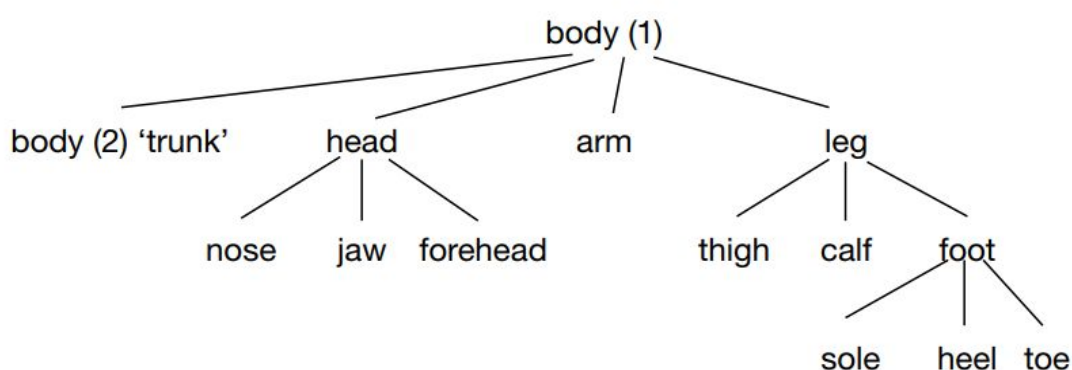
Source: A Glossary of Semantics and Pragmatics (CRUSE, 2006, p. 95)

The words from Figure 3.35 establish what Cruse (2000, p. 149) calls paradigmatic sense relations, all the nodes "stand in a particular semantic relation with the cover term". The same is true for the **hyponyms** which imply that something has been taken off or removed, such as the case of *cut off* /*out* in this corpus which has the intentional meaning of mutilating

and frequently occur with the **meronyms** of Body Parts: *head*, *toes*, *finger*, *tongue*, *flesh*, *hand*, and *throat*, represented in Chart 3.1.

Chart 3. 1 **hyponym**-meronym relationship. Cut off/out and the **meronyms** of Body Parts.
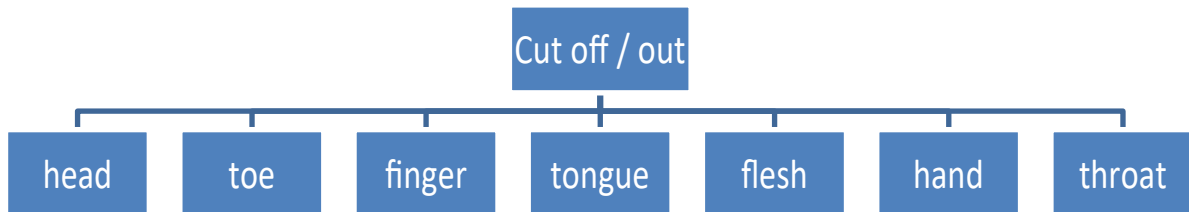
Source: smart chart generated by the author.

All the **superordinates** from the corpus have their **hyponyms**, but not all **hyponyms** have **meronyms**. The **hyponym**-meronym relationship is only established when there is a part-whole association; for example, the **hyponym** *Break*, which in the corpus occurs more frequently with the **meronyms** *leg*, *neck*, *bones*, and *the drum of the ear*, represented in Chart 3.2.

Chart 3.2 **hyponym**-meronym relationship. Break and the **meronyms** of Body Parts.
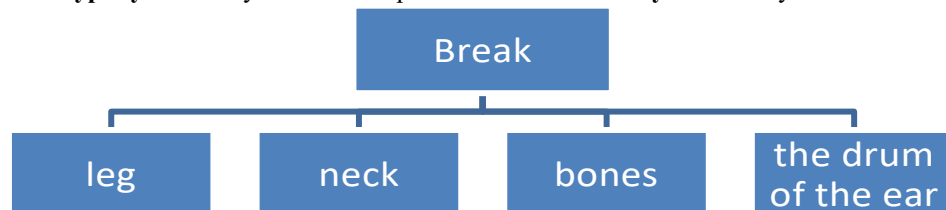
Source: smart chart generated by the author – hyponym-meronym relationship.

Interesting to point out that all the **meronyms** found in the corpus have a part-whole relationship with Body Parts conveying an attitudinal meaning of violence carried over the corpus as described in the analytical chapter. To that event, the **hyponyms** that have a **hyponym**-meronym relationship imply some injury to a body part, such as the case of *dash the brains, twist the neck, crush the bones, drag the head, kick the stomach, cut off the head and throat, and so on* as represented in Chart 3.2 with the **hyponym-meronyms** of *Break* and Chart 3.1 with the **hyponym-meronyms** of *Cut off/out*. Charts 3.3 to 3.7 represent the **hyponyms** for each **superordinate** that compose the Categories of Violence.

Chart 3.3 **superordinate** death threatening and its **hyponyms**.
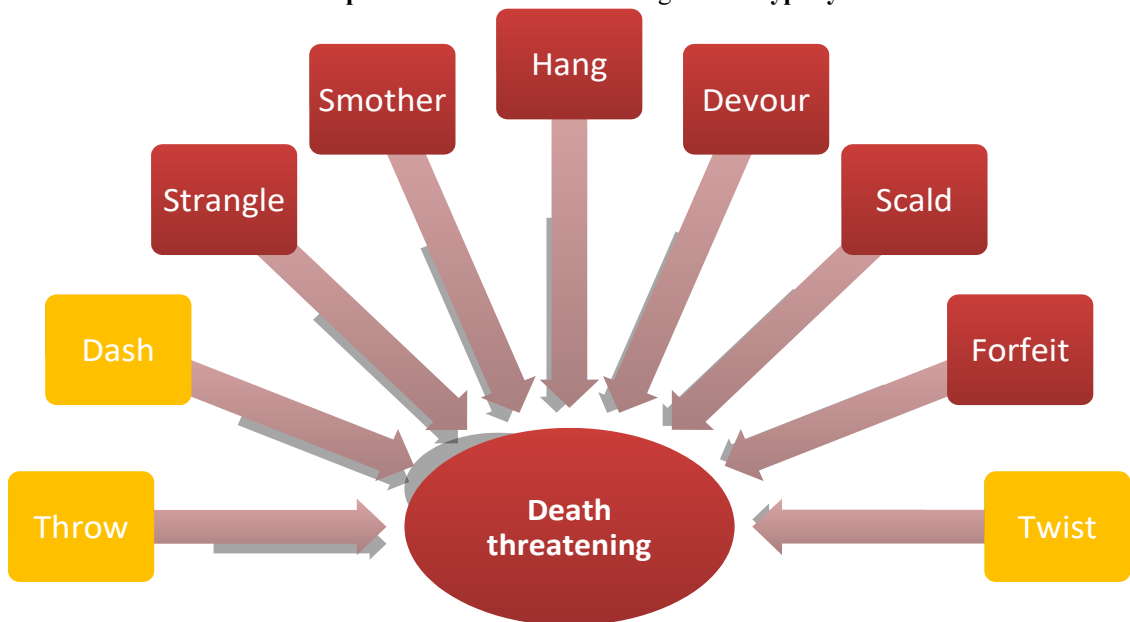
Source: smart chart generated by the author – death threatening superordinate of violence.

In this category, the node items *throw, dash,* and *twist* are the **hyponyms** with **meronyms**, being: *Throw heads and bodies over, throw flesh, throw the body over*; *Dash the brains, dash the head;* and *twist the neck*. I describe their semantic prosodies in the following chapter and their translation strategies within the 1959-2016 timespan.

Chart 3.4 **superordinate** torturing and its **hyponyms**.
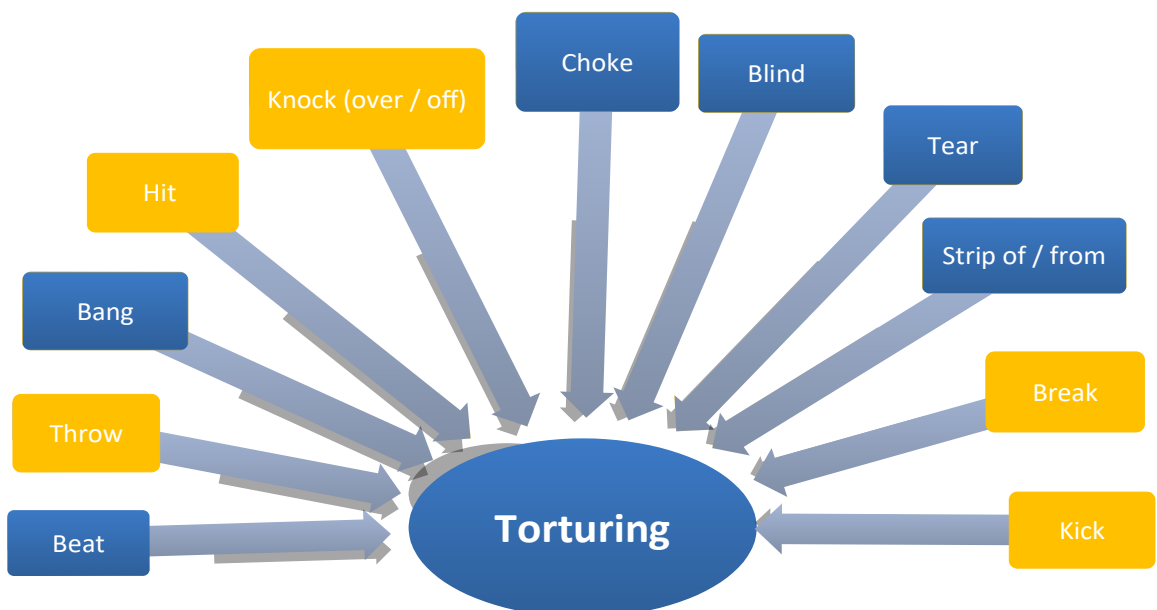
Source: smart chart generated by the author – torturing superordinate of violence.

In the **superordinate** *torturing* from Chart 3.4, the **hyponyms** *throw, hit, knock (over), break* and *kick* have each their respective **meronyms**. *Break* has been represented in Chart 3.2 with a total of four **meronyms**. *Throw* includes the **meronyms** *flesh, eyes, toes, and body*. *Hit* entails *head, cheek, flesh,* and *gut*. *Knock (over/off)* collocates with *head, brain-cap, eye,* and *teeth*. *Kick* frequently occurs with *back, stomach, leg, foot,* and *mouth.*

In my previous study, I assigned and split the **superordinates** *mutilate* and *behead* into two categories due to the high frequency of beheading in the corpus. For this study, I decided to put them in one single category due to the frequency of occurrence of their **meronyms**. With this in mind, *mutilating* overlaps the collocates of *beheading* and it belongs to the same semantic field of *disfigure* and *mangle the body parts*. In Chart 3.5, the **hyponyms** *cut off, moult, chop off, hack off, sweep off, bite off,* and *snap up* entail to deprive someone of its body parts by violent force causing severe injury and in most of the occurrences, by killing. Griffths (2006, p. 49) highlights that "the meaning of a **hyponym** is the meaning of its immediate **superordinate** elaborated by a modifier". To this end, most of the **hyponyms** imply that a body part was taken off, *mutilated*.

Chart 3. 5 **superordinate** mutilating and its **hyponyms**.
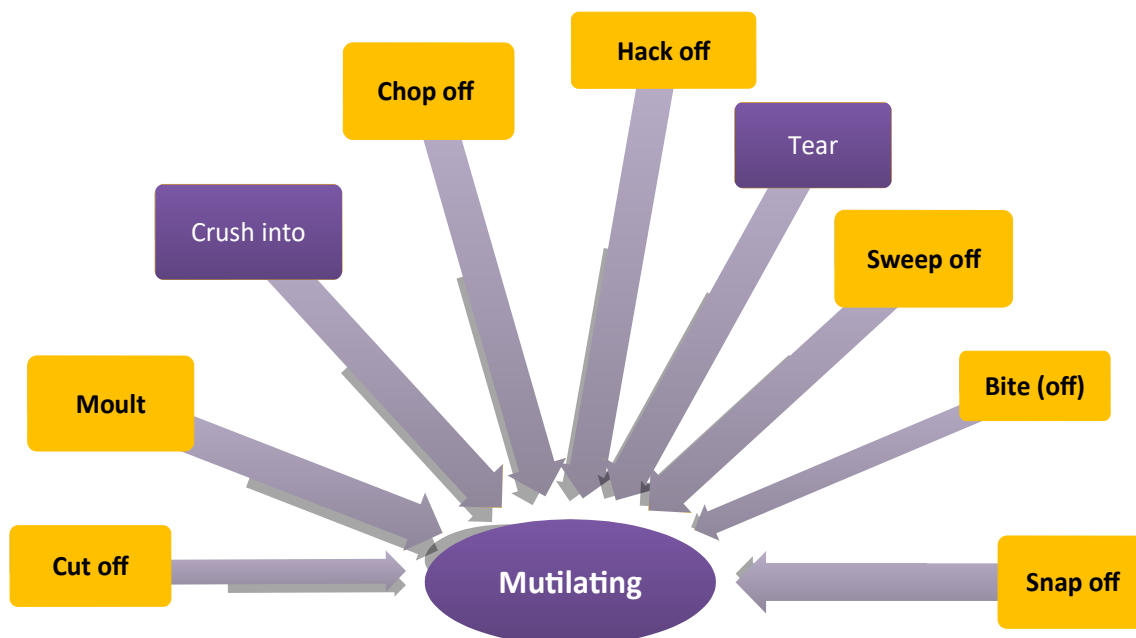
Source: smart chart generated by the author – mutilating superordinate of violence.

Cut off is the **hyponym** leading in the frequency of occurrence of **meronyms**, with seven types (see Chart 3.1). *Chop off, sweep off, snap off,* and *bite off* all collocate with *head*

and have the semantic realization of *beheading*. The **hyponym** *bite* also means to eat someone up but also entail eating with the aim to *mutilate* such as the example from Figure 3.36. This **hyponym** is elaborated by its modifier which is distantly attached to the first cluster *you're too big for one bite ... tear you to pieces*. The **hyponym** *snap* when collocated with the preposition *up*, changes its semantic realization into *mutilating* as represented in Figure 3.36.

Figure 3. 36 **hyponym** bite with two **superordinates**: devouring and mutilating.

Source: print from COPA-TRAD simple search result for devouring and mutilating.

The *devouring* **superordinate** has nine **hyponyms**, out of which four have their respective **meronyms**: *snap, bite, grind,* and *chew*. *Snap* and *bite*, when collocated with a preposition incorporate the meaning of *mutilate*. For instance, *snap up* means to *devour, snap off* to mutilate, and *snap* also entails the meaning of *kill*, described in due course.

Chart 3.6 **superordinate** devouring and its **hyponyms**.
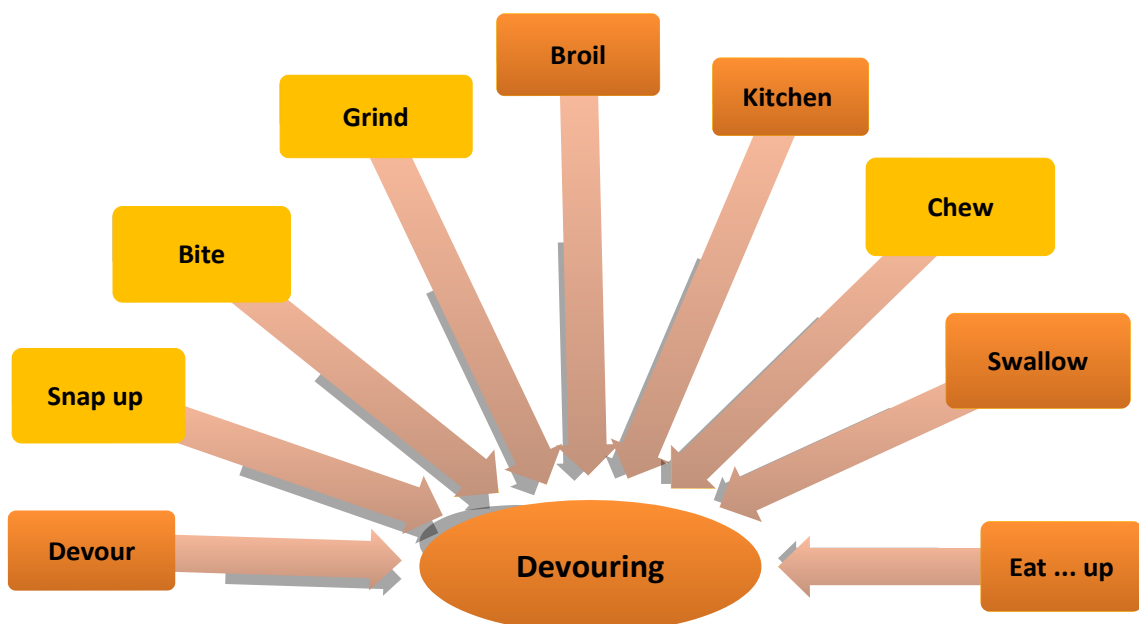
Source: smart chart generated by the author – devouring superordinate of violence.

Most **superordinates** share **hyponyms** but with distinct entailed meanings. Such is the case of *snap*, previously mentioned in the *mutilating* **superordinate**. *Snap* also means to kill and in this instance is translated for *quebrar* as shown in the example from Figure 3.37 rendered from COPA-CONC simple search.

Figure 3. 37 Snap your neck like a twig (ST) – Quebrarei seu pescoço como…um graveto.

Source Text: The Land of Stories – The Wishing Spell / Target Text: Terra de Histórias – O feitiço do desejo.

The extract from Figure 3.37 shows the meaning-sharing of the **hyponym** *snap.* This kind of instance can be found throughout the corpus and is discussed later in the analytical chapter. Must be remembered that some **hyponyms** establish associative relations of metonymy, that is, the relationship between a figurative meaning and its literal meaning. Some other **hyponyms** convey their literal meanings, such as *kill, murder,* and *slaughter* from the **superordinate** *Murder* represented in Chart 3.7.

Chart 3.7 **superordinate** Murder and its **hyponyms**.
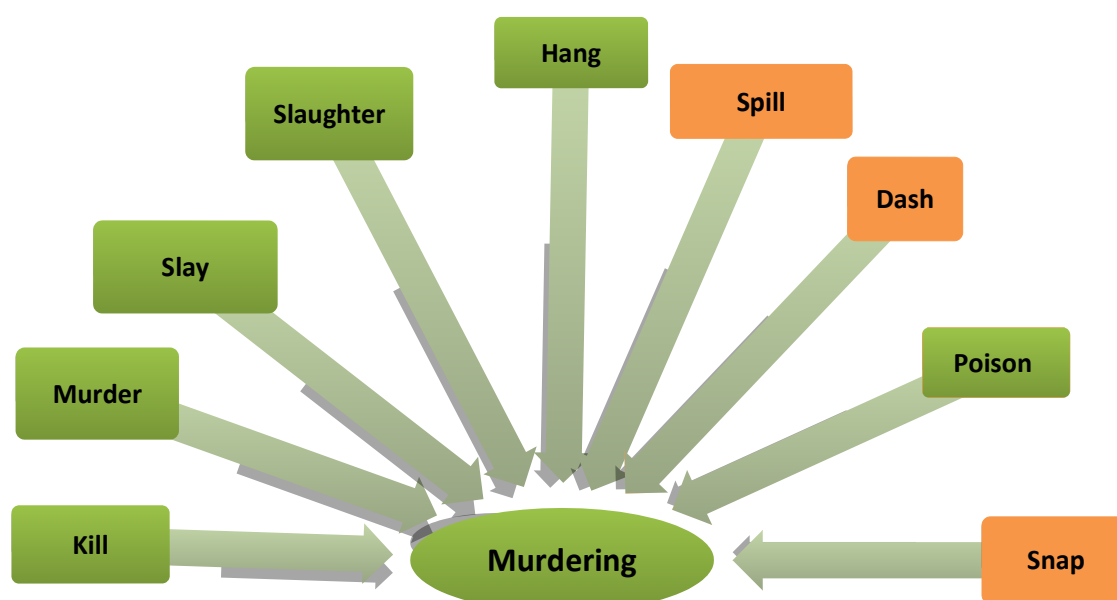
Source: smart chart generated by the author – murdering superordinate of violence.

The **hyponyms** s*pill, dash* and *snap* collocate respectively with the **meronyms** *blood, viscera; brains, head; head, neck*. Some of the **superordinates** of this study can fit this Category of Violence as some of the polysemous relations involve literal and figurative meanings of a node item. In the following chapter, I provide more detailed descriptions of such relations through the lenses of the analysis of semantic prosodic patterns. In the following section, I describe the translation strategies adopted for the analysis (CHESTERMAN, 2016).

3.5.2   Translation Strategies

> Whatever the strategies chosen, they reflect the adults' views about children and childhood. Ideology and ethics always go hand in hand in translating for children, which is no innocent act (OITTINEN, 2006, p. 43).

Oittinen's article *No Innocent Act* reflects basically what is involved in the translation for children: *ideology* and *ethics* under the scrutiny of the adult who is in control of the production of this literary genre. History is also in control of the changeability of the constraints that influence the translation practices, changing over time and reflecting the current cultural scenario and the prevailing idea of childhood. In this context, what is applicable in a certain historical moment might not be appropriate for another due to the constant changeability of the genre. Colomer (2017) goes on to say that the classics for children are rewritten or retranslated in the light of the social, moral and literary concerns of each historical moment. On these grounds, my MA study revealed that religious and moral principles were the main motivational factors guiding the translation practices of the literature for children in the 40s in Brazil. The translations for children reflected the impositions of non-democratic authoritarian states amidst the Second World War.

The Purification of Violence and the Translation of Fairy tales also yielded that the 'remainings' of violence in the TT were motivated by the moral precepts of what was considered "good for the child" (SHAVIT, 2009, p. 113). Soares (2015, p. 118) underscores that the TT emphasized: "obnoxious child's behaviour as a means of *reinforcing* its unpleasant consequences". Moreover, the study revealed *added explanation* and *substitution for an equivalent* as the most frequent purification strategies at the time of publication.

Drawing on a diachronic perspective of Jacobs' translations in Brazil, this study sets out to reveal the semantic prosodic patterns in the FTRets and FTRewTs through the main

translation strategies prevailing in the TTs with a focus on textual manipulation (CHESTERMAN, 2016). According to Chesterman (2016, p. 86) "a strategy is a planned way of doing something, an action to describe types of linguistic behaviour and forms of textual manipulation." The strategies comprise three main groups: Syntactic/Grammatical (G), Semantic (S), and Pragmatic (P). Each group is subdivided into subgroups as represented in Table 3.6.

Table 3. 6 Chesterman's (2016) translation strategies.

Syntactic/Grammatical (G)			
Literal Translation (LiT)		Transposition (TranP)	Unit Shift (UniS)
Semantic Strategies (S)			
Emphasis Change (EmpC)	hyponymy (Hyp)	Abstraction Change (AbsC)	Distribution Change (DisC)
Pragmatic Strategies (P)			
Cultural Filtering (CulF)	Explicitness Change (ExpC)	Information Change (InfC)	Coherence Change (CohC)

Source: table created by the author adapted from Chesterman (2016) translation strategies.

In the following section, I describe the three main groups with their specific subgroups with contextual evidence from the research corpus which are yielded from the COPA-CONC concordance tool.

3.5.2.1 Syntactic/Grammatical Strategies (G)

Literal Translation (LiT), in the context of the research corpus, is the literal rendition of a single node item with the meaning of the target node word close to the source node word. When a LiT is identified, it means that the word-class of the source node is kept without structural changes. One example is the high frequency of the rendition of *kill* into *matar* as represented in Table 3.7.

Table 3. 7 Literal Translation (LiT) – **kill → matar**.

Tom Tit Tot (ST)	Cabeça de Vento (TT)
Well, when her husband came in, there were the five skeins ready for him. "I see I shan't have to kill you to-night, my dear," says he;	Quando o rei entrou e viu que as cinco madeixas estavam fiadas, ficou muito alegre. — Vejo que não terei de te **matar** esta noite, querida.

"you'll have your food and your flax in the morning," says he, and away he goes.	Amanhã te virão mais comida e mais linho. Adeus.

Source: table created by the author from research corpus – literal translation.

The translation strategies adopted for the analysis focuses on the node items and their semantic relations (**superordinates**, **hyponyms**, and **meronyms**) to the message of the extract. With this aim, preliminary analysis revealed that the Syntactic/Grammatical Strategies (G) Transposition (TranP) and Unit Shift (UniS) are merged into the **hyponym**y semantic strategy (Hyp) and once combined, they reveal manipulation of nuances of meaning.

3.5.2.2 Semantic Strategies (S)

At the first level of analysis, the *expansion* and *compression* can be identified through differences in *types* and *tokens*. In the extract from Table 3.8, the ST has 136 types and 218 *tokens*, whereas in the TT there are 144 *types* and 161 *tokens*. This difference reveals that the target segment has been compressed. The Emphasis Change (EmpC) Strategy can be identified to justify Jack's deeds, notwithstanding, the **hyponym**y Strategy changes the **hyponym** *cut off* to *matou*, omitting the meronym *head* in the TT.

Table 3. 8 DisC Strategy incorporating AbsC and Hyp Strategies.

Jack, the giant killer (ST)	**Jack, o matador de gigantes (TT)**
Jack had no sooner read this but he blew the trumpet, at which the castl trembled to its vast foundations, and the giant and conjurer were in horrid confusion, biting their thumbs and tearing their hair, knowing their wicked reign was at an end. Then the giant stooping to take up his club, Jack at one blow cut off his head; whereupon the conjurer, mountin up into the air, was carried away in a whirlwind. Then the enchantment w broken, and all the lords and ladies who had so long been transformed in birds and beasts returned to their proper shapes, and the castle vanishe away in a cloud of smoke. This being done, the head of Galligantua was likewise, in the usual manner, conveyed to the Court of King Arthur, where, the very next day, Jack followed, with the knights and ladies who had been delivered. Whereupon, as a reward for his good services, the ki prevailed upon the duke to bestow his daughter in marriage on honest Jac So married they were, and the whole kingdom was filled with joy at the wedding. Furthermore, the king bestowed on Jack a noble castle, with a very beautiful estate thereto belonging, where he and his lady lived in great joy and happiness all the rest of their days.	Assim que Jack acabou de ler estas palavras, pegou a trombeta e, soprando com tôda a fôrça dos seus pulmões, tirou-lhe um some estridente e tão forte que as portas se abriram de lado a lado e até o castelo estremeceu. O gigante e o feiticeiro, sabendo que havia chegado o fim da sua vida de maldades, tremiam de mêdo, sem se atrever a cousa alguma. Jack, com a sua espada que tudo cortava, matou o gigante num instante, enquanto um remoinho de vento levou o feiticeiro. Todos os cavaleiros e formosas damas, que haviam sido transformados em pássaros e outros animais, recuperaram a sua primitiva forma. Galocanta foi enviado ao rei Artur. A fama de Jack havia-se espalhado por todo o reino, e por proposta do rei o duque deu-lhe sua filha em casamento, para grande regozijo de todos os vassalos. Depois disto o rei lhe cedeu um vasto domínio em que êle e sua espôsa viveram felizes tôda vida.
Type: 136 | Token: 218 | Ratio: 62.3853%	Type: 114 | Token: 161 | Ratio: 70.8075%

Source: table created by the author from research corpus – distribution change strategy.

In the example from Table 3.7, the *compression* strategy can be identified through the omissions of descriptions of mutilation and the *expansion,* through the additions of the

giant's and the conjurer's fear of the near-death (i.e., *…tremiam de medo, sem se atrever a cousa alguma*).

According to Chesterman (2016, p. 101), the emphasis change strategy (EmpC) "adds to, reduces or alters the emphasis or thematic focus". In this study, this strategy highlights the **hyponym-superordinate** relationship and the descriptive additions of the heroic deeds as shown in Table 3.9.

Table 3. 9 EmpC Strategy – addition in the TT Jack, o matador de gigantes (1959).

(TT) Jack, o matador de gigantes	(ST) Jack, the giant killer

Source: table created by the author from research corpus – emphasis change strategy through addition.

In Table 3.9, there is an example of expansion in the target extract. There is no mention of a ring been given on behalf of Jack's deeds in the ST, instead, Jack is presented with a sword and a belt. This information can be retrieved by clicking on the context icon in the ST string from COPA-CONC.

Focusing on the manipulation of "nuances of meaning" (CHESTERMAN, 2016, p. 98), the semantic strategies are the most prominent in the TTs, followed by the four most relevant pragmatic ones. In a first level of scrutiny, the use of synonyms not only avoids lexical repetition but might also imply a change in the **superordinate** category of violence and links the synonymy semantic strategy to the hyponymic one shifting from a more specific node item to a more general one and vice versa, for this reason, I decided to join the Synonymy Strategy with the hyponymy one. In this context, Chesterman (2016, p. 99) highlights that the node item can be translated as (i) ST superordinate (generalization) → TT hyponym (specification); (ii) ST hyponym (specification) → TT superordinate (generalization); (iii) ST hyponym X → TT hyponym (from the same superordinate). To this strategy I also incorporate two others from the Syntactic/Grammatical (G) ones; Transposition (TranP) and Unit Shift (UniS) are also merged into the **hyponym**y semantic strategy (Hyp) and once combined, they reveal manipulation(s) of nuances of meaning and exert direct

1 ⚙️ So Tommy put out a leg, and Mr. Miacca got a <mark>chopper</mark>, and chopped it off, and pops it in the pot. ✋📄 ❌	Tomazinho pôs uma perna fora, e tio Miaca, com uma faca de carniceiro, cortou-a e botou-a na panela. ✓📄
Type: 18 │ Token: 22 │ Ratio: 81.8182% ⓘ	Type: 16 │ Token: 18 │ Ratio: 88.8889% ⓘ

Source: table generated from a print screen of COPA-CONC showing explicitness change strategy.

In the extract from Table 3.12, the word *chopper* is rendered to *faca de carniceiro*. In the ST there is no description of the kind of knife used, whereas, in the TT, information is more explicit and descriptive. Explicitation tends to occur more frequently in the traditional fairy tales about giants (i.e., Jack and the beanstalk; Jack, the giant killer). In *Jack and the beanstalk,* there are major additions to the TT at sentence and paragraph level. When these additions are at paragraph level, the strategy shifts from Explicitness Change (ExpC) to Information Change. Chesterman (2016, p. 106) remarks that Information Change (InfC) Strategy can be identified when there is "addition of new (non-inferable) information which is deemed to be relevant to the TT readership but which is not present in the ST" as represented in Table 3.13.

Table 3. 13 Information Change (InfC) Strategy – Explicitation – Paragraph additions.

Jack and the beanstalk (ST) - 1890	Jack e o feijão (TT) - 1944
Then Jack showed his mother his golden harp, and what with showing that and selling the golden eggs, Jack and his mother became very rich, and he married a great princess, and they lived happily ever after.	Notando que os seus desejos aumentavam de dia para dia, começou a preparar a viagem secretamente. Procurou outro disfarce, muito melhor e mais completo que o primeiro, e esperou a chegada do verão, em que os dias são mais longos. U'a manha, à primeira hora e sem dizer nada a sua mãe, subiu pela haste de feijão. Chegou ao anoitecer à mansão do gigante e, como de costume, encontrou a mulher na porta. Ia tão bem disfarçado que ela não teve a menor suspeita de que êle fôsse o mesmo; mas, quando o rapaz alegou ter muita fome e ser pobre, para que o aceitasse, custou-lhe pena e trabalho persuadir a dona da casa. Esta, por fim, acedeu, escondendo-o no caldeirão. Quando o gigante voltou, gritando enfurecido o seu eterno: "Um, dois, três, cheiro de carne de inglês!", e por mais que a mulher lhe dissesse que não era ninguém, não fêz caso algum e começou a examinar com cuidado tôda a casa. Enquanto durou o exame, Jack pensou que ia morrer de mêdo, e haveria dado tudo para estar bem tranquilo em casa; mas quando o gigante se aproximou do caldeirão, aí êle deu a sua morte por certa. Todavia, nada aconteceu, porque o gigante nem se deu ao incômodo de levantar a tampa; pelo contrário, sentou-se perto do fogo e começou a devorar a sua enorme ceia.
	(...)
	De modo que tudo terminou satisfatoriamente. Jack e sua

	mãe tornaram-se imensamente ricos. Jack chegou a ser um distinto cavalheiro e casou-se com uma princesa. O melhor de tudo é que se portou, desde então, como um modelo de filho, promovendo a felicidade de sua mãe até o falecimento desta. Quanto à haste de feijão, depois de cortada secou completamente e, como não se guardaram as suas sementes, nunca mais nasceu outra igual.

Source: table created by the author from the pair *Jack and the beanstalk* and *Jack e o faijão*.

After this added paragraph four more are added to the TT. The last one describes Jack's conversion into an obedient son who always cared for his mother. On the other hand, when *omission*, a feature of the Information Change (InfC) Strategy, is identified in the TT, it is on the grounds that the omitted information cannot be inferred, a characteristic that "distinguishes this strategy from that of implicitation" (CHESTERMAN, 2016, p. 106).

My previous investigations revealed that all reference to the deceased, necropsy and the description of mortal remains were motivations for omissions. When analysing the TT *Jack, o matador de gigantes* published in 1944, I could identify major omissions to avoid descriptive accounts of dead bodies or the revenant as shown in the extract from Table 3.14.

Table 3. 14 Information Change (InfC) Strategy – Omission – Paragraph omissions.

Jack, the giant killer (1890)	Jack, o matador de gigantes (1944)
The king did his best to persuade his son from it, but in vain; so at last gave way and the prince set out with two horses, one loaded with money, the other for himself to ride upon. Now, after several days' travel, he came to a market-town in Wales, where he beheld a vast crowd of people gathered together. The prince asked the reason of it, and was told that they had arrested a corpse for several large sums of money which the deceased owed when he died. The prince replied that it was a pity creditors should be so cruel, and said: "Go bury the dead, and let his creditors come to my lodging, and there their debts shall be paid." They came, in such great numbers that before night he had only twopence left for himself. Type: 100 | Token: 139 | Ratio: 71.9424%	Type: 0 | Token: 0 | Ratio: 0%

Source: table created by the author including a print screen from COPA-CONC simple search tool.

Coherence Change (CohC) is described by Chesterman (2016, p. 107) as "the logical arrangement of information in the text". To add meaning to this strategy, I draw on Pym's (2018) *resegmentation* translation solution, chiefly because it covers (i) joining and (ii)

deleting sentences/paragraphs, and (iii) re-paragraphing, typical of the Translation of Fairy tales which reflect and assume the colouring of the time of the retranslation as represented in Table 3.15.

Table 3. 15 Coherence Change (CohC) – The ass, the table and the stick – O jumento, a mesa e a vara.

The ass, the table and the stick (1890)	O jumento, a mesa e a vara (1944)
Paragraph deletion	
When the year had passed, she called him to her, and said she had good wages for him. So she presented him with an ass out of the stable, and he had but to pull Neddy's ears to make him begin at once to ee--aw! And when he brayed there dropped from his mouth silver sixpences, and half crowns, and golden guineas. 🖐 📄 Type: 48 | Token: 62 | Ratio: 77.4194% ⓘ	
Jack, the giant killer (1890)	**Jack, o matador de gigantes (1944)**
Re-paragraphing	
"You must show me that handkerchief to-morrow morning, or else you will lose your head." 🖐 📄 Type: 15 | Token: 15 | Ratio: 100% ⓘ	– Estimado senhor, tereis de vos sujeitar aos costumes do meu palácio. Amanhã de manhã me direis a quem entreguei êste lenço; se não adivinhardes, perdereis a cabeça. ✒ 📄 Type: 26 | Token: 28 | Ratio: 92.8571% ⓘ

Source: table created by the author including print screens from COPA-CONC simple search tool.

The analytical chapter provides a more detailed description of the data grouping results diachronically for the FTRets. Correspondingly, the analysis aims at identifying the strategies adopted for the translation of FTRets and FTRewTs and the translational patterns describing the semantic prosodic differences or similarities in constructing violent preposterous scenarios.

4 ANALYSIS: NOW I WILL TELL YOU A STORY

> Once upon a time, [F]airy [T]ales were horrible. Not boring horrible. Not so-cute-you-want-to-jump-out-the-window horrible. Horrible like they define it in the dictionary: Horrible (adj.) – causing feeling of horror, dread, unbearable sadness, and nausea; also tending to produce nightmares, whimpering for one's parents, and bed-wetting (GIDWITZ, 2012).

The narrator of *In a Glass Grimmly* starts the narration by warning the child readers that the former traditional fairy tales were stories that conveyed messages of horror and murder and unpleasant situations. He draws the readers' attention to the gruesome descriptions that the narrative is up to unfold. Be that as it may, this 'not so cute rewriting is a bestseller according to the New York Times and is rated as an extremely violent book according to the Common-Sense Media[48] website. Gidwitz's rewriting might be a typical

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[48] https://www.commonsensemedia.org/book-reviews/in-a-glass-grimmly

representative of the current image of Fairy tales in the FTRewTs: violent, gruesome, and dreadful.

I start this chapter by drawing on Gidwitz's rewriting to identify the semantic prosodic patterns of violence present in the corpus of both fairy tale Retranslations (FTRets) and fairy tale Rewriting Translations (FTRewTs) and to find out how can semantic prosody (SP) be used to show the differences and similarities in constructing Preposterous Violent scenarios in these kinds of Fairy tales.

To answer the proposed Research Questions [49](RQs), this chapter sets off to present and discuss the most frequent categories of violence in the FTRets in the three distinct periods of Jacobs' fairy tale collections in Brazil: 1944-1959, 2001-2002, and 2011-2014. The following section discusses the most frequent categories of violence in the source texts. Proceeding with the analysis, the subsequent section discusses the most frequent translation strategies in the FTRets and FTRewTs. To conclude the chapter, I answer the proposed RQs and provide a broad diachronic scenario of the translation of violence in Jacobs's Fairy tales in Brazil.

4.1 VIOLENCE IN THE SOURCE TEXTS OF FTRets

> The depiction of physical violence in fairy tales has a special appeal for children and not only in connection with the punishment of villains (TATAR, 2019, p. 21).

The FTRets research corpus is divided into three distinct periods. The first one includes a retranslation of *Os mais belos contos de fadas ingleses* published in 1959; a retranslation from the first translation published in 1944. According to the Biblioteca Nacional (Brazilian National Library), there has been a retranslation published in 1951, another in 1959 and a later one published in 1962. Due to the rarity of the works, the 1959 edition is the only retranslation from this period included in the research corpus as it belongs to my library. The other editions are part of the archive of Biblioteca Nacional.

The 1959 retranslation includes thirty-two fairy tales, the same number of tales from the first translation. Both translation and subsequent retranslations have a reduced number of Fairy tales if compared to Jacobs' *English Fairy tales (1890)* source text with a total of forty-three Fairy tales. The divergence in the number of tales between the former *English Fairy*

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[49] RQ1 What are the different categories of violence present in the FTRets and FTRewTs?
RQ2 What are the Translation Strategies employed in the FTRets and FTRewTs?
RQ3 How are the semantic prosodies patterns carried over from one period to another?

Tales (1890) publication and the Brazilian ones already reveal some level of interference in the selection of tales to compose the collections. According to Soares (2015) and Bertoletti (2012) the excluded included topics which were beyond the possibility of purification and which prevailed in a fairy tale as a whole, were not even to be considered for translation. Under these circumstances, the tales whose main theme were: (i) cannibalism; (ii) mutilated corpses; (iii) evil human adults; and (iv) demons, would not be included in the lists of foreign books to be translated (see page 19). In this event, considering the selection of Fairy tales to compose the Brazilian TT, I analysed the *English Fairy Tales* (1890) publication separately and generated Chart 4.1 to represent the frequency of occurrence of the **superordinates** of violence, from most to least frequent, present in this collection to establish a comparison with the categories present in the selected Fairy tales to compose the 1959 Brazilian publication as represented in Chart 4.7 with data ranked from most to least frequent. In the following section, I describe the most frequent Categories of Violence in the order of the frequency of occurrence in the corpus, in Jacobs' English Fairy tales published in 1890 and which is the basic text for most target Brazilian publications.

4.1.1   Violence in English Fairy tales (1890)

Murdering is the most frequent **superordinate** of Violence in the ST published in 1890, with fifty-one instances (tokens) and 30-types. It is followed by **death threatening** with thirty-five instances (tokens) and 21-types. **Mutilating** with 28-tokens and 12-types. **Torturing** is the second least frequent category with twenty-six instances (tokens) and 23-types. And **devouring** as the least frequent **superordinate** of violence 23-tokens and 15-types as represented in Chart 4.1.

Chart 4.1. Violence in 'English Fairy tales' (1890)

Violence in English Fairy Tales

51
35
28
26
23

■ Murdering ■ Death threatening ■ Mutilating ■ Torturing ■ Devouring
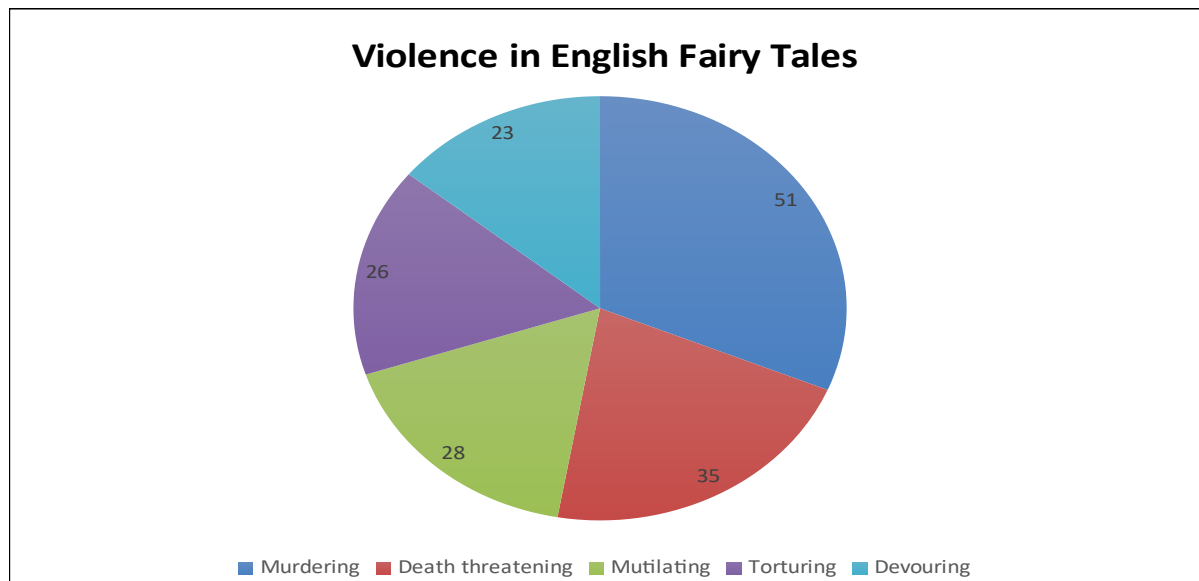
Source: chart generated by the author representing violence on *English Fairy Tales* (1890).

The **superordinates** of violence are widely distributed throughout the forty-three Fairy tales from the collection *English Fairy tales* (1890) with **murdering** as the most recurrent **superordinate** with 51 instances (30-types / 51-tokens), being some of them represented in Chart 4.2.

Chart 4. 2. murdering hyponyms – Joseph Jacobs English Fairy tales (1890).
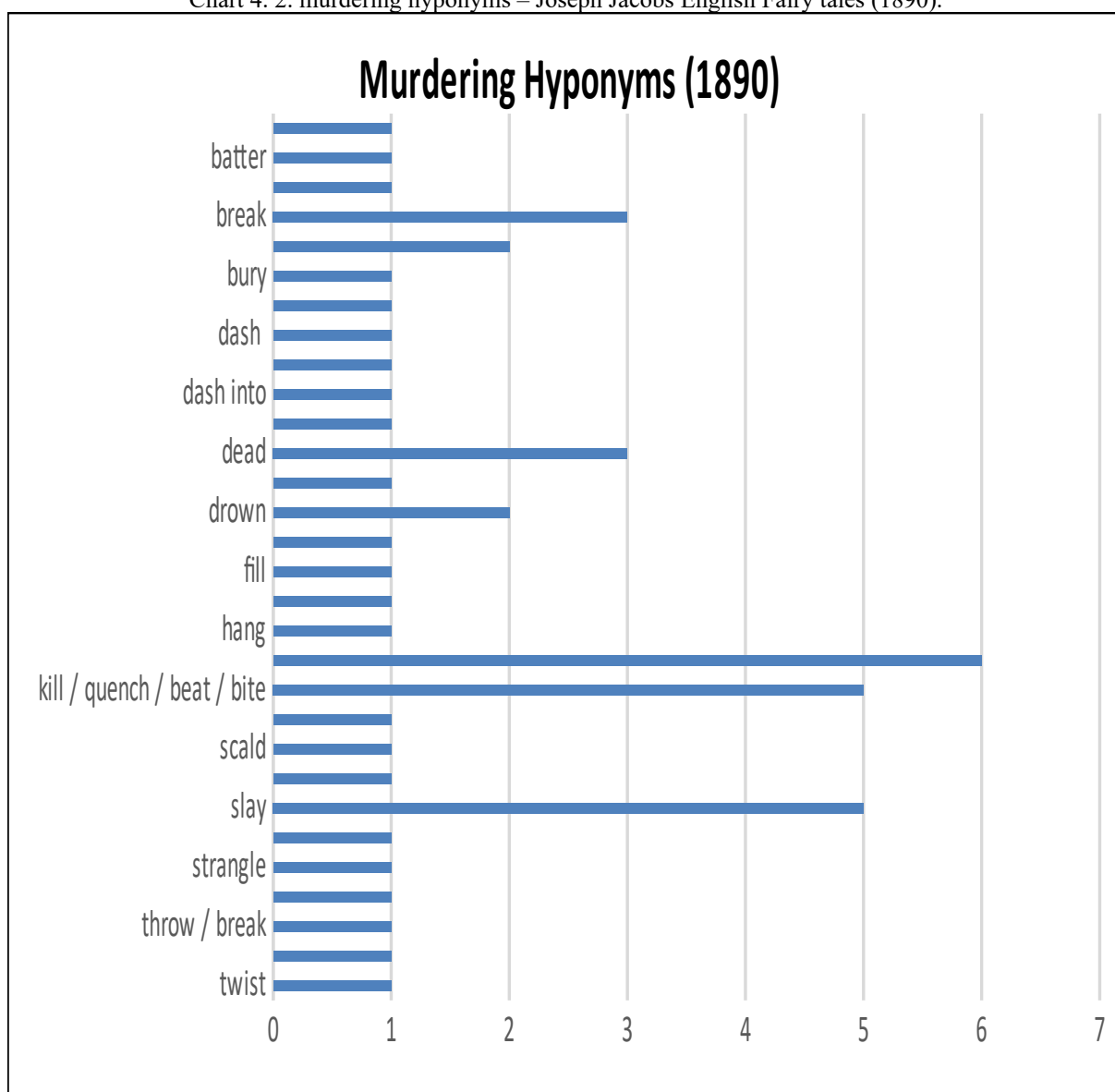
Source: chart generated by the author representing murdering hyponyms.

In this chart, some of the **hyponyms** are represented in a sequence of two, three, or four types, such as *throw/break* and *kill/beat/bite*, this representation is based on a recurrent narrative characteristic of FTs – *repetition*. According to (Teverson (2013, p. 24), *repetition* is central to the structure of *cumulative tales*, that is, "a story form in which the central mechanism of the narrative is the accumulation of a list of objects or a sequence of actions" as in *Johnny-Cake*[50] when a tiny bun dares to race whoever he comes across with on his way to

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[50] According to English Folk Cookery Association, "It was customary it appears for the housewife when she made bread to take a piece of the dough and shape it as a boy or man with currants for his eyes and mouth; currants also were used to represent the buttons on his coat. One day when a cottager made her batch of bread, she was unexpectedly called away and jokingly left her baking in charge of a Johnny cake. Time passed and she did not return, and the story goes Johnny becoming hot edged nearer and nearer the open door first one leg, then

run from the baker: *"I've outrun an old man, and an old woman and a little boy, and two well-diggers, and two ditch-diggers, and I can outrun you too-o-o!"*. Having *repetition* as a frequent characteristic of Fairy tales, some **hyponyms** are represented in a sequence in the Charts that follow. The second most frequent **superordinate** of violence from this period is **death threatening** with 35-tokens and 21-types as shown in Chart 4.3.

Chart 4. 3. death threatening hyponyms – Joseph Jacobs English Fairy tales (1890).
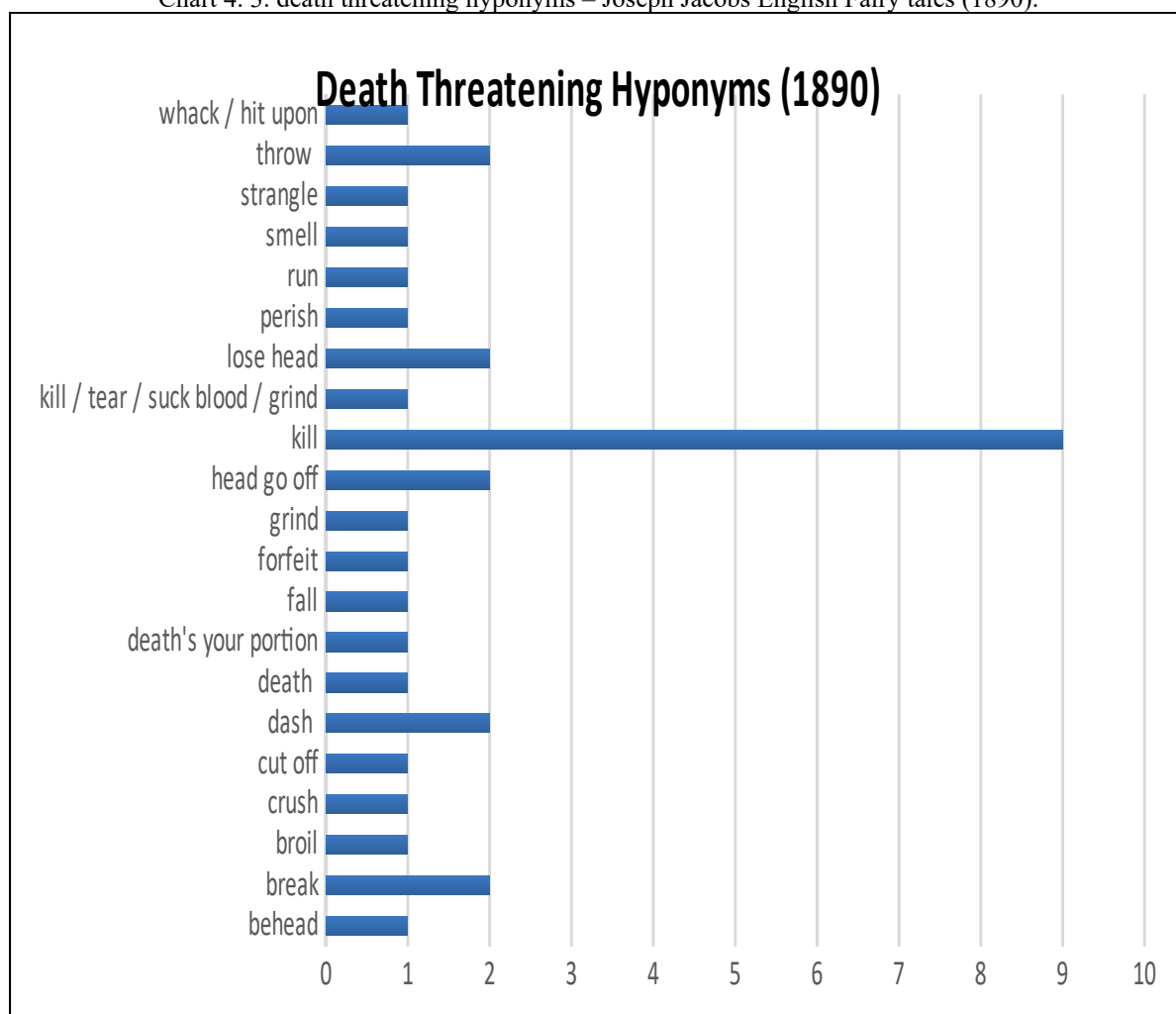
Source: chart generated by the author representing death threatening hyponyms.

Mutilating superordinate of violence is the third most frequent with 28-tokens and 12-types. Interesting to point out that the **hyponym** *moult* is a very genre-specific word

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his arm, then his head, then the other arm touching the ground each time till finally he had turned a complete 'cart wheel' and began another and another which carried him out of the house, and when the house mother returned she saw Johnny rolling over and over in this way down the street and tripping up all who tried to catch him" (WHITE, 1932)

related to the field of zoology, and according to the Oxfordify English Dictionary, it is a periodic and cyclical process "to shed old feathers, hair, or skin to make way for a new growth". In the corpus, rather than conveying the usual meaning from the field of zoology of a natural process to substitute old feathers for new ones, the bird moults itself intentionally as a result of sadness as shown in Instance 1 from *Titty Mouse and Tatty Mouse*.

Instance 1
"Then," said the little bird, "I'll moult all my feathers," so he moulted all his pretty feathers. Now there was a little girl walking below, carrying a jug of milk for her brothers and sisters' supper, and when she saw the poor little bird moult all its feathers, she said: "Little bird, why do you moult all your feathers?" "Oh!" said the little bird, "Titty's dead, and Tatty weeps, the stool hops, and the broom sweeps, the door jars, and the window creaks, the old form runs round the house, the walnut-tree sheds its leaves, and so I moult all my feathers" (JACOBS, 1890, p. 79).

The negative attitudinal meaning of the **hyponym** *moult* shifts from conveying the meaning of a natural process of feather shedding into the **mutilating** Semantic Prosodic aspect of intentional *moulting*, which according to Hunston (2001), through repeated use, this node item made explicit its negative semantic prosody. In like manner, the **hyponym** *shed* shares the same kind of connotational aspect Louw (1993) when collocated with *leaves*. Instance 2 from *Titty Mouse and Tatty Mouse* shows an extended unit of meaning for *shed* and *moult* which is more easily accounted for through the lenses of corpus-based tools.

Instance 2
Then said the little girl: "Titty's dead, and Tatty weeps, the stool hops, and the broom sweeps, the door jars, and the window creaks, the old form runs round the house, the walnut-tree *sheds* all its leaves, the little bird *moults* all its feathers, and so I spill the
milk." (JACOBS, 1980, p. 80).

In Chart 4.4, the **meronym** *breast-bone* is included due to its relation to **mutilating** as a **superordinate** of violence and to its not evident collocational occurrence with a **hyponym**. In Instance 3 from the tale *Binnorie*, a famous harper makes a harp with the bones and hair of a skeleton he finds on the shore of a mill-stream. Revisiting Kroeger's (2019, p. 115) definition of **meronym** as "a name for a part representing a part-whole relationship", in this case, breast-bone belonged to a human body and was deprived of its wholeness function to make another whole, the harp.

Instance 3
And as she lay there in her beauty a famous harper passed by the mill-dam of Binnorie, and saw her sweet pale face. And though he travelled on far away he never forgot that face, and after many days he came back to the bonny mill-stream of

> Binnorie. But then all he could find of her where they had put her to rest were her bones and her golden hair. So he made a harp out of her **breast-bone** and her **hair**, and travelled on up the hill from the mill-dam of Binnorie, till he came to the castle of the king her father. (JACOBS, 1980, p. 46).

Benson (2015, p. 235) explains that in this kind of tale, the forces of the supernatural are put together through the "reasonable work of the fairy tale" which makes things run back to their natural course, that is, what has been out of place, assumes its right order. Drawing on Stewart (2009), I understand that the semantic prosody of this kind of unit of meaning – **mutilating meronyms** of body parts – can only be attributed under the integration to its surroundings.

Chart 4. 4. mutilating hyponyms – Joseph Jacobs English Fairy tales (1890).
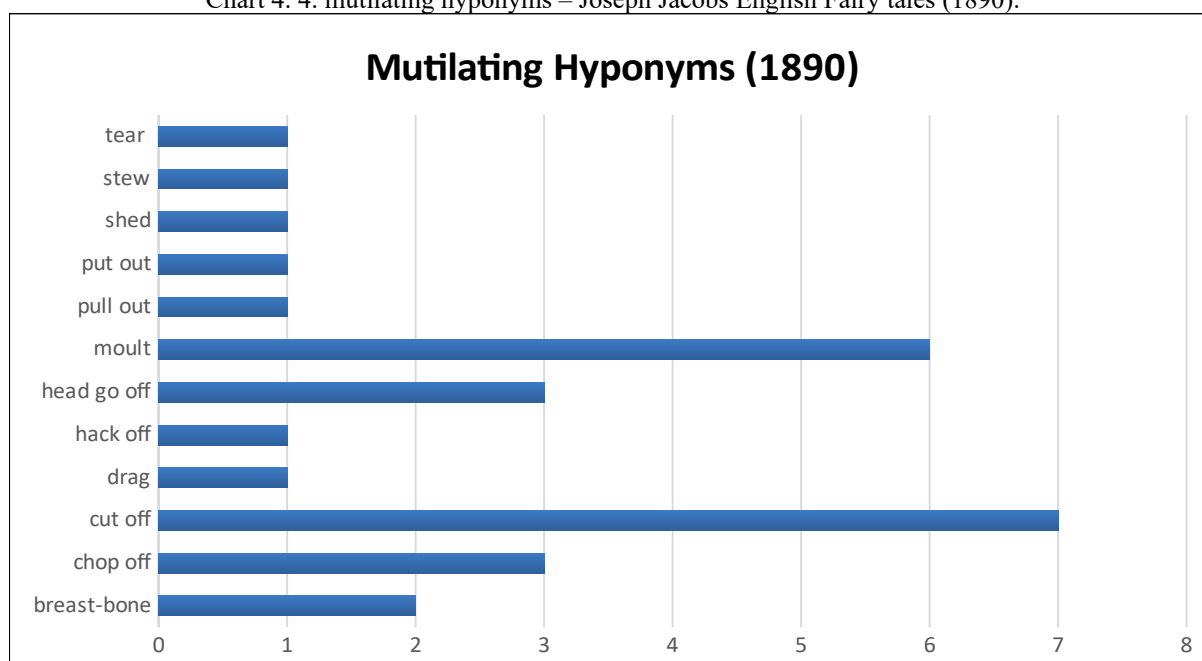
Source: chart generated by the author representing mutilating hyponyms.

Torturing superordinate of violence has 26-tokens and 23-types as represented in Chart 4.4. In this **superordinate**, violence is intentional and the victim's agony is rarely described. There is only one occurrence found in *The ass, the table and the stick*, Jack knocks with such might that the girls fall senseless on the pavement as demonstrated in Instance 4.

> Instance 4
> "Up stick and bang them!" exclaimed Jack; whereupon the cudgel leapt up, and running along the line of girls, <u>knocked them all on the heads and left them senseless on the pavement</u>. Jack took all their money and poured it into his truelove's lap. "Now, lass," he exclaimed, "thou art the richest, and I shall marry thee." (JACOBS, 1890, p. 210 - my highlight).

The semantic prosody of some of the **torturing hyponyms** can be associated with a binary distinction of positive or negative attitudinal meanings such as the node item *baste* which can convey the meaning of 'to sprinkle flour' or the archaic 'to beat with a stick or cudgel to threaten to force someone's will on another. The cook from *Whittington and his cat* would allegedly injure Whittington or threat to cause him to suffer. In Instances 5 and 6 from *Whittington and his Cat,* the ill-natured cook threatens to shake the ladle at the boy or to baste on his head or shoulders. In the Brazilian collection *Os mais belos contos de fadas ingleses*, this FT is selected, but the threats are purified.

Instance 5
Little Dick would have lived very happy in this good family if it had not been for the ill-natured cook. She used to say: "You are under me, so look sharp; clean the spit and the dripping-pan, make the fires, wind up the jack, and do all the scullery work nimbly, or--" and she would shake the ladle at him. Besides, she was so fond of basting, that when she had no meat to baste, she would baste poor Dick's head and shoulders with a broom, or anything else that happened to fall in her way. At last her ill-usage of him was told to Alice, Mr Fitzwarren's daughter, who told the cook she should be turned away if she did not treat him kinder (JACOBS, 1890, p. 170).

Instance 6
Mas não corria tudo à inteira satisfação de Dick. Os criados fizeram dêle o alvo dos seus chistes, ao passo que a mal-encarada e violenta cozinheira andava às voltas com êle, encarregando-o de inúmeros serviços, <u>ameaçando romper-lhe a crista com uma pancada se não fizesse depressa o que ela mandasse.</u> (FONSECA, 1959, p. 66 - my highlight).

In the FTRet *Os mais belos contos de fadas*, all the description of the ill-natured cook is reduced into a single sentence: *ameaçando **romper-lhe a crista** com uma pancada se não fizesse depressa o que ela mandasse*. The source node item *baste* is rendered into *romper* and the **meronym** *head* is rendered into *crista*, archaic for head, but still used when someone wishes to convey a metaphorical meaning adding some fun to the message. In the example, the highlighted sentence the integration of *crista* and *romper* to the rest of the sentence assumes a semantic prosody of preposterous violence.

Repetition is very recurrent in Cumulative Fairy tales, there are continuing additions to challenge the reader's memory. One example is the FT *The old woman and her pig* that narrates the story of an old lady that wishes to cross a stile[51] but her pig is reluctant to go over, on this intent she accumulates a series of eleven events that must happen before the pig

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[51] an arrangement of steps that allows people but not animals to climb over a fence or wall.

manages to cross the stile to the other side, as represented on Instance 7 from *The old woman and her pig*.

> Instance 7
> She went a little further, and she met an ox. So she said: "Ox! ox! drink water; water won't quench fire; fire won't burn stick; stick won't beat dog; dog won't bite pig; piggy won't get over the stile"(JACOBS, 1890, p. 21).

Chart 4.5 shows the frequency of occurrence of the **hyponyms** from **torturing superordinate** of violence with the already mentioned sequence of node items as a characteristic of the Cumulative Fairy tales.

Chart 4. 5. torturing hyponyms – Joseph Jacobs English Fairy tales (1890).
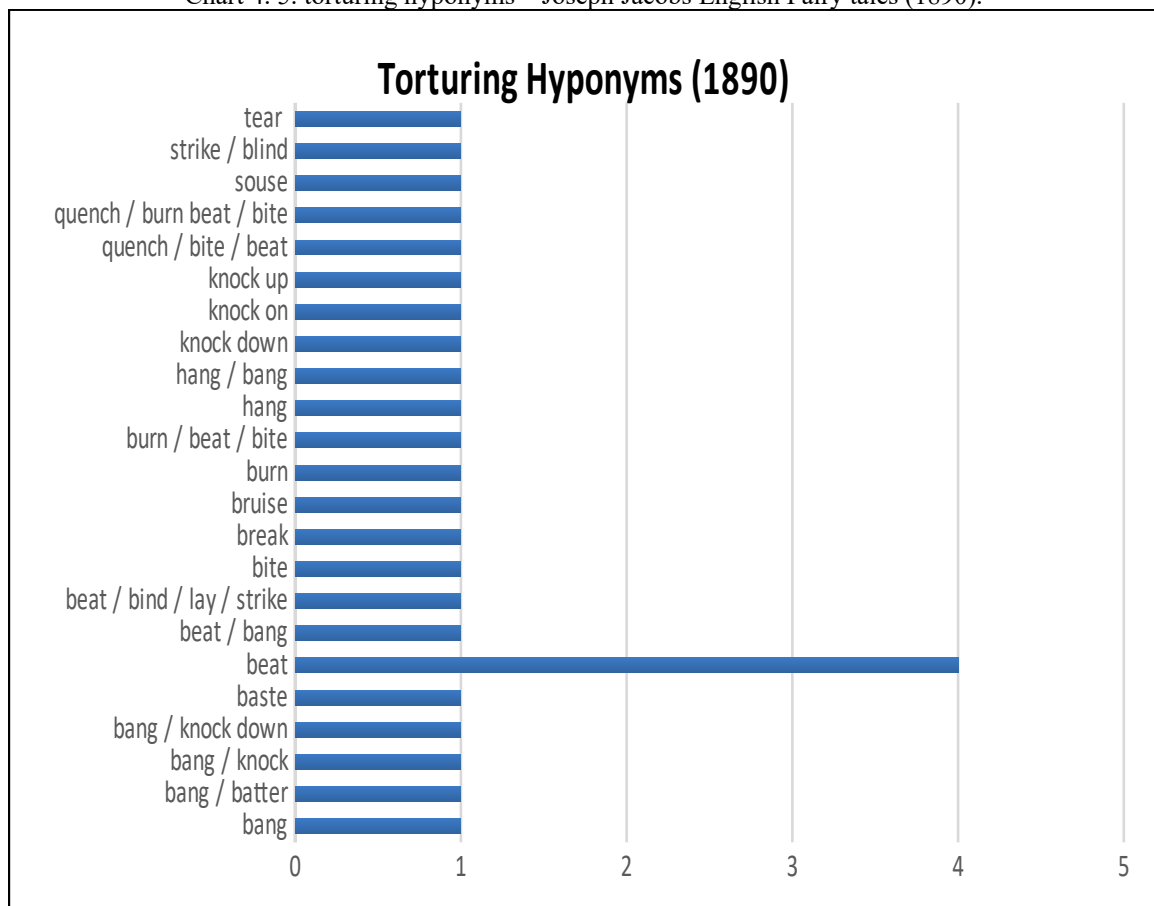
Source: chart generated by the author representing torturing hyponyms.

The **hyponyms** *quench/burn, beat/bite* from Chart 4.5 accumulate actions in a formulaic repetitive pattern that follows a linear chronology and favours the mnemonic aspect of the Cumulative Fairy tales. Thomas (2003, p. 126) explains that "addition and

multiplication function as the mathematical analogues of the verbal narrative." The author goes on to say that

> a single and simple action sets the formula in motion, then builds upon it via the process of incremental repetition, in which the original cause is not so much complicated as added on to (THOMAS, 2003, p. 125).

Devouring hyponyms take on connotations from the environment of [English] Fairy tales, that is, they frequently co-occur with words that convey meanings of violence through devouring other living beings. These connotations are what Tribble (2000, p. 86) calls "local prosodies"; although the author refers to the semantic prosodies in texts from the European Union, this term can be adequately brought to the fairy tale genre due to its peculiar and unusual adoption of verbs "establishing local semantic prosodies" relating to violence, and otherwise when used under regular conversational basis, assume their literal meanings. Consequently, those **hyponyms**, as Hunston (2002) adds, take one connotation from that environment. To make the idea clearer, I draw on the two most frequently occurred node items from this **superordinate** of violence: *eat* and *devour* as represented in Chart 4.6. *Eat* occurs in all instances conveying the meaning of **devouring** through cannibalism as in the tale *The Rose Tree*, whose main theme is murder through mutilation, cannibalism and infanticide. Tatar (2019, p. 28) explains that the criminal act of mutilation-infanticide is committed by the step-mother who "decapitates her stepdaughter, chops her corpse into small pieces, and cooks her in a stew" served to her husband who devours his daughter inadvertently (see Instance 8).

Instance 8
My wicked mother slew me,
My dear father ate me,
My little brother whom I love,
Sits below, and I sing above. (JACOBS, 1980, p. 17)

Chart 4. 6. devouring hyponyms – Joseph Jacobs English Fairy tales (1890).
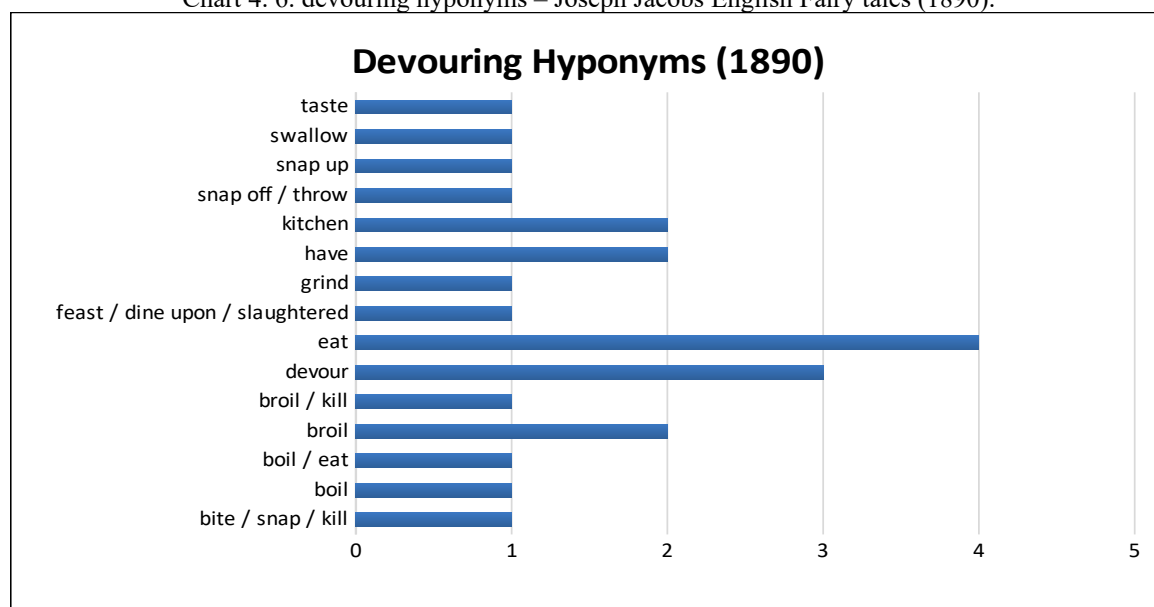
Source: chart generated by the author representing devouring hyponyms.

I carried out a search on the British National Corpus (BNC) monolingual corpus for the **hyponym** *devour* and it retrieved 101 occurrences for this node word with the semantic prosody of the **hyponyms** attracting only metaphors in the contexts of the Bible, Freud, and Fiction. This analysis provided me with evidence that the **hyponym** *devour* assumes a local semantic prosody of literally **devouring** living beings in Fairy tales as in the tale *The Laidly Worm of Spindleston Heugh*, a tale (or ballad) about a princess who is turned into a dragon by her evil witch stepmother who is jealous of her beauty. Instance 9 brings an extract from this tale.

Instance 9
Soon the country roundabout had reason to know of the Laidly Worm of Spindleston Heugh. For hunger drove the monster out from its cave and it used to **devour** everything it could come across. So at last they went to a mighty warlock and asked him what they should do. Then he consulted his works and his familiar, and told them: "The Laidly Worm is really the Princess Margaret and it is hunger that drives her forth to do such deeds. Put aside for her seven kine, and each day as the sun goes down, carry every drop of milk they yield to the stone trough at the foot of the Heugh, and the Laidly Worm will trouble the country no longer. But if ye would that she be borrowed to her natural shape, and that she who bespelled her be rightly punished, send over the seas for her brother, Childe Wynd." (JACOBS, 1980, p. 184–185).

Two other instances that deserve mention are *broil* and *kitchen*, the latter used as a verb. According to the Historical Thesaurus of English[52], *broil* used to convey the semantic

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prosody of *damage, subjection* or *injure by heat / fire* (1591-1882). The current meaning of this node item according to the Cambridge Dictionary[53] relates to "cook something under a very hot surface in a stove". The consistency of its occurrence attributes unfavourable prosody in the ST associating its repeated meaning to **devouring** with giants as the actants and human beings as the acted as represented in Instance 10 from *Jack and the Beanstalk* and in Instance 11 from *Jack, the giant killer*.

> Instance 10
> "It's breakfast you want, is it?" says the great big tall woman, "it's breakfast you'll be if you don't move off from here. My man is an ogre and there's nothing he likes better than boys broiled on toast. You'd better be moving on or he'll soon be coming." (JACOBS, 1980, p. 62)

> Instance 11
> So he got a horn, shovel, and pickaxe, and went over to the Mount at the beginning of a dark winter's evening when he fell to work, and before morning had dug a pit twenty-two feet deep, and nearly as broad, covering it over with long sticks and straw. Then he strewed a little mould over it so that it appeared like plain ground. Jack then placed himself on the opposite side of the pit, farthest from the giant's lodging, and, just at the break of day, he put the horn to his mouth, and blew, Tantivy, Tantivy. This noise roused the giant, who rushed from his cave, crying: "You incorrigible villain, are you come here to disturb my rest? You shall pay dearly for this. Satisfaction I will have, and thus it shall be, I will take you whole and broil you for breakfast." (JACOBS, 1980, p. 100)

According to the Historical Thesaurus of English, the **hyponym** *kitchen* was used in Scottish and Irish from 1535-1881 to convey the meaning of a "relish taken with bread[54]", now obsolete. The occurrence of *kitchen* with this meaning can be found in the tale *The Red Ettin* and is represented in Instance 12.

> Instance 12
> "Snouk but and snouk ben,
> I find the smell of an earthly man;
> Be he living, or be he dead,
> His heart shall be kitchen to my bread."(JACOBS, 1980, p. 134)

Interesting to point out that the **hyponym** *kitchen* conveying the meaning of *relish taken with bread* is used by giant characters who threaten to devour human beings who happen to cross their paths. Just like the **hyponym** *kitchen*, *grind* conveys the meaning of having a living being as a delicacy and it means *to be food for*. It frequently collocates with *my bread* as shown in Instance 13. Both **hyponyms,** *kitchen* and *grind* are part of the giants' chants from the English Fairy tales; Jacobs (1890, p. 237) explains that "the Fee-fi-fo-fum

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[53] https://dictionary.cambridge.org/us/dictionary/english/broil
[54] https://ht.ac.uk/category/?type=search&qsearch=kitchen&page=1#id=42764

formula is common to all English stories of giants and ogres" as shown in Instance 13 from *Jack and the Beanstalk.*

> Instance 13
> "Fee-fi-fo-fum, I smell the blood of an Englishman, Be he alive, or be he dead   I'll have his bones to grind my bread." (JACOBS, 1890, p. 63).

The **hyponyms** *have, taste, swallow, snap up, dine upon, feast, boil,* and *bite*, all relate to eating and consuming food and frequently occur in the corpus in the context of devouring. Examples 14 and 15 shows the **hyponym** *have* conveying the meaning of devouring which has been identified by the scenario tool from Tropes' software and placed into the *foods'* group. In Instance 14, *have* collocates with *little boys for supper*; in this example, the collocation includes what the Ogre Mr Miacca is going to eat and in which meal. In Instance 14, the **hyponym** *have* collocates with *boy-meat* reinforcing the negative semantic prosody conveying the meaning of **devouring** human flesh. Most **devouring hyponyms** have Giants and Ogres as their actants and human beings as the acted, to use Tropes' terminology. The **devouring hyponyms** frequently occur with a non-human devouring a human being or bigger animals devouring smaller ones. Hunston (2007, p. 265), suggests that "to refer to the frequent co-occurrence of a lexical item with items expressing a particular evaluative meaning." In Instance 16, Giants *feast* and *dine upon* men they have previously slaughtered. **Devouring hyponyms** have negative attitudinal meaning and are frequently linked to supernatural creatures.

> Instance 14
> Then Tommy Grimes said to Mrs Miacca: "Does Mr Miacca always *have little boys for supper*?"

> Instance 15
> "And don't you *have* anything else but *boy-meat*? No pudding?" asked Tommy.

> Instance 16
> "We are kept here," said one, "till such time as the giants have a wish to *feast*, and then the fattest among us is *slaughtered*! And many are the times they have *dined upon* murdered men!"

It must be noted that, although it has been suggested by Hunston (2007, p. 251) when some **hyponyms** have negative semantic prosody, it is because they associate with "evaluative negative things" and that turns out to be a property of the **hyponym**. In this fairy tale research corpus, verbs like *have* and *feast* receive a negative evaluation. It would not be the case if analysed, for instance, in a corpus of regular spoken English, such as the British

National Corpus (BNC). There are also instances where some **hyponyms** from the **devouring superordinate** of violence have animals as actants against other animals as acted, which I discuss in Section 4.2. Chart 4.7 groups the most frequent **hyponyms** from each **superordinate** of violence from the collection of *English Fairy tales* (1890).

Chart 4. 7. Most Frequent hyponyms for each superordinate of Violence – English Fairy tales (1890)
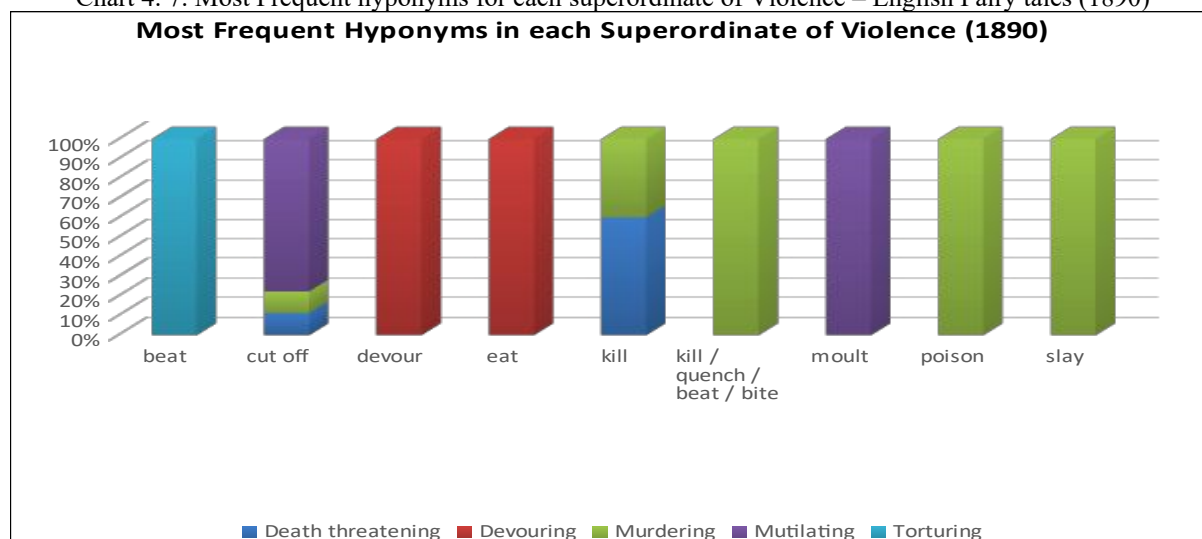
Source: chart generated by the author to represent the most frequent hyponyms (1890).

As the most frequent category of violence in the collection of *English Fairy tales* (1890), the fifty-one instances of **murdering** contribute to the construction of meaning associated with violent outbursts of brutal cold-blooded murder being described through the thirty **hyponyms** that specify in details the way the actants commit murder but are rarely associated to the sufferings of the acted. The most frequent **hyponym** *kill* is also an umbrella verb (term) to the **co-hyponyms** *slay* and *poison* because it ends up being a more generic term to deprive someone of their lives. The same applies to *eat* and *devour* from the **devouring superordinate** of violence, being the latter a way of eating and semantically associated with monstrous beasts and blood-thirsty giants. Given these points, the Categories of Violence as **superordinates** function as umbrella terms to their **hyponyms** which in turn can be linked to their **Co-hyponyms** and **meronyms**. As has been noted, "semantic prosody is a discourse function of a sequence rather than a property of a word" (HUNSTON, 2007, p. 258).

In the section that follows, I describe and graphically represent the Categories of Violence present in Jacobs' *Celtic Fairy tales (1892)* and the frequency of **hyponyms** in each **superordinate**.

4.1.2   Violence in Celtic Fairy tales (1892)

The history of the Celtic people is vast and full of details concerning their geographical origins, the languages they spoke, and their cultural background. According to Horace (2004, p. ix), "the Celts did not have a written language and all tribal records were memorized and passed on from one generation to another." As a consequence, the written Folk and Fairy tales we know today are part of the work of folklorists such as Joseph Jacobs in England. To this end, the Celts from the Celtic Fairy tales (1892) collected by Joseph Jacobs have been collected from the Celts' descendants who inhabited the area of Great Britain, Ireland, and Scotland. Horace (2004) goes on to say that

> the only remaining areas of Celtic language and culture are Brittany, Cornwall, Wales, Scotland, the Isle of Man and Ireland. All these areas have societies which are very active in not only preserving their language and culture, but in promoting it, especially amongst children (HORACE, 2004, p. ix).

Reading Fairy tales to our children is surely a way of preserving our cultural inheritance. The Celtic Folk and Fairy tales that have been recorded "are a reminder of what there once was" (CUNLIFFE, 1999, p. 266). Fortunately, thanks to the work of translators, such as Inês Lohbauer, editors, and publishing houses, for making these Fairy tales available in the distant Brazilian lands.

Celtic Fairy Tales (1892) were collected and written by Joseph Jacobs and illustrated by John D. Batten. It was first published in London in 1892 by David Nutt. In the preface, Jacobs acknowledges that the tales in this volume are longer and more detailed in a way that privileged English children. To this end, the author also recognizes the changes and alterations he had to make to language to comply with the young readers' reading abilities and to praise story-telling freeing the tales from "bookish artifice." Moreover, there is a paratextual reference to child readers at the end of the book as represented in Figure 4.1.

Figure 4. 1 End of book Illustration – Paratext making reference to children.
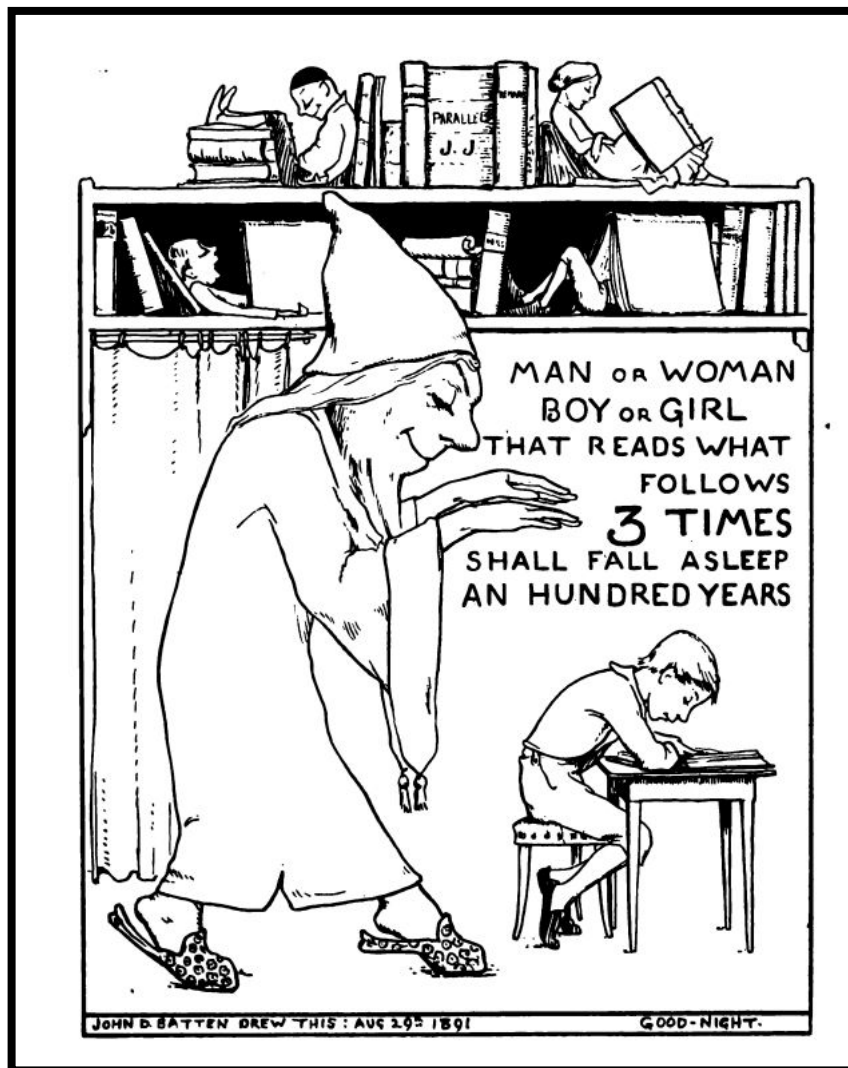
Source: From Celtic Fairy tales (1892), page 237.

Celtic Fairy tales (1892) contains twenty-six tales, which according to Jacobs (1892, p. 237), ranged from: (i) Fairy tales; (ii) Hero Tales; (iii) Folk Tales; and (iii) Drolls – comic anecdotes. The author explains that the first type of tale is about fairies and hobgoblins told as "natural occurrences". The second type of tale narrates the deeds and adventures of some national and mythical heroes and bards. The third type of tale narrates marvellous adventures about supernatural characters such as giants, talking animals, dwarfs, spirits, and mermaids. The fourth and last type of tale included in this collection describes the fun events of stupid characters. Celtic Fairy tales are also about (i) **murdering**; (ii) **death threatening**; (iii) **mutilating**; (iv) **torturing**; and (v) **devouring** as represented in Chart 4.8.

Chart 4. 8. Violence in Celtic Fairy tales (1892).

Violence in Celtic Fairy Tales (1892)
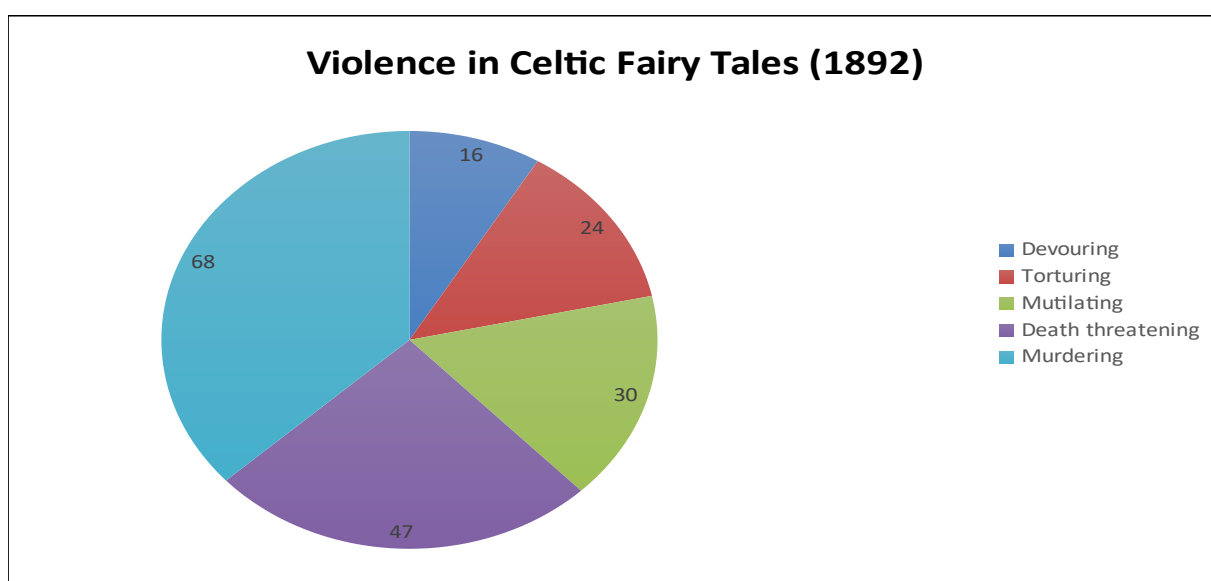
Source: chart generated by the author to represent violence in *Celtic Fairy Tales (1892)*.

The **superordinates** of violence from Chart 4.8 are represented in the legend from least to most frequent. As the least frequent **superordinate** in the corpus Celtic Fairy tales, the analysis showed sixteen occurrences (tokens) of **devouring hyponyms**, being 11-types and 16-tokens. The second least frequent one considering the number of types, **torturing** has fifteen **hyponyms** (types) and 24-tokens. The **mutilating** follows with 14-types and 28-tokens representing the number of instances. Analysis revealed that the **death threatening hyponyms** have forty-six occurrences – 15-types and 46-tokens. As the most frequent **superordinate** of violence, **murdering** occurred in sixty-eight instances in the corpus of Celtic Fairy tales (1892) with 21-types and 68-tokens.

As the least frequent **superordinate** of violence, the actants from the **devouring hyponyms** are mainly supernatural characters, namely, giants and hobgoblins, and in some instances, carnivores devouring herbivores. Interesting to point out that in some instances there are metaphoric representations of the **hyponyms** from this category whenever there is a description of natural phenomena or some kind of magic trick. In Chart 4.9 there is a graphic representation of **devouring hyponyms**.

Chart 4. 9. devouring hyponyms – Celtic Fairy tales (1892).

Devouring Hyponyms (1892)
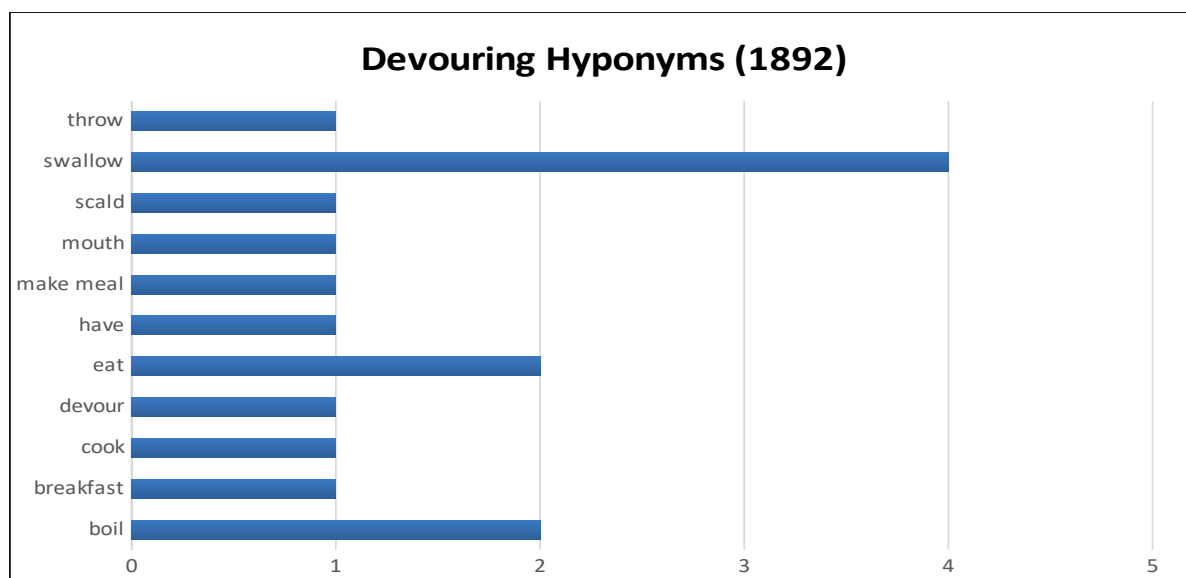
Source: chart generated by the author to represent devouring hyponyms (1892).

As the two most frequent **devouring hyponyms**, *boil* and *swallow*, these nodes are usually neutral in meaning, but when collocated with personal or object pronouns, they can convey unfavourable prosodies of violence. In this sense, Šorli (2013, p. 96) reveals that "[S]emantic [P]rosodies add meaning that goes beyond the meaning already expressed by word-semantics" and which are not often "detectable in the immediate surroundings of the headword." Only a close examination with corpus-based tools would bring to light this negative prosody of violence. The examples from Figure 4.2, 4.3 and 4.4 show this negative environment that surrounds the **devouring hyponyms** under discussion.

Figure 4. 2 devouring hyponym – boil – Celtic Fairy tales (1892).

'It is that he must be cooked for the giant who is here, or else no more of my world will be before me.' Just then we could be hearing the footsteps of the giant, 'What shall I do? what shall I do?' cried the woman. I went to the caldron, and by luck it was not hot, so in it I got just as the brute came in. 'Hast thou **boiled** that youngster for me?' he cried. 'He's not done yet,' said she, and I cried out from the caldron, 'Mammy, mammy, it's **boiling** I am.' Then the giant laughed out HAI, HAW, HOGARAICH, and heaped on wood under the caldron.

"É que ele deverá ser cozido para o gigante que mora aqui, do contrário, não verei mais o mundo diante de mim'. Naquele instante ouvimos os passos do gigante. "O que farei? O que farei?", gritou a mulher. Fui até o caldeirão, e por sorte ainda não estava quente, então entrei nele quando o brutamontes chegou. "Já cozinhou esse bebê para mim?", gritou ele. "Ainda não", disse ela, e eu gritei de dentro do caldeirão""Mamãe, mamãe, já estou cozinhando". Então o gigante deu uma grande risada e colocou mais lenha sob o caldeirão.

Source: print screen from COPA-CONC showing devouring hyponym *boil*.

The extract from Figure 4.2 is from the tale *Conall Yellowclaw* (1892), a tale about giants killing and devouring human flesh and of kings and their kin being murdered. In the passage, the nameless one-eyed giant is waiting to dine upon a baby human who is supposedly boiling in the cauldron. The **hyponym** *boil* is followed by a predicate whose object is a person, in this case. In this context, the semantic prosody of *boil* is built up through the cotextual information present in the predicate. The same kind of interpretation is illustrated in Figure 4.3 with the **hyponym** *swallow*.

Figure 4. 3 devouring hyponym – eat and eat up – Celtic Fairy tales (1892).
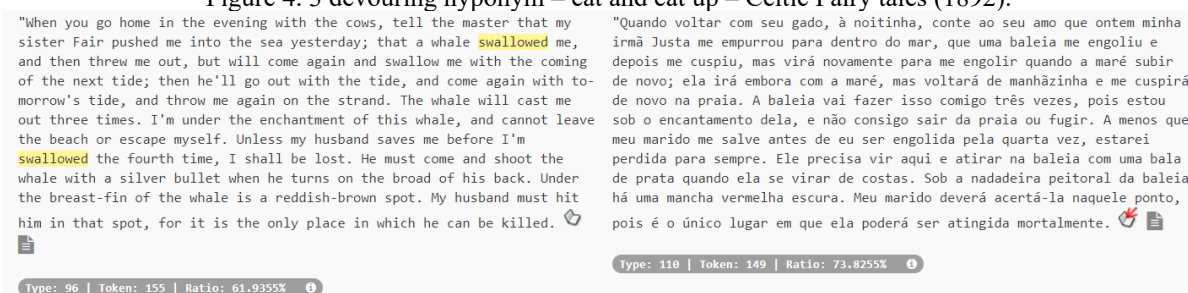
Source: print screen from COPA-CONC showing devouring hyponyms *eat* and *eat up*.

According to Philip (2009), digitally held corpus with the aid of the tools of corpus-based software is the only way to find recurrent patterns of language whose semantic prosodies are only to be interpreted by a careful analysis of the context of situation. Under this circumstance, the **hyponym** from Figure 4.3 had its aura of meaning changed from neutral to negative because of contextual information. In this case, the pronouns help to build negative semantic prosody of **devouring** human flesh.

The **superordinate** of violence from **torturing hyponyms** revealed that humans are the actants and acted of torture with some instances where the acted are animals and giants. In Chart 4.10, the **hyponyms** *beat* (5 instances); *hang* (3 instances); *throw*, *strike*, and *kick* (2 instances each) are the most frequent. Some of the **hyponyms** with one occurrence would habitually convey neutral meanings on corpora other than Fairy tales but *pull* when collocated with preposition *away*, shows a tendency to occur in a negative semantic environment. Intending to check the semantic associations of hang, I carried out a simple search on the BNC website for *hang [p*]*, and the result made evident that the negative associations regarded suicide whenever the personal or object pronouns were *I* or *them*, *ourselves* or *themselves*.

Chart 4. 10. torturing hyponyms – Celtic Fairy tales (1892).
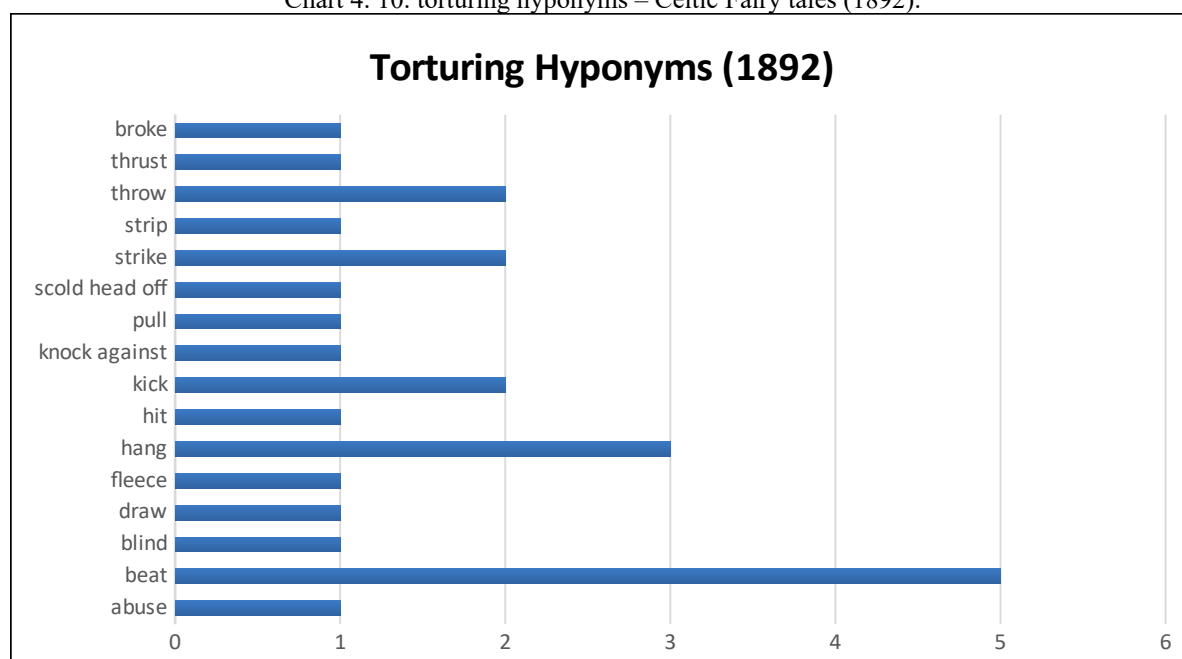
Source: chart generated by the author representing torturing hyponyms (1892).

The occurrence of phrasal verb *knock against* in this corpus is semantically associated with negative prosodies of murder and torture, whereas in the corpus of general English language it would normally be semantically associated with neutral prosodies. In the example from Figure 4.4, the **hyponym** in question is heavily loaded with meanings of rage and violence. *Knock against* in the ST means to collide violently with an obstacle, whereas in the TT, it assumes relatively less violent prosody.

Figure 4. 4 Knock against – torturing hyponym – Celtic Fairy tales (1892).

Source: print screen from COPA-CONC simple search to represent a torturing hyponym (1892).

A simple search in COPA-CONC yielded ten instances of the **hyponym** *beat* in the corpus of Celtic Fairy tales (1892) with 60% of negative associations as shown in Figure 4.5.

Figure 4. 5 Beat – torturing hyponym – Celtic Fairy Tales (1892).

Source: print screen from COPA-CONC simple search to represent a torturing hyponym (1892).

There are thirty instances of the **mutilating superordinate** of violence with fourteen **hyponyms** (types), being *take off*, *cut off*, and *strip* the highest in the number of instances. In these hyponyms, the attitudinal meanings reveal a negative environment of (i) self-mutilation; (ii) beheading; (iii) torture followed by murder through mutilation; and (iv) flaying or skinning humans. Chart 4.11 shows all the fourteen **hyponyms** and their number of occurrences.

Chart 4. 11. mutilating hyponyms – Celtic Fairy tales (1892).
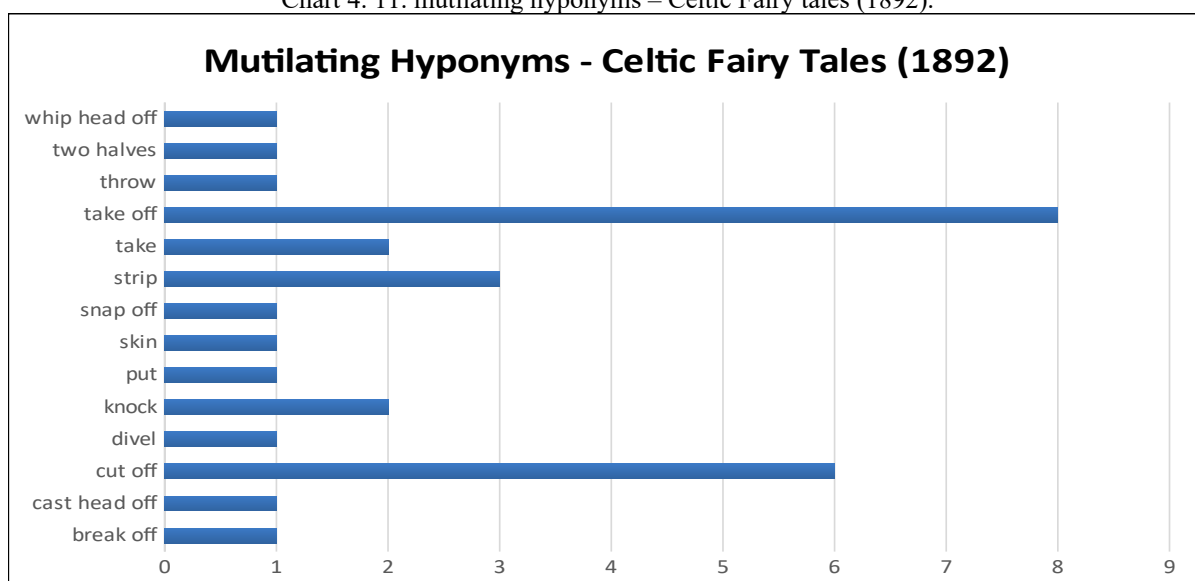
Source: chart generated by the author to represent mutilating hyponyms (1892).

The eight instances of the **hyponym** *take off* in the corpus and their association with the peripheral or surrounding meanings, namely, **meronyms** of body parts – *head*, *neck*, *body*, *back*, *skin* – integrated with other long stretches of co-text – *skin ... from*, *strip ... from* – compel this node word into conveying the semantic prosodies of mutilation, torture and murder as represented in Figure 4.6 and 4.7.

Figure 4. 6 Take off – mutilating hyponym – Celtic Fairy tales (1892).

Source: print screen from COPA-CONC simple search to represent a mutilating hyponym (1892).

The Semantic Prosodic profile of the **meronyms** *strip* and *skin* is determined by their colligational associations, that is, their lexico-grammatical instantiations. To put it in other words, the whole aura of evaluative meaning from a **hyponym** can only be identified after establishing the connections with the extended lexical and grammatical units of a node item. These connections start at the level of the collocation or with the direct node and then move towards a more abstract level, colligations, that are observable through "wider stretches of co-texts" (ŠORLI, 2013, p. 101).

Figure 4. 7 Mutilating meronyms – strip and skin – Celtic Fairy tales (1892).

Source: print screen from COPA-CONC simple search to represent a mutilating meronym (1892).

The **hyponyms** *cut off*, *take off*, *cast off*, *whip off*, and *snap off* are not only all associated with beheading and **mutilating** but are also **hyponyms** of each other because they demonstrate similar lexical profiles and semantic prosodies. Their semantic preferences are for **mutilating** with frequent association to depriving someone of a body part, mainly but not exclusively, the head as demonstrated in Table 4.1.

Table 4. 1. mutilating hyponyms – cut off, take off, cast off, whip off, snap off – Celtic Fairy tales (1892).

mutilating hyponyms (1892)	
Then Goreu, the son of Custennin, seized him by the hair of his head and dragged him after him to the keep, and cut off his head and placed it on a stake on the citadel.	**cut off**
Not one was able to get it and tell me what stopped the Gruagach Gaire from laughing. I took the heads off them all when they came back without the tidings for which they went, and I'm greatly in dread that your head'll be on the twelfth spike, for I'll do the same to you that I did to the eleven kings' sons unless you tell what put a stop to the laughing of the Gruagach.	**take off**
He struck the lad a stroke with the edge of his sword, and so cast his head off. As for the hound, if he used it no worse, he used it no better.	**cast off**
In before me, thou crone; I like not flattery out of doors; go in and let's hear thy speech. In went the crone, and when her back was to him, he drew his sword and whips her head off; but the sword flew out of his hand.	**whip off**
He put it on, and taking the twelve iron loops, put them on the necks of the twelve daughters of the house, then snapped the twelve heads off them.	**snap off**

Source: table created by the author to represent mutilating hyponyms (1892).

Not only with the **mutilating hyponyms**, but with the **hyponyms** from the other **superordinates** of violence, colligational patterns involving **meronyms** of body parts are evidence of semantic prosodies of violence in Celtic Fairy tales (1892). On this subject, Sinclair (1996b) states further that semantic prosody is realized through the extended lexical units of meaning by integrating a node item with its surroundings. This realization "expresses something close to the 'function' of an item – it shows how the rest of the item is to be interpreted functionally" (SINCLAIR, 1996b, p. 88). An example is the occurrence of the **hyponym** *hang* in the corpus under discussion. One of its pragmatic meaning defines the verb as an act of suspending, without support below, by the neck until dead[55]. In the collection of Celtic Fairy tales (1892), there are twenty-six occurrences of this **hyponym**, but only a close analysis of the extended units of meanings can show its semantic prosodies relating either to **murdering** or **death threatening**. Scrutiny of these extended units made evident that from a total of 26 instances, 16 occurrences were semantically associated with **death threatening** as represented in Chart 4.12.

Chart 4. 12. death threatening hyponyms – Celtic Fairy tales (1892).
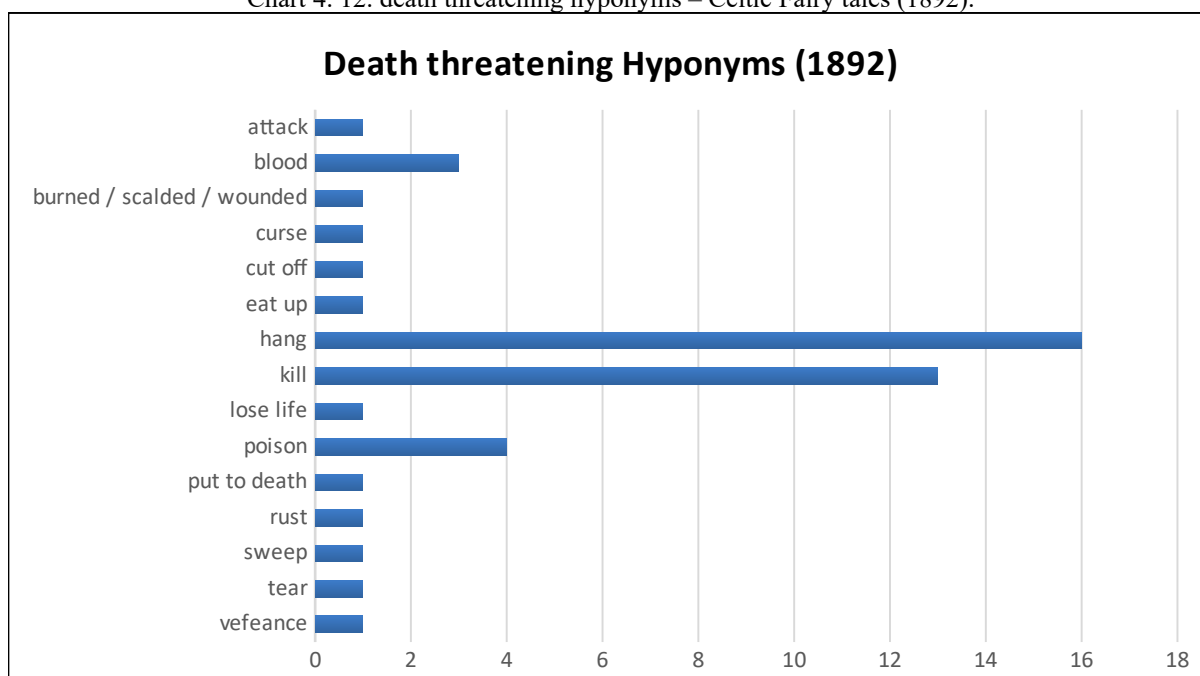
Source: chart generated by the author to represent death threatening hyponyms (1892).

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[55] Definition from: https://www.merriam-webster.com/dictionary/hang

Following this line of thought, the **hyponym** *kill* can be associated with semantic environments of **death threatening**, as represented in Chart 4.12, as well as it is observed to frequently express evaluative meanings of murder when co-occurred with verbs in the past and when this very **hyponym** is part of a description of a past event and to this end is inflected in the past tense with the verbal desinence 'ed'. With this intention, Hunston terms (2007, p. 266) this kind of "frequent co-occurrence of a lexical item with items expressing a particular evaluative meaning" as Semantic Preference.

The **hyponym** *hang,* in the corpus of Celtic Fairy tales (1892), when collocated to the right with the preposition 'on' and preceded by a common concrete noun to the left, conveys the neutral meanings of *suspend* or *hold*. Whereas in contexts where the collocate to the right is a personal pronoun or a proper noun followed by an adverb of time, and the collocate to the left is the preposition 'to' marking the infinitive form of the verb, the **hyponym** *hang* is semantically associated with **death threatening** of **murdering** as represented in Figure 4.8.

Figure 4. 8 Occurrences of the hyponym hang – Celtic Fairy tales (1892).

1	the top of his head, a deeshy daushy leather apron hang ing before him, pulled out a little wooden stool, and
2	in a harder place than to be seeing your lot of sons hang ed tomorrow? but you set it to my goodness and to my
3	seems to me that tearing by the cats were harder than hang ing to-morrow by the king of lochlann.""
4	that is harder than to be looking on your son being hang ed tomorrow, and you shall get the soul of your eldest
5	of the town as bold as if it belonged to him, and, hang ing the hide up to a nail in the wall, sat down.
6	the black calf had just been slaughtered, and was hang ing on the hook; but it got off the hook alive and
7	said he must go look for a rod to make a gad to hang manachar, who ate his raspberries every one; and he
8	an axe to cut a rod, a rod to make a gad, a gad to hang manachar, who ate my raspberries every one.
9	axe, axe to cut a rod, a rod to make a gad, a gad to hang manachar, who ate my raspberries every one.
10	axe, axe to cut a rod, a rod to make a gad, a gad to hang manachar, who ate my raspberries every one.
11	axe, axe to cut a rod, a rod to make a gad, a gad to hang manachar, who ate my raspberries every one.
12	axe, axe to cut a rod, a rod to make a gad, a gad to hang manachar, who ate my raspberries every one.
13	axe, axe to cut a rod, a rod to make a gad, a gad to hang manachar, who ate my raspberries every one.
14	axe, axe to cut a rod, a rod to make a gad, a gad to hang manachar, who ate my raspberries every one.
15	axe, axe to cut a rod, a rod to make a gad, a gad to hang manachar, who ate my raspberries every one.
16	axe, axe to cut a rod, a rod to make a gad, a gad to hang manachar, who ate my raspberries every one.
17	axe, axe to cut a rod, a rod to make a gad, a gad to hang manachar, who ate my raspberries every one.
18	and the rod made a gad, and when he had it ready to hang manachar he found that manachar had burst.
19	gruagach but some ropes made of untanned sheepskin hang ing on the wall.
20	that he took the skin of a black sheep that had been hang ing on the wall for seven years and clapped it on my
21	hang the fellow who began it all, said he; "and if i can't
22	lank grey beggarman, marched him to the gallows and hang ed him high and dry. back they marched to the hall,
23	you in, cried the captain of the guard, "didn't we hang you this minute, and what brings you here?
24	you think of tyin the rope; why should you speak of hang ing me?
25	please your majesty, said the captain, "we hang ed that strolling vagabond, but here he is back again
26	hang him again, said the king, and off he went to sleep
27	happened was that they found the king's chief harper hang ing where the lank grey beggarman should have
28	are you wishful to hang me a third time? said the lank grey beggarman.
29	the beggarman; "and since you've given up trying to hang a stranger because he finds fault with your music, i
30	but the merchants, she declared they ought to be hang ed for it.
31	us; our host was killed last night, and we shall be hang ed for it.
32	ivan. "if i cannot prove who committed the crime, hang me in your stead.
33	liberty, and the hostess and the monk were seized and hang ed.
34	this gentleman with the goat-skin. there is a flail hang in' on the collar-beam, in hell, and neither dane nor
35	"i only came for the loan of that flail that i see hang ing on the collar-beam, for the king of dublin to give

Total: 35 concordâncias.

Source: print from COPA-TRAD MONO-CONC.

Verb tense is also revealing of the semantic associations of a specific **hyponym**. The examples from Figure 4.8 show *hang* in the infinitive and past tense conveying meanings of

murder and death threat. In the same fashion, the conditional *would* when associated with adverbs of time expressing future, provides evidence of the **hyponym** *hang* to belong to the **death threatening superordinate** of violence – this applies to all **hyponyms** from this category. As matter of fact, verb tenses can contribute to categorizing the **hyponyms** as in the examples from the most frequent **superordinate** of violence in the corpus of Celtic Fairy tales (1892).

Murdering instances can be identified whenever there is a narrated incident reporting past events or sequences of circumstances being described at the moment of occurrence. Past simple, present perfect tenses and present continuous are colligational evidence at grammatical level, for a **hyponym** to belong to the **murdering superordinate** of violence.

With the highest counts of **hyponyms**, **murdering superordinate** of violence has 21-types and 68-tokens being characterized by a considerable variety of co-hyponyms of **murdering** (see Chart 4.13). As the most frequent **hyponym**, *kill* entail the **superordinate** of violence *murder* as an umbrella term.

Chart 4. 13. murdering hyponyms – Celtic Fairy tales (1892).

Murdering Hyponyms (1892)
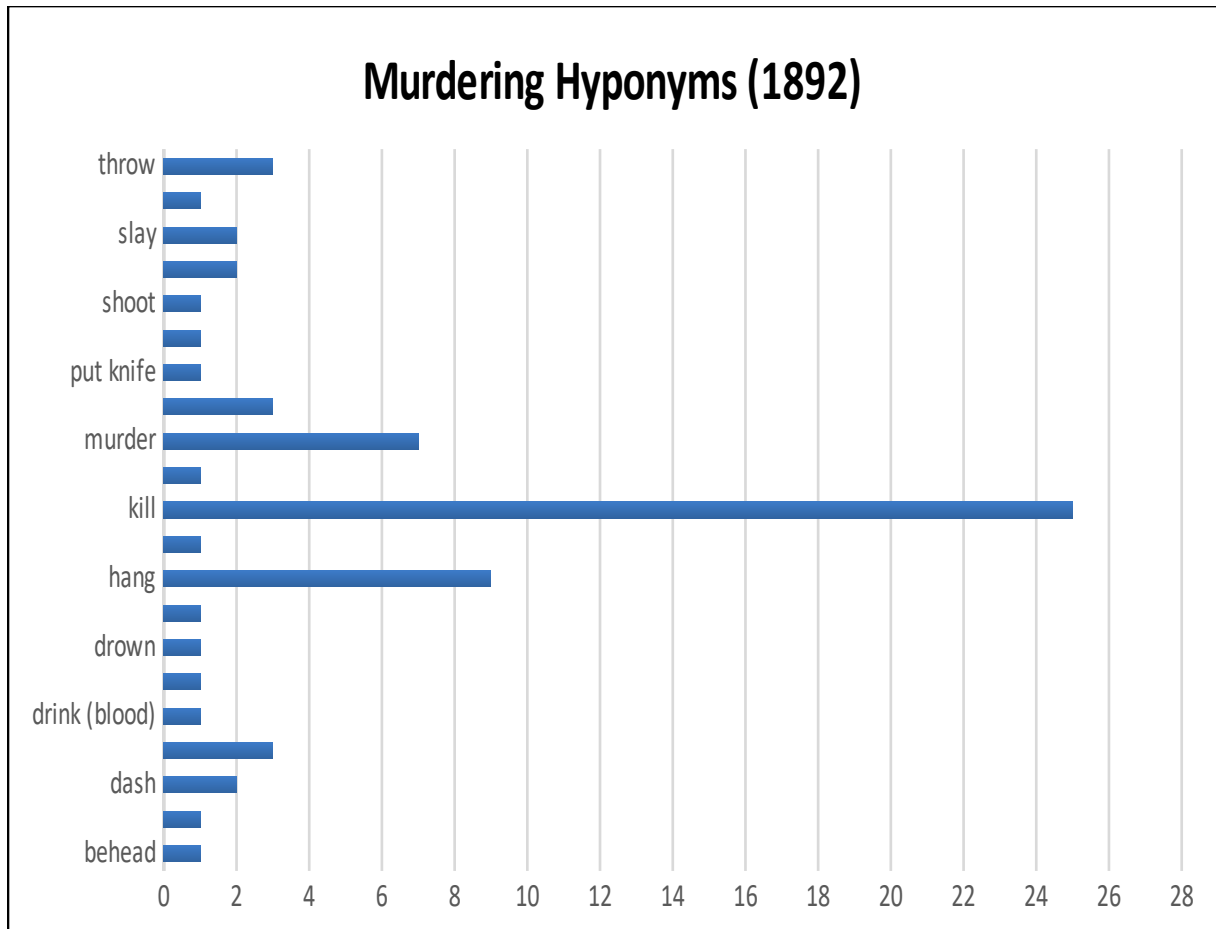
Source: chart generated by the author to represent murdering hyponyms (1892).

Figure 4.9 shows all the 39 occurrences of the **hyponym** *kill* ranging from **death threatening** and **murdering superordinate** of violence. **murdering** instances are marked by the verbal desinence of regular past 'ed'. The actants and acted of the killing instances are supernatural beings, humans, and animals driven by revenge or hunger.

Figure 4. 9 Occurrences of the hyponym kill – Celtic Fairy tales (1892).

1	the good people were only tempting him that he might **kill** himself with that trick, or put the girl to death
2	to tell what sort it was. he then swore that he would **kill** him if he did not show him where his money was. tom
3	the children of conall got the upper hand, and they **kill** ed the king's big son. the king sent a message for
4	of his king had fallen out, and that his children had **kill** ed the king's son, and there was nothing that would
5	coming where i was, i drew a weapon that i had and i **kill** ed him.
6	thou sleeping? awake and let out my lot of goats.' i **kill** ed the buck. he cried, 'i do believe that thou art
7	she said to me that there was no weapon that would **kill** him but his own weapon. i began to draw his spear and
8	let's **kill** daisy, said hudden at last; "if that doesn't make him
9	of loch-ness and made his habitation there. he could **kill** the salmon of the torrent from out his own door, and
10	and let them bring hither to me deirdre, and **kill** the rest.
11	of the strangers and to take deirdre up with them and **kill** the rest.
12	to the servants, "my mother is coming, and she will **kill** me.
13	"she shall not **kill** you at all; we will lock you in a room where she
14	oh! said she, "my mother is coming, and she will **kill** me.
15	it was a thieving horse-eel; and instead of the goose **kill** ing a trout for the king's supper:by dad, the eel
16	arthur follow him, and one by one the young pigs were **kill** ed. at length, when he would fain have crossed the
17	to his mother one evening, "mother, bake my cake, and **kill** my hen, till i go seek my fortune; and if i meet it,
18	and then the cowboy thought that if the giant should **kill** him, his father and mother would never find him or
19	but he did nothing to hurt his own neck. when he had **kill** ed my sons he took hold of me and stripped the skin
20	the castle where the twelve sons of the gruagach were **kill** ed, the cowboy caught him by the two hind legs and
21	horns, cut off the heads of the five-headed giant, **kill** ed the wizard hare, and brought his own twelve sons to
22	the juggler; "but i warn you if you let my hare be **kill** ed i'll cut off your head when you come down.
23	said o'donnell, "that a hound and a lad should be **kill** ed at my court.
24	general of arms," said the dairymaid, "and when he **kill** s the beast, he will marry the king's daughter, for
25	great general saw her, and he said to her, "i will **kill** you if you do not say that 'twas i took the head off
26	him. the soothsayer told him that there was no way of **kill** ing the sea-maiden but the one way, and this is it:"in
27	and if my sisters were to see me there, they'd **kill** me for going out of the house.
28	and was thinking all the time that the henwife would **kill** her for losing the shoe.
29	spot, for it is the only place in which he can be **kill** ed.
30	she had no power to speak to her husband till he had **kill** ed the whale. then the whale went out, turned over
31	he stood with his back against it while the hostess **kill** ed the old man.
32	cried they, "bad luck sticks to us; our host was **kill** ed last night, and we shall be hanged for it.
33	sun; he caught up his bow and his quiver of arrows to **kill** ing the birds. he took to the moors, but if he did, the
34	stopping, says the giant's daughter. "now you must **kill** me, strip the flesh from my bones, take all those
35	how could i **kill** you, asked the king's son, "after what you have done
36	tree you must do as i say." the king's son obeyed. he **kill** ed auburn mary, cut the flesh from her body, and
37	must fly quick, quick, or for certain my father will **kill** you.
38	and hips, and limping away. tom contrived not to **kill** any one; and the princess was so amused, that she let
39	what a pleasure it would give the king to have it **kill** ed.

Total: 39 concordâncias.

Source: print screen from MONO-CONC with the hyponym *kill* (1809).

Out of the thirty-nine occurrences from Figure 4.9, twenty-five convey the semantic prosody of **murdering** that is always negative and utterly violent. The examples from Table 4.2 provide more contextual evidence of the semantic associations of the **hyponym** *kill*.

Table 4. 2. murdering hyponym – kill – Celtic Fairy tales (1892).

murdering hyponym *kill*

But the cowboy made after the hare, and the Gruagach after the cowboy, and they ran as fast as ever their legs could carry them till nightfall; and when the hare was entering the castle where the twelve sons of the Gruagach were killed, the cowboy caught him by the two hind legs and dashed out his brains against the wall; and the skull of the hare was knocked into the chief room of the castle, and fell at the feet of the master of the place.	**kill**
If you won't obey, you and I are done for, said Auburn Mary. "You must climb the tree, or we are lost; and to climb the tree you must do as I say." The king's son obeyed. He killed Auburn Mary, cut the flesh from her body, and unjointed the bones, as she had told him.	**kill**
When he had killed my sons, he took hold of me and stripped the skin and flesh from the small of my back down, and when he had done that, he took the skin of a black sheep that had been hanging on the wall for seven years and clapped it on my body in place of my own flesh and skin; and the sheepskin grew on me, and every year since then I shear myself, and every bit of wool I use for the stockings that I wear I clip off my own back.	**kill**

Source: table created by the author to represent murdering hyponyms (1892).

The extracts from Table 4.2 provide vivid descriptions of extremely violent conduct. The actants of murder carry out the brutal deeds with bloodthirsty intentions. The instances show that **murdering** does not suffice and the act is followed by atrocious acts of mutilation. Chart 4.14 not only graphically represents the most frequent **murdering hyponyms** but also the ones from the other four categories.

Chart 4. 14. Most Frequent hyponyms in each superordinate of Violence – Celtic Fairy tales (1892)
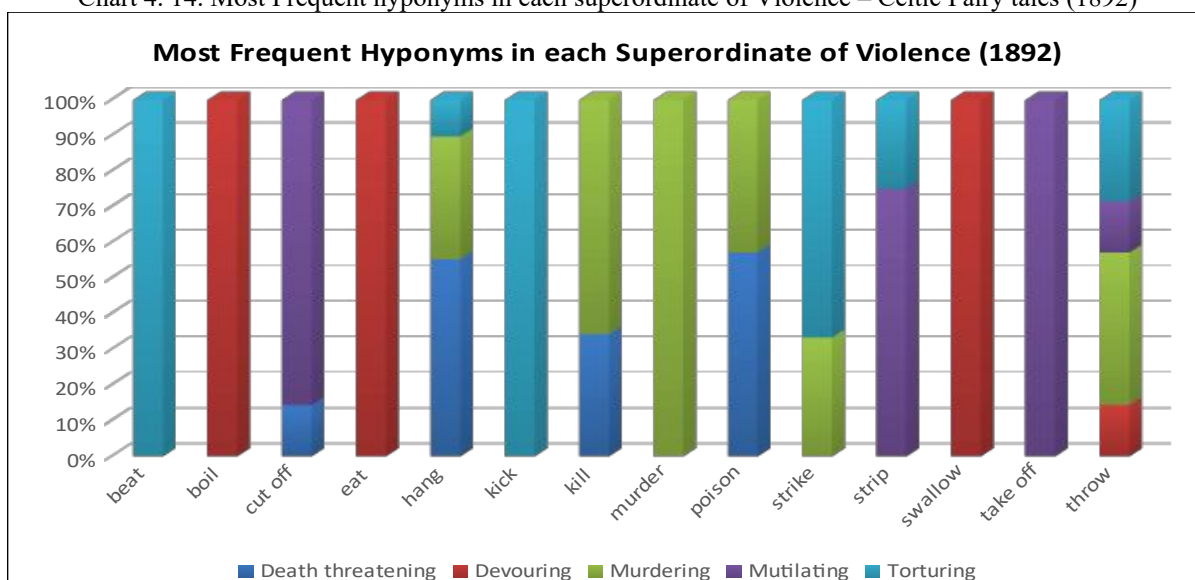
Source: chart generated by the author to represent most frequent hyponyms (1892).

As the second most frequent **hyponym** in the **murdering superordinate** of violence, *kill* is associated with *murder*, *hang*, *slay*, *slaughter*, *drown*, and *dash* and functions as a **superordinate** within these **murdering hyponyms** because it conveys a more general meaning of *to deprive living beings of their lives*. The other **hyponyms** function as **co-hyponyms** because they characterise more distinguishing and descriptive ways of *killing*. Important to point that the **hyponyms** from this **superordinate** of violence are characterized by the verbal desinence of the past 'ed' for the regular verbs and the markedness approach to morphological irregularity for the irregular verbs, consequently, the occurrences of the **hyponyms** (apply to verbs only) in this **superordinate** are semantically associated with descriptions of past events. Additionally, the coloured bars from Chart 4.14, group the **hyponyms** from all five **superordinates** of violence to compare their frequency of occurrence in each category and to display their semantic associations. In this context, the **hyponyms** *kick* and *beat* are representative of **torturing superordinate** of violence.

In the section that follows I describe the most frequent **superordinates** of violence in Jacobs' (1895) More Celtic Fairy tales and the way(s) their semantic prosodies are manifested.

4.1.3   More Celtic Fairy tales (1895)

The collection *More Celtic Fairy tales* is Joseph Jacobs' third publication for children and was simultaneously published in 1895, in London by David Nutt and in New York by G. P. Putnam's Sons. John D. Batten was also responsible for the illustrations of this edition as he was for the previous *English Fairy tales* (1890), *More English Fairy tales* (1891), and *Celtic Fairy tales* (1892). Following the previous volumes of the series, right at the title page of the fourth book of the series, the author refers to the intended child readers: "To many unknown little friends I have made by the former books of this series" (JACOBS, 1895a, p. 5). Reference to children is also made in the preface when Jacobs acknowledges the necessary simplifications, he had to make the narrative of the tales more readable. *More Celtic Fairy tales* are composed of twenty tales about (i) beliefs in the supernatural; (ii) metamorphosis of humans into animals; (iii) mythological characters representing the pre-Christian tribes who inhabited Ireland, like the Tuatha de Danann; (iv) fairies and witches; (v) giants; and (vi) demonic possession and gluttony. In Chart 4.15, the **superordinate** of violence are represented from least to most frequent.

Chart 4. 15. Violence in Jacobs (1895) More Celtic Fairy tales.
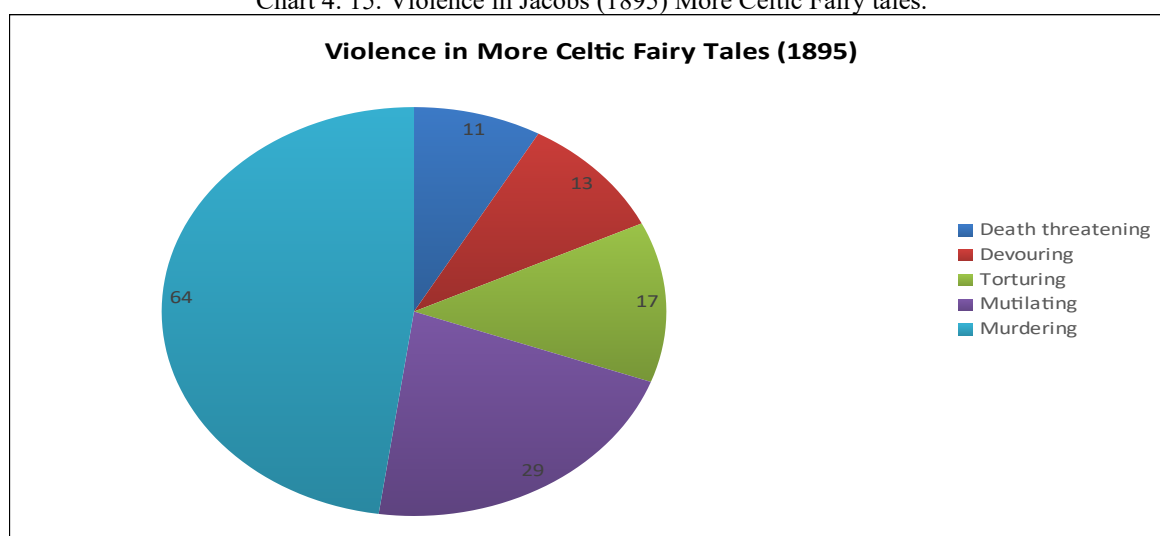
Source: chart generated by the author to represent superordinates of violence (1895).

The **superordinates** of violence are represented in Chart 4.15 by their frequency of occurrence, from least to most frequent. There are eleven cases of **death threatening** with 11-

tokens and 7-types. **Devouring** is the second least frequent **superordinate** of violence with 13-tokens and 6-types. With seventeen cases, **torturing** is the third most frequent **superordinate** with 9-types. **Mutilating** is the second most frequent with twenty-nine instances and 16-types. **murdering** is the most frequent **superordinate** of violence with sixty-four instances and 17-types.

With the smallest number of types, the colligational patterns from the **death threatening hyponyms** are typecast as [main] verbs that frequently colligate periphrastically with modal verbs and would-conditional conveying epistemic meanings of probability or possibility, and as a consequence, they build semantic prosody of threat and fear as shown in Figure 4.10.

Figure 4. 10 Death Threating hyponyms colligated with would-conditional – More Celtic Fairy tales (1895).

Source: print screen from MONO-CONC with death threatening hyponyms (1895).

The colligational patterns from the cases of Figure 4.10 build semantic prosodies of psychological violence through threatening the victims in potential. Epistemic meanings of probability can be identified in other **superordinates** of violence. In Chart 4.16, the **hyponym** *kill* is represented as the most frequent amongst the **death threatening** ones with seven instances.

Chart 4. 16. death threatening hyponyms – More Celtic Fairy tales (1895).
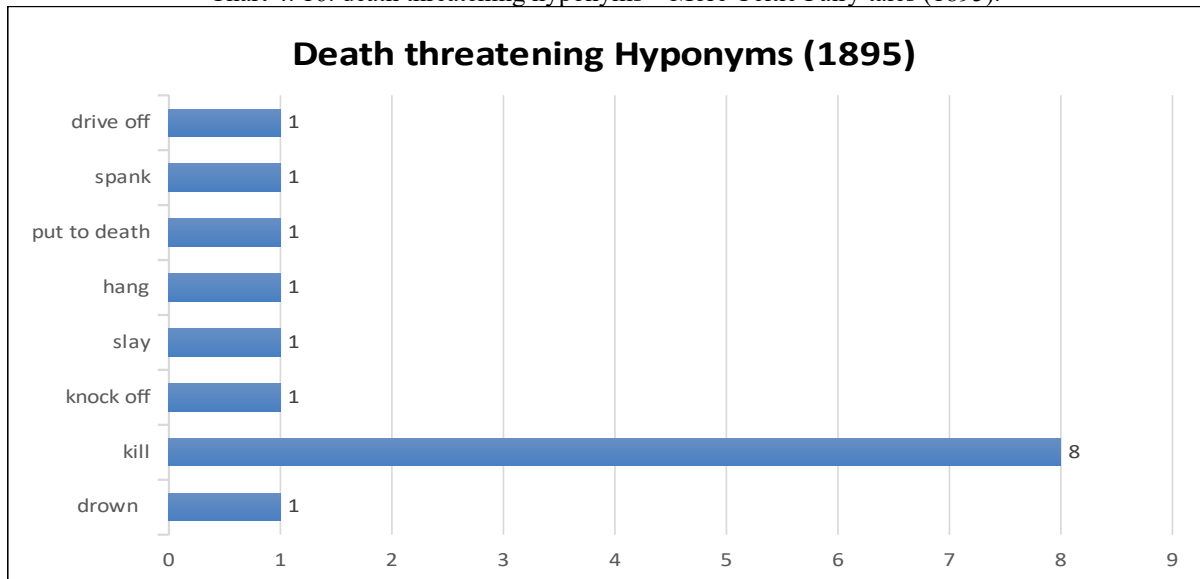
Source: chart generated by the author to represent death threatening hyponyms (1895).

All **hyponyms** *slay* and *put to death* are **Co-hyponyms** of *kill* because they are specific ways of killing the victim(s). The other **hyponyms** with occurrence each are also conveying threats of death in the corpus with added descriptions of torture. Whenever an event expresses hypothetical meaning in the past, the **hyponyms** have a semantic preference for environments of **death threatening**.

The **devouring superordinate** of violence is the second least frequent one and the **hyponyms** *swallow*, *devour*, and *eat* are the most recurrent ones as represented in Chart 4.17. The **hyponyms** from this category can be grouped into subcategories with **Co-hyponyms**, namely: *eat→eat* up→*devour→swallow*; *cook→boil*.

Chart 4. 17. devouring hyponyms – Joseph Jacobs More Celtic Fairy tales (1895).
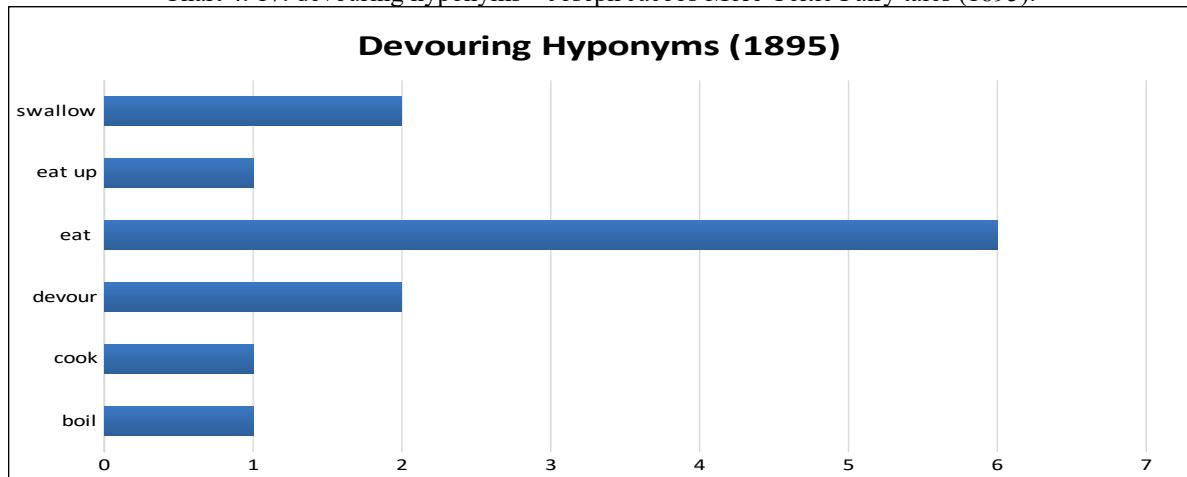
Source: chart generated by the author to represent devouring hyponyms (1895).

The **hyponym** *boil* from Instance 17 is semantically associated with an environment of cannibalism with the daughter boiling their mother for supper in the fairy tale *Smallhead (1895)*.

> Instance 17
> One day, while their half-sister was gone, they put the mother in a pot, boiled her, and threw the bones outside. When Smallhead came home there was no sign of the mother.

The **hyponyms** *eat* and *eat up* both collocate with object pronouns and convey semantic prosodies of violence through the menace of wolves **devouring** children and talking animals as in Instance 18 from the fairy tale *The Russet Dog*.

> Instance 18
> "The wolf is there; he will eat up the children: the wolf! the wolf!"

In the corpus of *More Celtic Fairy tales* (1895), **torturing superordinate** of violence conveys semantic prosodies of "intense pain, to punish and to afford sadistic pleasure"[56], which according to the Merriam-Webster Online Dictionary, is part of the definition of *torture*. Chart 4.18 graphically represents the **hyponyms** from this **superordinate** and shows that *abuse* is the most frequent one with 4 instances. They are followed by *throw* and *knock down* with 2 instances each.

Chart 4. 18. torturing hyponyms – More Celtic Fairy tales (1895).
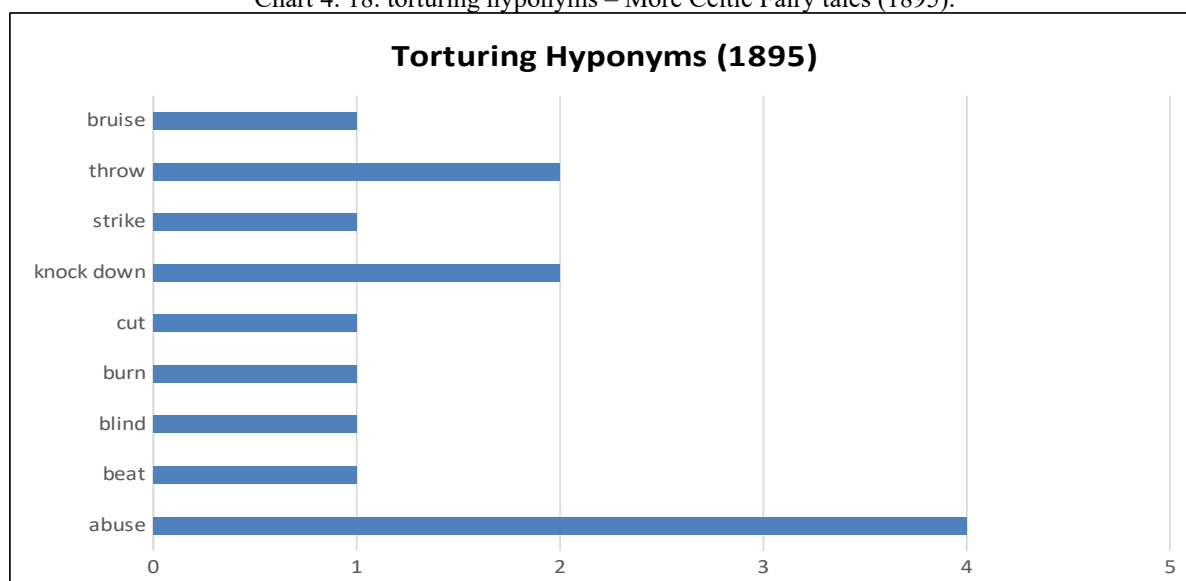
Torturing Hyponyms (1895)

Source: chart generated by the author to represent torturing hyponyms (1895).

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[56] https://www.merriam-webster.com/dictionary/torture

The instances where the **hyponym** *abuse* occurs in the corpus, give accounts of deliberate intentions to harm the victims, such as exemplified in Instance 19 from the tale *The Greek Princess and the young Gardener* and in Instance 20 from the tale *Smallhead*.

Instance 19
Out came a squeal from the filly's throat when she felt the strange article, that might be heard from Tombrick to Bunclody, and all as ready were the armed men and the stable-boys to run and surround the omadhan of a boy, and the King of Moroco was soon there along with the rest, with a face on him as black as the sole of your foot. After he stood enjoying the **abuse** the poor boy got from everybody for some time, he says to him:

Instance 20
My sisters **abuse** me and **beat** me, answered Smallhead. "This morning they said they would kill me in the evening unless I had all the needles in the straw outside gathered before them."

The Fairy tales from Instances 19 and 20 convey evaluative meanings of violence through torture. Inferring the negative semantic prosody of these tales "is linked to the way concordances are typically present" throughout the narrative (STEWART, 2010, p. 121).

Corpus evidence has provided statistical evidence that **mutilation** is a very recurrent topic in Jacobs' Fairy tales, as I discuss in Section 4.3 about the frequency of occurrence of the **superordinates** of violence. This **superordinate** is the second most frequent with sixty-four instances and sixteen **hyponyms** as represented in Chart 4.19.

Chart 4. 19. mutilating hyponyms – More Celtic Fairy tales (1895).
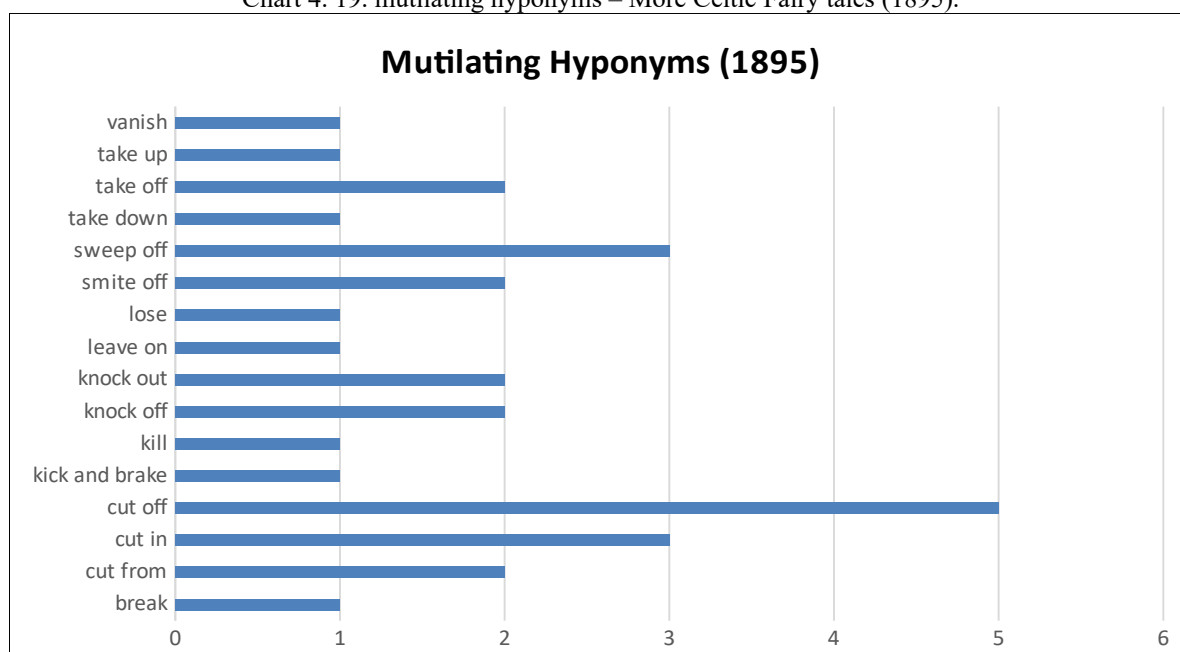
Source: chart generated by the author to represent mutilating hyponyms (1895).

This **superordinate** has been previously subdivided by Soares (2015) into two separate categories, namely: **beheading** and **mutilating.** But due to a high frequency of **mutilating** events in this research corpus, I decided to agglutinate them into one single **superordinate**. Correspondingly, it is the one with the highest frequency of phrasal verbs with a semantic preference for beheading, being *head* the most frequent **meronym** within a span of 3 to 4 words to the right of the **hyponym** as shown in Table 4.3.

Table 4. 3. Beheading hyponyms and meronyms – More Celtic Fairy tales (1895).

Beheading hyponyms and meronyms		
Source Instance	**hyponym**	**meronym**
So, the lad drew his sword and smote off the horse's head; then he lifted his two palms and uttered a doleful cry.	**Smite off**	**Head**
"Leave your much talking, or I will cut the head off you. Tell me the news of the death of Anshgayliacht."	**Cut off**	**Head**
He has a weapon above the door that is called the short spear: and if you succeed in taking off his head with the first blow it will be well; but if you do not, the case will be worse than it was at first.	**Take off**	**Head**
The giant drew in his breath again, and the doors opened. I gave a look upwards, and saw the short spear, and laid hold of it. I drew the short spear, and I warrant you that I dealt him such a blow with it as did not require to be repeated; I swept the head off him.	**Sweep off**	**Head**

Source: table created by the author to represent beheading hyponyms and meronyms (1895).

Other **meronyms** from this **superordinate** are *brain-cap*, *teeth*, *thigh*, *mouth*, *tail*, and *hand*, with collocational and colligational profiles being determined through the analysis of their respective extended units of meaning.

As the most frequent **superordinate** of violence in the corpus of *More Celtic Fairy tales* (1895), **murdering hyponyms** range from nouns (*dead – blood*) to verbs, where *kill* is the utterly most frequent one with forty-four cases as represented in Chart 4.19.

Chart 4. 19. murdering hyponyms – More Celtic Fairy tales (1895).
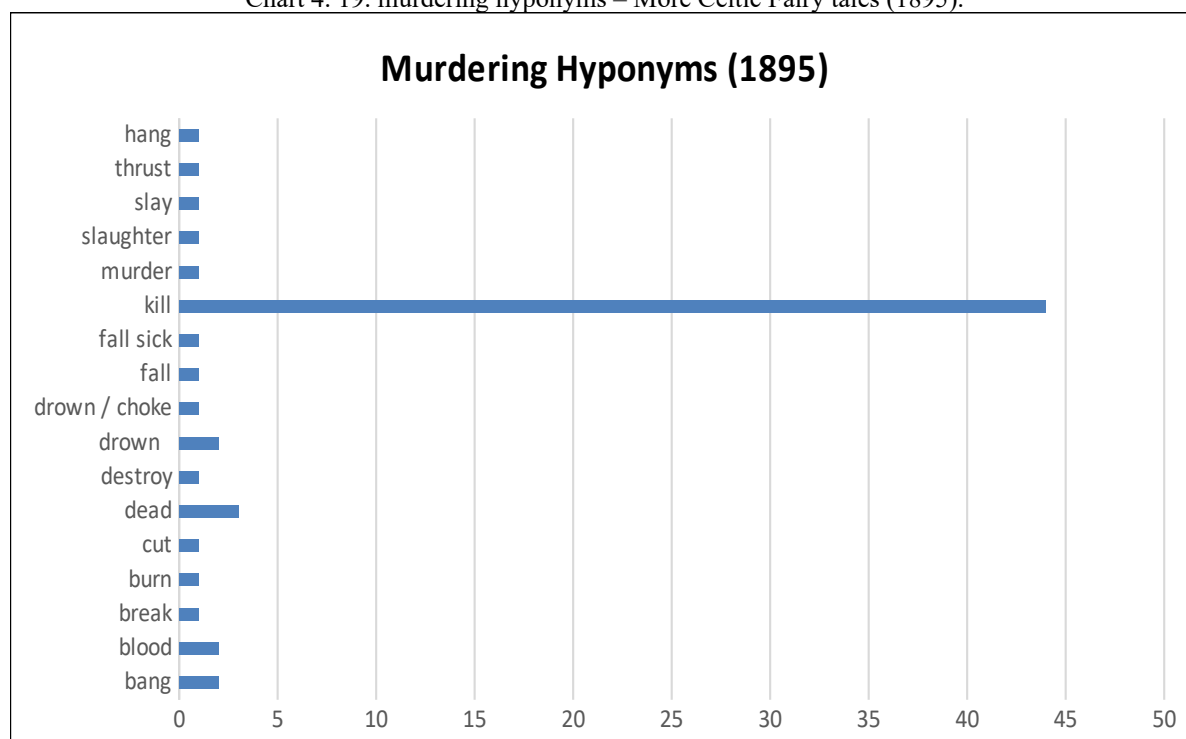
Source: chart generated by the author to represent murdering hyponyms (1895).

As has been mentioned in the previous section, the **hyponyms** from this **superordinate** of violence are instantiated by past and finished episodes in the Simple Past or the Past Perfect, Present Perfect, Perfect Infinitive. When an instance is in the Simple Past, Leech Svartvik (2015, p. 25) explain that it "normally applies only to completed happenings", that is, "everything it refers to is in a sense an 'event', an episode seen as a complete entity." But going against the grain to what Leech and Svartvik (2015) hold, **murdering hyponyms** are very rarely accompanied by an adverb of time, this information is inferred from the extended units of meaning as represented in Table 4.4.

Table 4. 4. murdering hyponyms – Past events – More Celtic Fairy tales (1895).

MURDERING HYPONYMS IN PAST EVENTS		
Source Instance	**hyponym**	**Verbal Tense**
Oh, wicked girls! you have killed my mother, said Smallhead.	**kill**	*Present Perfect*
Whoever had killed a person could not cross the bridge. When the three girls came to the bridge the two sisters stopped: they could not go a step further. Smallhead ran across and went back again.	**kill**	*Past Perfect*
Another came in, and said it was he really. When	**drown**	*Past Perfect*

the mistress heard of it, she came to see with her own eyes, for she would not believe I was there; and when she saw me, she said she'd drowned herself.		
Stop there now, said the cat, "and listen to what I tell you. I am your mother; your sisters killed me and destroyed my body, but don't harm them; do them good, do the best you can for them, save them: obey my words and it will be better for you in the end."	**kill**	*Simple Past*
And when they awoke, they looked where they had put the boy, and behold he was not there. And the women were frightened; and, having plotted together, they accused Rhiannon of having murdered her child before their eyes.	**murder**	*Perfect Infinitive*

Source: table created by the author to represent murdering hyponyms in past events (1895).

Important to highlight that when a **hyponym** from this **superordinate** is in the Perfect Infinitive with *would* as the modal auxiliary, the instance in question will be semantically associated with the **death threatening superordinate** of violence. Šorli (2013) elucidates that

> it is possible to predict semantic prosody at the level of collocational co-selection and semantic preference, but more typically semantic prosody is contingent on colligational patterns and contextual features (ŠORLI, 2013, p. 100).

A final analysis of the data retrieved by *More Celtic Fairy tales* (1895) confirmed that some **hyponyms** have a semantic preference for specific environments, which "contributes powerfully to building semantic prosody " (PARTINGTON, 2004, p. 101). As an illustration, these **hyponyms** are represented in Chart 4.16.

Chart 4. 16. Most Frequent hyponyms in Joseph Jacobs' More Celtic Fairy tales (1895).
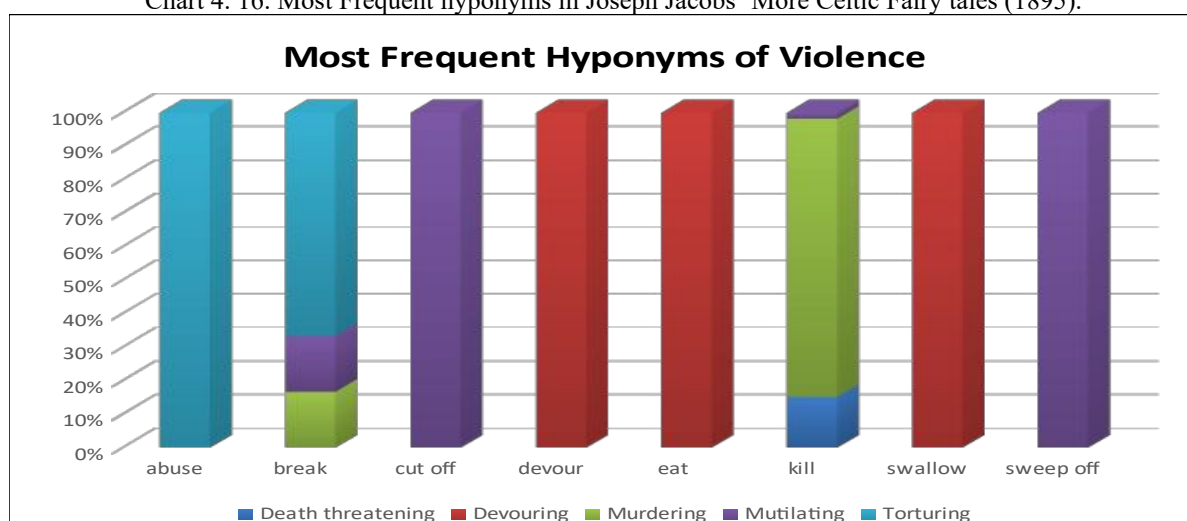
Source: chart generated by the author to represent the most frequent hyponyms (1895).

Statistical data revealed that the **devouring** is the **superordinate** of violence is the one with the highest occurrence of **hyponyms** which are semantically more prone to sharing semantic features of "taking in food through the mouth[57]" or to *devour*, *eat*, and *swallow*. The **superordinate** is followed by **mutilating** with the **hyponyms** *cut off* and *sweep off* showing a semantic preference for the environment of mutilation, whereas *break* and *kill* share their semantic prosodies with **torturing**, **mutilating**, and **murdering**.

In the following section I set forth to analyse the **superordinates** of violence in fairy tale Retranslations (FTRets) from the three distinct proposed periods: (i) 1944-1959; (ii) 2001-2002; (iii) 2011-2014.

4.2 VIOLENCE IN FAIRY TALE RETRANSLATIONS (FTRets)

> The moment that power is transferred from villain to hero, the display of pain and suffering affords untold satisfactions. […] These heroes are so elated when their persecutors are killed that their stories end———after a spectacle of punishment that is designed both to humiliate the villain and enthrone the hero (TATAR, 1993, p. 170).

The first translation of Jacobs' English Fairy tales into Portuguese dates back to the year 1944. Apart from the prevailing moral precepts from the time of publication, the Target Text *Os mais belos contos de fadas ingleses* still brought violent scenarios with brutal infliction of cruel vicious deeds. In the extract from the epigraph, Tatar (1993) elucidates that, although some of these tales still convey brutality contrasting with social regulation, they do not go without justifications. In a way, as Tatar (1993, p. 171) points out, the presence of violence in Fairy tales makes allowances in an attempt to make young readers internalize "a constraining set of disciplinary regulations and ideological codes". This is precisely the reasons the lie behind the presence of Fairy tales of Aggression, or Fable of Aggression in *Os mais belos contos de fadas ingleses* published in 1944 and retranslated in 1951, 1959 and 1962. Under these circumstances, the FTs have been retranslated under the premise that retribution pays off. My thesis holds that with time there is a return to the Source Texts from 1890, which I describe in the following sections.

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[57] https://www.merriam-webster.com/dictionary/eat

4.2.1 Os mais belos contos de fadas ingleses (1959)

Published in 1959 by Casa Editora Vecchi Ltd, *Os mais belos contos de fadas ingleses* is a collection of English Fairy tales translated into Portuguese by Persiano da Fonseca. The first translation into Portuguese did not include any mention to the translator, which according to Arroyo (2010), some translations from the end of the nineteenth century and beginning of the twentieth century did not mention the translator's name in the book cover or anywhere inside it. The low translation rates from this period might have also corroborated this absence in children's books. In my collections from this period, there is no mention of the translator. The first mention in *Os mais belos contos de fadas ingleses* is the retranslation from 1951, volume from the archive of Biblioteca Nacional[58].

Another relevant aspect of this collection is the origin of translation. Linguistic evidence showed that the first translation from 1944 might have been translated in Portugal and imported for publication in Brazil with adaptations to Brazilian Portuguese. Arroyo (2010) and Edmundo (1958) explain that nearly all children's literature sold in Brazil in the nineteenth and at the beginning of the twentieth century came from Portugal. An example is the Portuguese expression *pequêno almoço* equivalent to the Brazilian *café da manhã*. A simple search carried out on the Portuguese Historical Corpus[59] shows 19 occurrences of *pequêno almoço*, only from Portuguese context. Another evidence is the word *pequêno* spelt with circumflex 'e' as shown in Figure 4.11.

Figure 4. 11 Linguistic evidence to Portuguese translations.

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[58] Os mais belos contos de fadas ingleses (1951) – Tradução Persiano da Fonseca
[59] Corpus do Português: Gênero/Histórico

CONTOS DE FADAS INGLESES ——— 31

casa grande. Chamou à porta traseira da mesma até que uma criada foi abrí-la e perguntou-lhe o que desejava. O moço respondeu que a noite o surpreendera no caminho e desejava um albergue para dormir. A criada conduziu-o à sala de jantar e deu-lhe de comer e beber em abundância. Enquanto o viandante estava comendo ao lado do fogo, a filha da casa entrou para vê-lo e enamorou-se dêle, não ficando êle menos enamorado dela. A jovem foi correndo dizer a seu pai que na cozinha havia um formoso pagem, e o cavalheiro foi vê-lo imediatamente, perguntando-lhe o que sabia fazer. O inexperiente rapaz respondeu que era capaz de fazer qualquer cousa, querendo com isso dizer que estava disposto a fazer qualquer trabalho caseiro de que o encarregassem.

Vestiu-se num instante, rezou as suas orações e desceu alegre e satisfeito de que tudo tivesse saído tão bem. O cavalheiro foi ao seu encontro e disse:

— Vejo que és muito expedito, rapaz. Vamos ao nosso pequeno almôço. Sòmente duas cousas mais haverás de fazer, e te casarás com minha filha.

Durante o pequeno almôço Jack não fêz senão olhar para a jovem, correspondendo ela com olhares apaixonados.

Para o dia seguinte Jack recebeu a ordem de arrancar as árvores numa extensão de várias milhas em volta e, para não alongar a história, diremos que às oito tudo estava feito a contento do cavalheiro, que disse:

— Ainda te resta uma cousa a fazer, a úl-

Source: from the fairy tale *Os mais belos contos de fadas ingleses* (1944).

According to Pinto (1832) in his Diccionario da Lingua Brasileira, the word *pequeno* is not spelt with circumflex accent on the second 'e'. The word *pequêno almoço* is highlighted on the extract taken from *A tabaqueira de ouro*.

As mentioned in *Os mais belos contos de fadas ingleses* selected thirty-four Fairy tales out of forty-three tales from Jacobs' edition first published in 1890. The tales included in the Brazilian edition did not contemplate descriptions of: (i) cannibalism – *Teeny-Tiny*; (ii) infanticide and cannibalism – *The Rose Tree*; (iii) the revenant – *The golden arm* and *The strange visitor*; (iv) blood offerings – *The cauld lad of Hilton*; (v) adult misbehaviour – *The story of the three bears* and *The old woman and her pig*; (vi) mutilated corpses – *Binnorie*; (vii) slyness – *Mouse and Mouser*. All these themes went against the prevailing religious mores of the time of publication. Although there was a preselection to avoid the aforementioned violence, there are still violent descriptions in some of the chosen source tales for translation. From most to least frequent, the analysis demonstrated that **torturing** is the most frequent **superordinate** of violence with 37% of occurrence followed by **murdering** with 22%, **mutilating** with 17%, death threatening with 13%, and **devouring** with 11% of occurrence as represented in Chart 4.17.

Chart 4. 17. Violence in the ST 'Os mais belos contos de fadas ingleses' (1944-1959).

Frequency of Violence (1944-1959)

Legend:
- torturing
- murdering
- mutilating
- death threatening
- devouring

Values shown: 22, 20, 13, 7, 6
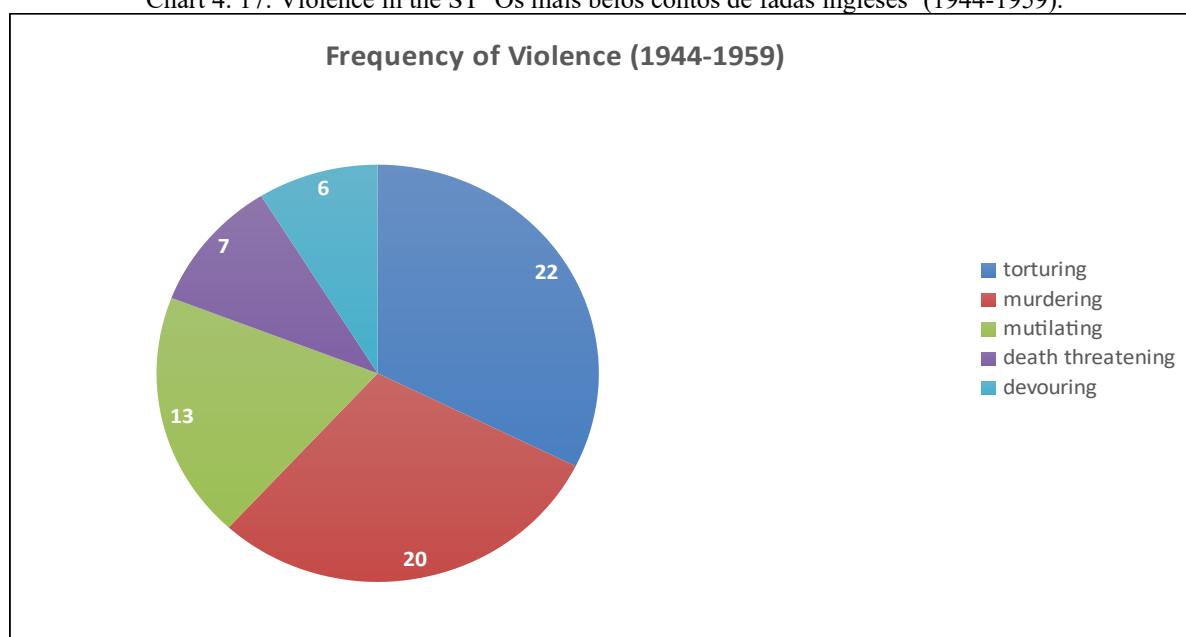
Source: chart generated by the author to represent the frequency of violence from 1944-1959.

The data from Charts 4.17 and 4.18 reveal that the Fairy tales (ST) selected to compose *Os mais belos contos de fadas ingleses* published in 1959 conveyed significantly fewer descriptions of **devouring**, **mutilating**, **death threatening** and **murdering**, being this last **superordinate** of violence the most frequent one in the 1890 ST. Must be remembered that the 1890 ST is composed of forty-three Fairy tales compared to the thirty-four tales selected for translation to integrate the 1959 Brazilian publication, so the score takes into account the collection as a whole. Data also reveals that the FTs chosen to compose the 1959 collection are heavily loaded with descriptions of *torture*, more specifically, out of the thirty-four FTs, eleven present **torturing** as the main **superordinate** of violence, as represented in Chart 4.8 in clockwise direction from most to least frequent: (1) *O jumento, a mesa e a vara* → (9) *Molly Whuppie*.

Chart 4. 18. Torturing in *Os mais belos contos de fadas ingleses* (1959).

Source: chart generated by the author to represent the torturing in *Os mais belos contos de fadas ingleses (1959).*

In most of the Fairy tales from Chart 4.18, the actant is a human being torturing a supernatural one as in *Molly Whuppie* who wipes out the cruel deeds of the giant from her realm in exchange for fortune and royalty. In *The Three Heads of the Well*, the ill-natured hump-backed step-sister pays for her cruelty against her step-sister as a consequence of not being nice to the three heads of that live in the well and by the "unmotivated physical violence and its pleasurable effects" (TATAR, 1993, p. 165). In like manner, the unhappy Jack from the FT *The ass, the table and the stick* on a lookout for retribution against his nasty father, decides to leave home and goes on a quest to seek for his fortune and finally marry his beloved one. Although **torturing** is still present in the selected STs with 20 instances of occurrences, it is justified under the premise of moral precepts with the aim of teaching and instructing readers that evildoers are to be punished and the virtuous will reach glory. Tatar (1993, p. 165) underscores that these kids of tales are also known as "fables of aggression"; they portray series of descriptions of Preposterous violence, once "there seems to be no point to what happens, only a ritual enactment of violence, a slapstick pantomime". The author goes on to say that

> These victims of violence have no trouble turning into agents of revenge, and it is astonishing to see how vigorously and adeptly fairy-tale protagonists punish their oppressors (who usually take on the mask of stepsister, witch, or ogre) and derive pleasure from their agony (TATAR, 1993, p. 165).

Table 4.8 provides a comparison between the **superordinate** of violence present in the Fairy tales from 1890 and in ones present in the 1959 selection. In this period, there is significant mitigation in the **devouring superordinate** of violence with only 6% of occurrences. **mutilating** shifts from 22% occurrences into 9%; **death threatening** significantly subsided from 31% into 7%; **murdering** decreased from 43% into 12% and **torturing** with the highest number of instances is the most frequent **superordinate** of violence in *Os mais belos contos de fadas ingleses (1959)* with 20%.

Table 4. 8. Counts of Categories of Violence in the STs – 1890 vs 1959

CATEGORY OF VIOLENCE	Count (1890)	Count (1959)
devouring	21	6
mutilating	22	9
torturing	26	20
Death threatening	31	7
murdering	43	12

Source: table created by the author to represent the categories of violence 1890 vs 1959.

The data from Table 4.8 shows that the level of purification was very high in the TT from 1959, although the frequency of occurrence of **torturing** is still very high, the presence of this **superordinate** of violence can be justified under the historical scenario that precedes the publication of this retranslation and serves as background for the publication of the first translation.

According to information from the website of the Lower House of Deputies, in the middle of the Second World War, at the beginning of the decade, Brazilian President GetúlioVargas signed an agreement with the United States of America to finance the construction of the *Companhia Siderúrgica Nacional* in exchange for permission to install US military bases in some strategic cities in the North-eastern coast of the country. A year later, Brazilian merchant ships are attacked by German submarines, and as a consequence, Brazil declared war against Germany and Italy. The following year, the Brazilian Expeditionary Force (FEB) is created and leaves for Italy in mid-1944, where it accumulates victories. In 1945, the country establishes diplomatic relations with the Soviet Union but breaks them two years later (DEPUTADOS, 2017). Moreover, the world saw the United States detonate two nuclear weapons over the Japanese cities of Hiroshima and Nagasaki and killing hundreds of thousands of people.

Although the variety of the means of communication in Brazil in the 40s was very limited with only the radio and newspapers to spread out the news of the war, the scenario still favoured the publication of Fairy tales conveying descriptions of torture in the name of retaliation. Rosa and Silva (2002) observe that in the 1940s, the radio played the role of "a window to the world", capable of entering homes, bringing music, news, information, sales, opinion, auditorium programmes and radio soap operas. Even the Federal Government had an educational program. When it came to the news of the war, the Government monitored what was reported. According to Meneguel and Oliveira ([s.d.], p. 13)[60], *Reporter Esso* was responsible for covering the news of the war and started with a newscast focused mainly on covering events of World War II. Under those circumstances, the 1940 Brazilian historical scenario might have paved the way to some kind of license to publish Fairy tales with some level of violence in the narratives such as evidenced in the data yielded from the corpus-based analysis and shows **torturing superordinate** with fourteen types and eighteen tokens as represented in Char 4.19. The most frequent **hyponyms** are *quebrar* and *duro nas costas* (see Figure 4.2) and their "meaning reside not in a single word but in several words" (BUBLITZ, 1996, p. 9). As a consequence, the integration of the **hyponym** *duro nas costas* with its surroundings implies that meaning is associated with physical torture.

Chart 4. 19. torturing hyponyms from the 1959 corpus
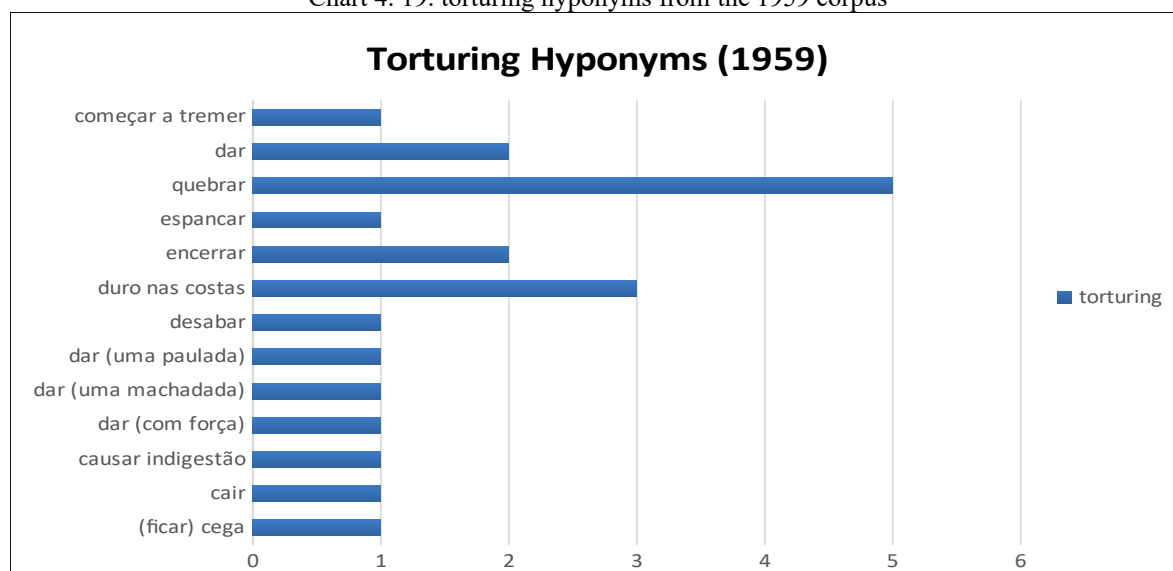
Source: chart generated by the author to represent torturing hyponyms (1959).

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[60] Repórter Esso iniciou com um noticiário voltado principalmente para a cobertura de acontecimentos da Segunda Guerra Mundial.

The **hyponym** *dar* as a synonym to *bater* occurs five times in the TT and appears associated with (i) *uma paulada*; (ii) *uma pancada*; (iii) *uma machadada*; (iv) *com força*; (v) *até matar*. All five associations convey the meaning of the way and intensity in which the actant beats up the acted. Figure 4.13 provides an extract with the example of *dar até matar* and in Figure 4.12 an example of *duro nas costas*.

Figure 4. 12 torturing hyponym – duro nas costas.

— Em cima, bastão, e duro nas costas! — gritou Jack. O bastão escapou-se-lhe das mãos e, passando de uma rapariga a outra, deu-lhes com tanta fôrça que as deixou extendidas no chão. Jack tomou o dinheiro de tôdas e despejou no avental de sua noiva.

Type: 41 | Token: 46 | Ratio: 89.1304%

"Up stick and bang them!" exclaimed Jack; whereupon the cudgel leaped up, and running along the line of girls, knocked them all on the heads and left them senseless on the pavement. Jack took all their money and poured it into his truelove's lap.

Type: 35 | Token: 44 | Ratio: 79.5455%

From: O jumento, a mesa e a vara (TT – 1959) and *The ass, the table and the stick* (ST – 1890).

In the rendering *duro nas costas,* there is an Abstraction Change (AbsC) from a more general **hyponym** into a more specific as it collocates with the **meronym** of body part *costas*, information which is added in the TT. On the other hand, the translation of the **hyponym** *bang* and its colligates in the extract from Figure 4.13 into *daria até matar-te* maintains the same semantic prosody of striking someone violently culminating in the victim's death.

Figure 4. 13 torturing hyponym – dar até matar.

1 Molly respondeu: — Eu te meteria num saco, dentro dêle poria um gato, um cachorro e uma agulha, linha e uma tesoura. Pendurar-te-ia depois na parede, iria à mata buscar a estaca mais forte que pudesse encontrar e, quando voltasse à casa, poria o saco em baixo e te daria até matar-te.

Type: 45 | Token: 52 | Ratio: 86.5385%

Molly says: "I would put you into a sack, and I'd put the cat inside with you, and the dog aside you, and a needle and thread and a shears, and I'd hang you up upon the wall, and I'd go to the wood, and choose the thickest stick I could get, and I would come home, and take you down, and bang you till you were dead."

Type: 42 | Token: 68 | Ratio: 61.7647%

From: Molly Whuppie (TT – 1959) and Molly Whyppie (ST – 1890).

The expression *duro nas costas* acts as a **hyponym** of *dar* and means to beat someone with severe force. Unlike the other **hyponyms,** the node item *duro* is an adjective and is an exception within the **torturing hyponyms** as most of them are verbs and convey meaning(s) of action. Be that as it may, the expression *duro nas costas* functions as an imperative in the first sentence from the extract from Figure 4.12. Its association with the **meronym** *costas* coupled with the contextual environment from the paragraph, such as *deu-lhes com tanta força*, contribute to building the semantic prosody of **torturing**, as a consequence, adopting features from the neighbouring nodes and sharing the prosodies of **hyponyms** such as *dar*, when collocated with words from a particular semantic set, as the adverbial phrase *com força*, it takes on meaning from this sequence and assumes a negative adopting the semantic features of physical violence. Louw (2000, p. 60) advocates that the "semantic prosody *of a node item* refers to the form of meaning which is established through the proximity of a consistent series of collocates." Consequently, the adverbial phrases that

recurrently collocate with the **hyponym** *dar*, provide evidence of evaluative connotations of violence through torture. Stewart (2010, p. 81) states further that only when the item's environment is 'revealed' that a researcher can make "inferences about the presence or absence of a prosody."

       Murdering is the second most frequent **superordinate** of Violence from *Os mais belos contos de fadas ingleses* with 16 instances as shown in Table 4.9. There are 9 types, 15 tokens and the *blank* field stands for an omission as represented in Figure 4.14.

Figure 4. 14 Omission of the hyponym kill.

But Foxy-woxy had made two bites at Cocky-locky, and when the first snap only hurt Cocky-locky, but didn't kill him, he called out to Henny-penny. So she turned tail and ran back home, so she never told the king the sky was a-falling.

Type: 38 | Token: 43 | Ratio: 88.3721%

Porém para arrancar a cabeça de Galo-cavalo eram necessárias duas dentadas, e antes de receber a segunda êle teve tempo de avisar Galinha-fina, que deu meia volta e escapou correndo com toda rapidez que suas pernas lhe permitiam, perdendo tôda a vontade de comunicar ao rei que o céu ameaçava desmoronar.

Type: 43 | Token: 51 | Ratio: 84.3137%

From: Galinha-fina (TT – 1959) and Henny-Penny (ST – 1890).

       There is no mention to *matar* in the TT, instead, there is a change in the Distribution of the thematic focus (DisC) in the attempt at killing Cocky-locky. The information of the second sentence is rearranged through expansion by diluting the thematic focus to omit the **hyponym** *kill* in the TT. This is the reason why there is a *blank* field instead of a **hyponym** in Chart 4.20.

Chart 4. 20. murdering hyponyms – Os mais belos contos de fadas ingleses (1959).
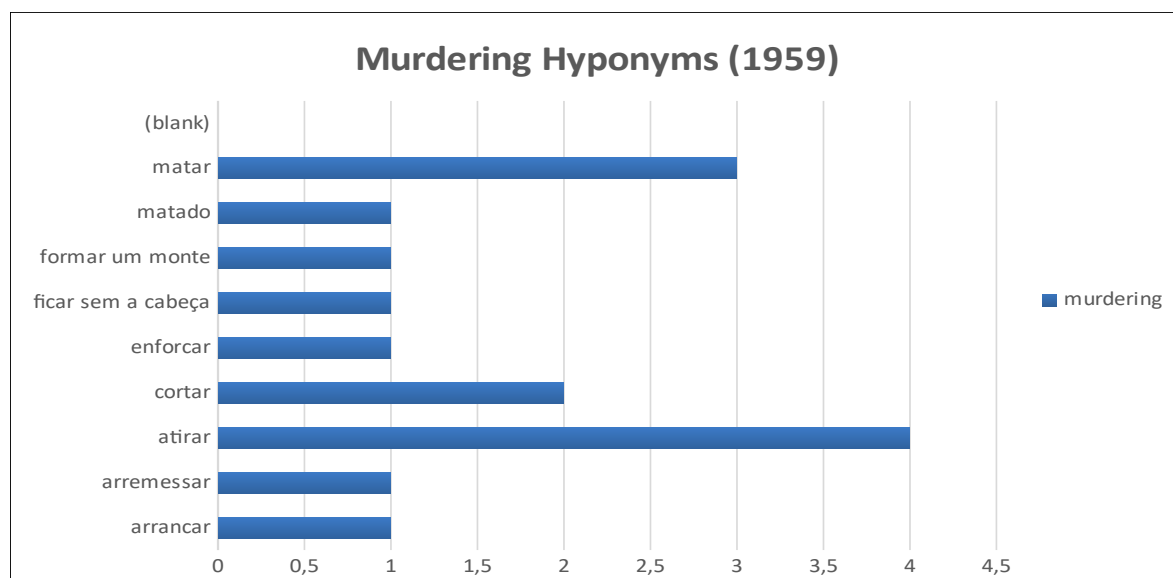
Source: chart generated by the author to represent murdering hyponyms (1959).

The instances *formar um monte* and *ficar sem a* cabeça, represented in Chart 4.20, are frequent renderings in the FTRet from 1959. In these cases, instead of rendering a **hyponym** for another **hyponym**, a longer phrase is used. *Formar um monte* is the rendition of the **hyponym** *throw*, and *ficar sem a cabeça* is another example of an infinitive phrase in the nominal predicate that conveys one specific idea with multiple words rather than using a single node, they can also be called periphrases or circumlocutions and are figures of speech with considerable frequency in *Os mais belos contos de fadas ingleses*. These renditions are manipulations at semantic level because there is a change of nuances of meaning as shown in the extracts from Table 4.5.

Table 4. 5 Distribution Change through expansion – Galinha Fina (1959) / Henny-Penny (1890).

Distribution Change through expansion

Formar um monte

O primeiro a entrar foi Perú-centavo e apenas estava dentro, quando "zás"!, Raposa-velha cortou-lhe o pescoço. Depois entrou Ganso-ninharia e... "zás!", Raposa-velha também cortou-lhe o pescoço e atirou o cadáver junto ao de Perú-centavo. A seguir entrou Pato-sapato, e "zás!", ficou sem a cabeça, indo seu corpo formar um monte junto aos de Perú-centavo e Ganso-ninharia. Logo depois entrou Galo-cavalo, e "zás!", Raposa-velha abocanhou-lhe a cabeça. 🖉 📄 Type: 48 | Token: 66 | Ratio: 72.7273% ⓘ	He hadn't got far when "Hrumph," Foxy-woxy snapped off Turkey-lurkey's head and threw his body over his left shoulder. Then Goosey-poosey went in, and "Hrumph," off went her head and Goosey-poosey was thrown beside Turkey-lurkey. Then Ducky-daddles waddled down, and "Hrumph," snapped Foxy-woxy, and Ducky-daddles' head was off and Ducky-daddles was thrown alongside Turkey-lurkey and Goosey-poosey. Then Cocky-locky strutted down into the cave and he hadn't gone far when "Snap, Hrumph!" went Foxy-woxy and Cocky-locky was thrown alongside of Turkey-lurkey, Goosey-poosey and Ducky-daddles. 🖉 📄 Type: 48 | Token: 83 | Ratio: 57.8313% ⓘ

Ficar sem a cabeça

O primeiro a entrar foi Perú-centavo e apenas estava dentro, quando
"zás"!, Raposa-velha cortou-lhe o pescoço. Depois entrou Ganso-ninharia
e... "zás!", Raposa-velha também cortou-lhe o pescoço e atirou o cadáver
junto ao de Perú-centavo. A seguir entrou Pato-sapato, e "zás!", ficou sem
a cabeça, indo seu corpo formar um monte junto aos de Perú-centavo e
Ganso-ninharia. Logo depois entrou Galo-cavalo, e "zás!", Raposa-velha
abocanhou-lhe a cabeça.

Type: 48 | Token: 66 | Ratio: 72.7273%

He hadn't got far when "Hrumph," Foxy-woxy snapped off Turkey-lurkey's
head and threw his body over his left shoulder. Then Goosey-poosey went
in, and "Hrumph," off went her head and Goosey-poosey was thrown beside
Turkey-lurkey. Then Ducky-daddles waddled down, and "Hrumph," snapped
Foxy-woxy, and Ducky-daddles' head was off and Ducky-daddles was thrown
alongside Turkey-lurkey and Goosey-poosey. Then Cocky-locky strutted down
into the cave and he hadn't gone far when "Snap, Hrumph!" went Foxy-woxy
and Cocky-locky was thrown alongside of Turkey-lurkey, Goosey-poosey and
Ducky-daddles.

Type: 48 | Token: 83 | Ratio: 57.8313%

Source: table created by the author to represent DisC through a print of COPA-CONC simple search.

The TT extract from Table 4.5 is shorter than the ST one in the number of tokens TT-66 and ST-83. At paragraph level, there is an Explicitness Change (ExpC) through implicitation taking into consideration the number of occurrences of the **hyponym** *throw*: ST-4 and TT-2. The first and fourth nodes are omitted through Information Change (InfC). The second node is rendered into *atirou o cadáver* and the third one is rendered into *indo seu corpo formar um monte*. There is a Distribution Change (DisC) through expansion from a more general **hyponym** into a euphemistic and indirect expression but still conveying the same semantic prosody of **murdering** through **mutilating**.

A simple search with COPA-CONC also allows checking the context of each instance. Chart 4.21 demonstrates the TTs in which the **superordinate** of Violence **murdering** occurs. The representation in Chart 4.21 is in order of frequency of occurrence in a clockwise direction, from *Galinha-fina* to *Princesa Margarida*.

Chart 4. 21. Murdering in *Os mais belos contos de fadas ingleses* (1959).

Source: chart generated by the author to represent murdering in *Os mais belos contos de fadas ingleses (1959)*

Galinha-fina (Henny-penny) is the fairy tale with the highest frequency of occurrence of **murdering hyponyms** with ten instances, followed by *Nada* with 3 occurrences; *Cabeça de vento* and *O pescado e o anel* with 2 occurrences; and *As três cabeças do poço, A princesa Margarida* and *O senhor Vinagre* with 1 occurrence each.

Henny-penny is also known as Chicken Little, a cumulative fairy tale with its chain's growth based on a series of devouring and murdering with schematic figures of speech as assonances and alliterations through the names of the characters, in addition to onomatopoeias representing the actions of devouring instead of using the actual **devouring hyponyms** as represented in Figure 4.15. Assonances and alliterations are presented in the names of the animals – *Ganso-ninharia, Galinha-fina, Cocky-locky* – and the onomatopoeias semantically represented by interjections – *Snap, Hrumph* which also convey the semantic prosodies of **mutilating**.

Figure 4. 15 Henny-penny (1890) / Galinha-fina (1959) – Cumulative fairy tale – Onomatopoeia.

Source: print screen from COPA-CONC simple search to represent a cumulative fairy tale.

These figures of speech, are part of what Propp (2012) understands to be the formulaic structure of the fairy tale, which include an accumulation of words as verbal decoration to praise oral performance. The onomatopoeias, in Henny-penny, are often in place of the usual **hyponyms** (verbs) and can be interpreted likewise. Moreover, this same characteristic accumulation can be identified in the repetition of **hyponyms** in a more sparse and diluted way such as with the example of the node *dash* in the fairy tale *Nix Nought Nothing* as represented in Figure 4.16.

Figure 4. 16 Repetition of murdering hyponym matar in the fairy tale Nada.

The **hyponym** *dash* is rendered into *arremessar* in Extract 1, *matar* in Extracts 2 and 4 from Figure 4.16. In Extracts 2 and 4 the **meronym** *brain* is omitted in the TT. In Extract 1 there is a shift from more specific *dashed the boy's head* into more general *o gigante havia matado* – a translation through **hyponymy**: *dash* → *matar*.

The series of repetitions leading to murder, common to the English Fairy tales, can be shown by the identification of the colligational patterns associated with the specific **hyponyms** throughout the narrative(s) – a process only feasible thanks to the corpus-based tools. As a result, the salient linguistic patterns can be linked to the "extended lexical units that are habitually associated with evaluative meaning" (ŠORLI, 2013, p. 100). For this reason, the compositional device of cumulative tales that lead to **murdering** and the other **superordinates** of violence, can only "be inferred by extracting information from the cotext which allows a picture of the context of situation to be build up." (PHILIP, 2009, p. 3). Under these circumstances of analysis, the meaning(s) conveyed by semantic prosody, is not detectable by the neighbouring nodes, but by the long stretches of information. Consequently, corpus-based tools are first and foremost the most adequate to analyse the extended units of meaning of violence in Fairy tales' narratives, either cumulative or not.

The **mutilating hyponym** of Violence present in The FTRets *Os mais belos contos de fadas ingleses* (1959), follows the sequence of frequency of occurrence with 17% of the total of instances within the Fairy tales as represented in Chart 4.22 in order of occurrence, from *As ratinhas Titi e Tai* to *O gato e o rato*.

Chart 4. 22. Mutilating in *Os mais belos contos de fadas ingleses* (1959)

Source: chart generated by the author to represent mutilating superordinate in *Os mais belos contos de fadas ingleses (1959)*.

Like the aforementioned and described categories, the FRets from the **mutilating** category also contemplate cumulative tales. In *O gato e o rato*, there is an increasing repetition of conditions for the rat to regain his tail which the cat steals from him. The repetitions in this cumulative FT, following Propp's (2012, p. 276) compositional cumulative device, go on up to the point that "the created chain breaks and unravels in the opposite, diminishing direction" with the rat accomplishing all the requests (see Figure 4.7). In Chart 4.23, this fairy tale is the last in the frequency of occurrence of mutilating hyponyms with one instance.

Chart 4.23. Mutilating hyponyms from *Os mais belos contos de fadas ingleses* (1959).
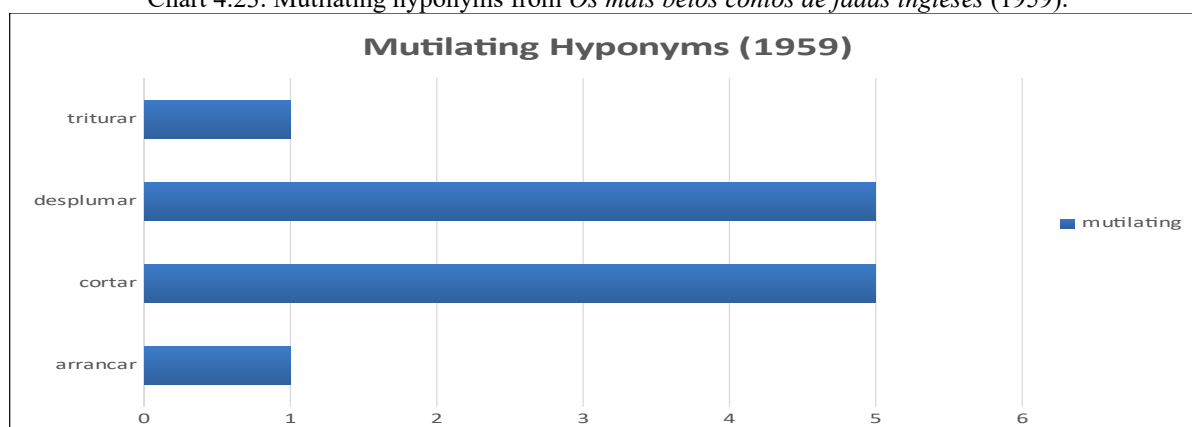
Source: chart generated by the author to represent the mutilating hyponyms (1959).

The blank space in the vertical axis represents an omission of a whole paragraph from the FTRet *O gato e o rato*. The TT extract omits the baker's threats of *cutting* the rat's head *off* if he eats his meal as shown in Figure 4.17.

Figure 4. 17 Information Change through the omission of cut off in the TT *O gato e o rato* (1959).

"Yes," says the baker, "I'll give you some bread, But if you eat my meal,

I'll cut off your head."

Type: 0 | Token: 0 | Ratio: 0%

Type: 19 | Token: 20 | Ratio: 95%
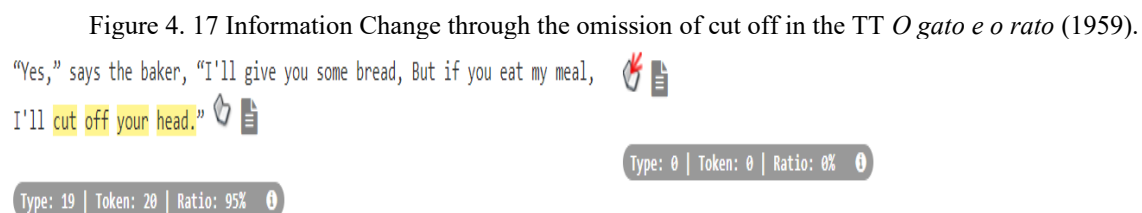
Source: print screen from COPA-CONC simple search to represent InfC in the FTRet *O gato e o rato* (1959).

This fairy tale is short in length with dialogues predominating throughout the narrative. It ends with the accumulation of actions going back to where they all started. With **mutilation** as the central theme, the cumulative actions start with the cat stealing the rat's tail and develops with the rat performing a series of actions to claim the right of getting his tail back. Different from other typical cumulative FTs, *O gato e o rato* neither ends in catastrophe nor with a comic event, it simply fulfils its main objective, with the rat answering to all characters' queries who pile up as the narrative develops.

As ratinhas Titi e Tati is another FTRet whose main theme is centred on *mutilation*. The incident of Titi's sudden death leads to a curious succession of dreadful outcomes (JACOBS, 1980, p. 235). This is a tale about death and mutilation in which more and more characters – animals, vegetation, inanimate objects, and people – are killed over trivialities (PROPP, 2012). The **mutilating hyponym** *desplumar* does not carry the conventional semantic value of a "natural phenomenon in birds in which they replace old plumage with new feathers" (YOUSAF; CHAUDHRY, 2008, p. 65). In the corpus, the **hyponym** *moult*[61] shows a tendency to co-occur in a semantic environment of induced moulting, not conveying the actual meaning of induction from the poultry science, but of a process of self-mutilation. Adopting Hunston's (2002) definition of attitudinal meaning, the behaviour of *moult* or *desplumar*-se, implies an attitudinal meaning to explain recurrent patterns and subjective meanings of this node word or even to provide a general interpretation of this tale. Figure 4.18 from the ST *Titty Mouse and Tatty Mouse* shows both verbal and non-verbal representations

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[61] Mamals, birds, reptiles, arthopods (insects, arachids and crustaceans) all go through a moulting process, each their own way. In birds and the other species mentioned, "moulting is a natural phenomenon in birds which they replace old plumage with new feathers" (Yousaf and Chaudhry, 2008).

of the **hyponym** *moult*. Figure 4.18 provides a succession of catastrophes from the end of the TT *As ratinhas Titi e Tati* in decreasing order.

Figure 4. 18 Titty Mouse and Tatty Mouse (1890) – mutilating hyponym moult.

" Then," said the little bird, " I'll moult all my feathers," so he moulted all his pretty feathers. Now there was a little girl walking below, carrying a jug of milk for her brothers and sisters' supper, and when she saw the poor little bird moult all its feathers, she said : " Little bird, why do you moult all your feathers ? " "Oh ! " said the little bird, " Titty's dead, and Tatty weeps, the stool hops, and the broom sweeps, the door jars, and the window creaks, the old form runs round the house, the walnut-tree sheds its leaves, and so I moult all my feathers."

" *So I moult all my feathers.*"

Source: print from English Fairy tales (1890), page 79.

Figure 4.18 shows a little bird *moulting* his own feathers as a result of sadness for the mourning of Titty's death. Similarly, Figure 4.19 shows the verbal representation of the successive cumulative actions, which according to Propp (2012, p. 281 - my emphasis), "sketch out the problem of Tatty's death but does not resolve it."

Figure 4. 19 As ratinhas Titi e Tati (1959) – mutilating hyponym desplumar-se.

— Titi morreu, Tati está chorando, o tamborete está pulando, a vassoura está varrendo, a porta está batendo, a janela está rangindo, o banco está dando voltas à casa, a nogueira desprendeu-se de suas fôlhas e o passarinho desplumou-se. Por isso derramei o leite.

— Então — disse o velho — terei que cair da escada e quebrar a cabeça.

E caíu da escada e quebrou a cabeça. A nogueira ruíu com estrondo e esmagou o banco velho e a casa, e ao cair a casa, caíram as janelas e a porta, a porta derrubou a vassoura e a vassoura derrubou o tamborete e debaixo das ruínas ficou sepultada a ratinha Tati.

Source: print from Os mais belos contos de fadas ingleses (1959).

Figure 4.19 shows the closing of the TT *As ratinhas Titi e Tati* with the tragic culmination of the death of the living beings, including Tatty Mouse, and the destruction of the inanimate objects.

Still, on the **mutilating superordinate**, the **hyponym** *chop off* is rendered into *cortar* in the FTs *O poço do fim do mundo* represented in Extracts 1 and 2, and in *O tio Miaca* in Extract 3. Extract 1 changes the **meronym** *head* from the ST into *dois pedaços* in the TT which is still semantically associated with **mutilating**. Through Emphasis Change (EmpC), the TT alters the thematic focus of the ST by rendering the **meronym** *head* into *dois pedaços* without specifying which ones. The renditions of *chop off* from Figure 4.20 in Extracts 2 and 3 is through Literal Translation (Lit)

Figure 4. 20 Chop off renditions in *O poço do fim do mundo* and *O tio Miaca* (1959).

Source: print from COPA-CONC simple search tool of *chop off* renditions.

Death threatening follows **mutilating superordinate** of Violence with 13% of frequency of occurrence of its **hyponyms** as represented in Chart 4.23. The **hyponyms** *torcer* and *pendurar* from Chart 4.23 have their semantic preferences to **meronyms** of body parts and are semantically associated with **death threatening**. *Perder a vida*, *matar*, *estrangular*, and *afogar* are typically associated with semantic environments of **murdering** both in regular basis conversational environments and in the FTRets and for this reason, maintain their semantic prosodies of violence.

Chart 4. 23. death threatening hyponyms from Os mais belos contos de fadas ingleses (1959).
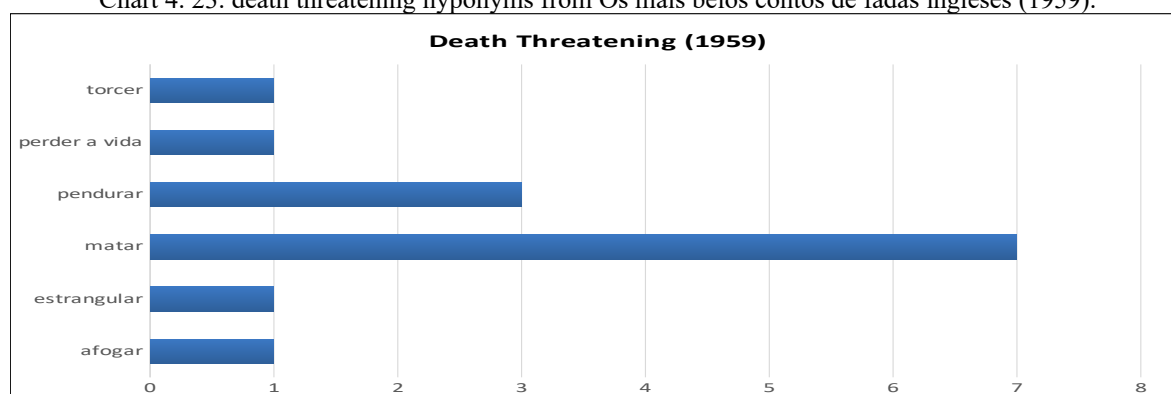
Source: chart generated by the author to represent death threatening hyponyms (1959).

A simple search on the British National Corpus (BNC), showed that the **hyponym** *twist* frequently collocates with the **meronym** *arm* as a body part and this association conveys the metaphorical meaning of persuasion, or to convince someone to do something unwillingly or which they are reluctant to do. The present research corpus revealed that the **meronym** *torcer* (*twist*) when collocated with a body part, such as *neck* or *arm*, it takes on connotations of **murdering** or **death threatening**, depending on the relations to the extended units of meaning from the rest of the sentence or paragraph as represented in Figure 4.21.

Figure 4. 21 *A filha do Conde Mar* (1959) – *torcer* – death threatening meronym – *pescoço*.

Source: print screen from COPA-CONC simple search of *pescoço* meronym of *torcer*.

In Figure 4.21, the **hyponym** *torcer* collocates with the **meronym** *pescoço* and forms the string *torcer o pescoço*. Even in colloquial Brazilian Portuguese, *torcer o pescoço* is semantically associated with *torcicolo* (kink). In like manner, the **hyponym** *pendurar* is not usually semantically associated with **death threatening**, it typically collocates with *chuteira* (football boot) and *luva* (glove), conveying the metaphorical meaning of retirement. Although translated literally, these **hyponyms** are in a semantically fractured environment due to the association with **death threatening superordinate** of violence as shown in Figure 4.22 from the tale *Molly Whuppie* translated by Persiano da Fonseca in 1959.

Figure 4. 22 *Molly Whuppie* (1959) – *pendurar* – death threatening hyponym.

Molly respondeu: – Eu te meteria num saco, dentro dêle poria um gato, um cachorro e uma agulha, linha e uma tesoura. Pendurar-te-ia depois na parede, iria à mata buscar a estaca mais forte que pudesse encontrar e, quando voltasse à casa, poria o saco em baixo e te daria até matar-te.

Molly says: "I would put you into a sack, and I'd put the cat inside with you, and the dog aside you, and a needle and thread and a shears, and I'd hang you up upon the wall, and I'd go to the wood, and choose the thickest stick I could get, and I would come home, and take you down, and bang you till you were dead."

Source: print screen from COPA-CONC simple search of *pendurar*.

The **hyponym** *pendurar* is conjugated in the conditional (*futuro do pretérito*) which assigns *pendurar* the semantic prosody of a threat, once the suffix 'ia' is the verbal desinence associated with condition in Portuguese verbal tenses. Correspondingly, the verbs that end in 'ei' and 'asse' are associated with a possibility or future condition. The suffix 'ei' is part of the verbal desinence of *futuro do presente*, and the suffix 'asse' from the subjunctive *pretérito imperfeito*, both desinences assign the **death threatening hyponyms** meanings of condition and menace.

Death threatening superordinate of Violence occurs in a total of six FTRets from the Target Text *Os mais belos contos de fadas ingleses* published in 1959, and are represented in Chart 4.24 from most to least frequent.

Chart 4. 24. Death threatening in *Os mais belos contos de fadas ingleses* (1959).

Source: chart generated by the author to represent death threatening superordinate in *Os mais belos contos de fadas ingleses* (1959).

The most frequent **hyponym**, *matar* occurs in the following FTRets: (i) *Cabeça de vento*; (ii) *Os três tolos*; and (iii) *Molly Whuppie*, as represented in Table 4.12 from most to least frequent.

Table 4. 12. Death threatening hyponym – *matar* – Os mais belos contos de fadas ingleses (1959).

death threatening hyponym *matar*

The three sillies	Os três tolos
"Suppose him and me was to be married, and we was to have a son, and he was to grow up to be a man, and come down into the cellar to draw the beer, like as I'm doing now, and the mallet was to fall on his head and kill him, what a dreadful thing it would be!" And she put down the candle and the jug, and sat herself down and began a-crying.	"Suponhamos que êle e eu nos casássemos e tivéssemos um filho, êste crescesse até ser homem, viesse à adega buscar vinho, como eu fiz agora, o malho caísse, lhe batesse na cabeça e o **matasse**. Seria tremendo!" Esquecendo o vinho e a candeia, pôs-se a chorar.
"Why, whatever is the matter?" said her mother. "Oh, mother!" says she, "look at that horrid mallet! Suppose we was to be married, and was to have a son, and he was to grow up, and was to come down to the cellar to draw the beer, and the mallet was to fall on his head and kill him, what a dreadful thing it would be!"	— Que te aconteceu? — perguntou a mãe. — Oh, minha mãe! Não vês este malho tão grande? Supõe que nos casemos, êsse cavalheiro e eu, que tivéssemos um filho, que êsse filho crescesse e tivesse de vir buscar vinho na adega, e o malho lhe caísse na cabeça e o **matasse**! Seria horrível!
"Why," says the mother, "look at that horrid mallet. Just suppose, if our daughter and her sweetheart was to be married, and was to have a son, and he was to grow up, and was to come down into the cellar to draw the beer, and the mallet was to fall on his head and kill him, what a dreadful thing it would be!"	— Não viste então êsse malho tão grande? Supõe que nossa filha e eu pretendente se casassem e tivessem um filho, o filho crescesse e tivesse de vir à adega buscar vinho, o malho lhe caísse na cabeça e o **matasse**! Seria tremendo!
"Oh!" says the father, "look at that horrid mallet! Suppose you and our daughter was to be married, and was to have a son, and he was to grow up, and was to come down into the cellar to draw the beer, and the mallet was to fall on his head and kill him!"	— Ah! — respondeu o pai, não vês êsse malho tão grande? Supõe que tu e nossa filha vos casásseis e tivésseis um filho, êste crescesse e tivesse de vir à adega buscar vinho, o malho lhe caísse na cabeça e o **matasse**!
Tom Tit Tot	**Cabeça de vento**
"Look you here, I want a wife, and I'll marry your daughter. But look you here," says he, "eleven months out of the year she shall have all she likes to eat, and all the gowns she likes to get, and all the company she likes to keep; but the last month of the year she'll have to spin five skeins every day, and if she don't I shall kill her."	— Escuta, necessito de u'a mulher e me casarei com tua filha; mas tem bem em mente o que te vou dizer: durante onze meses do ano, minha mulher comerá o que quiser e terá todos os vestidos que queira usar. Viverá também em companhia das pessoas que preferir; mas no último mês do ano terá de fiar cinco madeixas todos os dias. Se não o fizer, **matá-la-ei**.
"Well, my dear," says he, "I don't see but what you'll have your skeins ready to-morrow night as well, and as I reckon I shan't have to kill you, I'll have supper in here to-night."	— Bem, querida, não há motivo para pensar que amanhã não terás fiadas as cinco madeixas, e como confio em que <u>não haverei de te</u> **matar**, cearei aqui contigo esta noite.
Molly Whuppie	**Molly Whuppie**
"I can't do that, as my man is a giant, and he <u>would</u> kill you if he comes home."	— Não posso fazer o que me pedis, porque meu marido é um gigante que vos **mataria** se vos

Source: table created by the author to represent the hyponym *matar* (1959).

In the FTRets, *Cabeça de* vento and *Os três tolos*, represented in Table 4.12, **death threatening** is the main theme of the narrative, and in *Molly Whuppie,* this Category of Violence evolves into **murdering** with vivid descriptions of slaughtering. All the renditions of the **hyponym** *kill* are literal into *matar*.

As the least frequent Category of Violence, **devouring** occurs in 11% of the FTRets from 1959 with its **hyponyms** represented in Chart 4.25. The **hyponyms** *mastigar, engolir, comer*, and *alimentar* are associated with feeding and exclude devouring someone alive, according to a simple wordlist search on the Corpus do Português NOW[62]. Carrying the same kind of search for the word-string *reduzir a pó*, the instances yielded belong to the semantic field of metaphor with the implication of eliminating or diminish. According to *Dicionário Criativo[63], reduzir a pó* also means to *kill* and to *eliminate*, placing this word-string, out of context, in the semantic environment of **murdering**.

Chart 4. 25 devouring hyponyms from Os mais belos contos de fadas ingleses (1959).
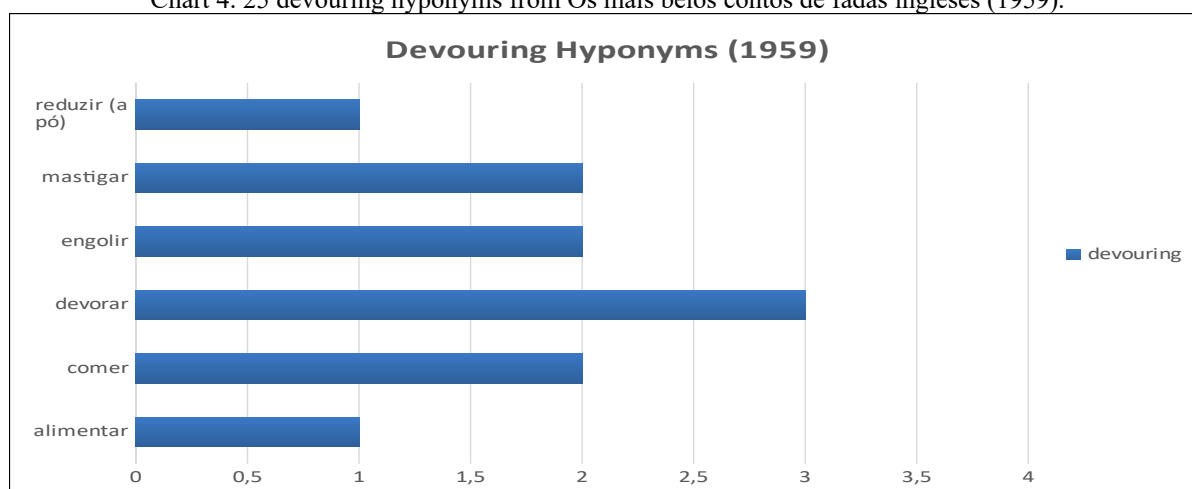
Source: chart generated by the author to represent devouring hyponyms (1959).

The **hyponym** *devorar*, according to *Dicionário Criativo* can be semantically associated with an *avidly swallow*. Although the results of a simple search on Corpus do Português NOW only yield metaphorical instances of this **hyponym**. The semantic prosody of *devorar* in the research corpus integrates this node item into the **devouring superordinate** of

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[62] https://www.corpusdoportugues.org/now/
[63] https://dicionariocriativo.com.br/reduzir_a_p%C3%B3

Violence as represented in Figures 4.23 and 4.24. The *blank* slot in the vertical plot area represents an omission in the TT.

Figure 4. 23 FTRet: *O Vermelho Ettin* (1959) – devouring hyponym – *devorar*.

```
When he came to the place where the monstrous beasts were standing, he did
not stop nor run away, but went boldly through amongst them. One came up
roaring with open mouth to devour him, when he struck it with his wand,
and laid it in an instant dead at his feet.
```

```
Quando chegou ao lugar onde estavam as monstruosas feras, não deteve os
seus passos nem os desviou, avançando impávido por entre elas. Uma delas,
que investiu rugindo com a boca aberta para o devorar, êle a golpeou com a
vareta mágica, derrubando-a morta a seus pés.
```

Type: 44 | Token: 52 | Ratio: 84.6154%   Type: 40 | Token: 46 | Ratio: 86.9565%

Source: print from COPA-CONC simple search of the hyponym *devorar* from *O Vermelho Ettin* (1959).

In Figure 4.23, the actants of *devouring* are "monstrous beasts" and the acted are humans, who in the extract is the hero of the action and succeeds to kill the beast before it manages to devour him. In *A princesa Margarida* (1959), the actant is also a beast – the princess herself who was enchanted and turned into a human-animal-eating dragon as shown in Figure 4.24.

Figure 4. 24 FTRet: *A princesa Margarida* (1959) – devouring hyponym – devorar.

```
Soon the country round about had reason to know of the Laidly Worm of
Spindleston Heugh. For hunger drove the monster out from its cave and it
used to devour everything it could come across. So at last they went to a
mighty warlock and asked him what they should do. Then he consulted his
works and his familiar, and told them:
```

```
Em breve se fêz sentir na região a calamidade de um monstro que, impelido
pela fome, saía da sua furna e devorava indistintamente tôdas as pessoas e
ali que encontrava, gente do povoado foi consultar um mago que, depois de
se inteirar do que havia e dos antecedentes do monstruoso dragão, disse:
```

Type: 51 | Token: 62 | Ratio: 82.2581%   Type: 43 | Token: 52 | Ratio: 82.6923%

Source: print from COPA-CONC simple search of the hyponym *devorar* from *A princesa Margarida* (1959).

In Figure 4.24, the *devouring* spree is put to an end by the disenchantment of the princess who returns to her real form of a beautiful lady. Drawing on Hunston (2007, p. 257), the semantic prosody of this **hyponym** refers to its "consistent discourse function" in the FTRets. The series of co-occurrences made evident the Semantic Associations with the consumption of the flesh of living beings. Chart 4.26 represents the most frequent **hyponyms** from all five **superordinates** of Violence from the FTRets from the first period of analysis, namely, *Os mais belos contos de fadas ingleses* (1959).

Chart 4. 26. Frequency of hyponyms in the Categories of Violence (1944-1959).
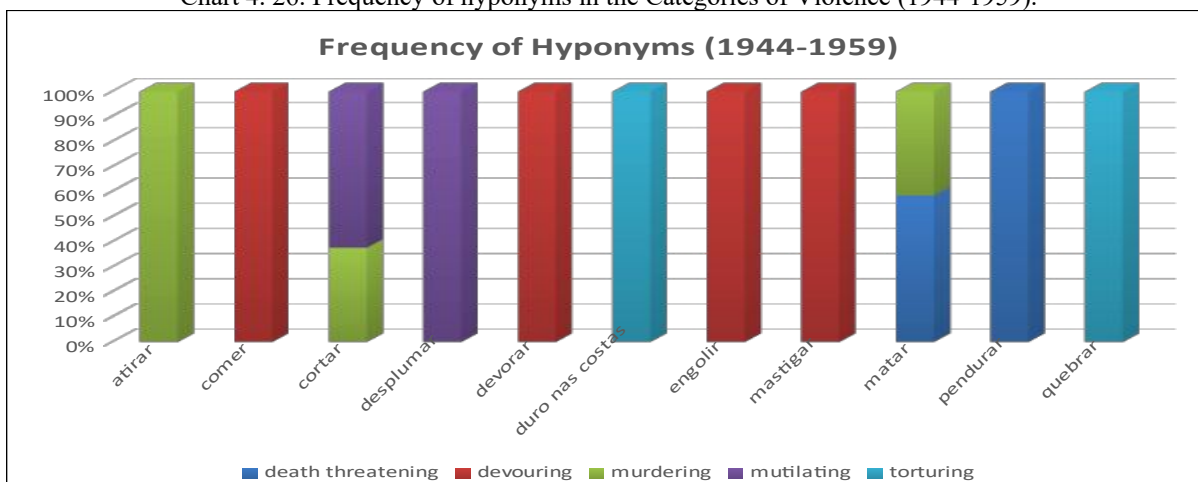
Source: chart generated by the author to represent the frequency of hyponyms in the corpus of 1944-1959.

In the corpus of FTRets published in the first period (1944-1959), **devouring** is the **superordinate** of Violence with the highest frequency of occurrence of **hyponyms** (types) whose semantic field is associated with a single category, namely: c*omer*, *devorar*, *engolir*, and *mastigar*. Their Semantic Preference "relates to received meanings which are shared and attested in outside sources such as dictionaries" (PHILIP, 2009, p. 4). Notwithstanding, they are also semantically associated with attitudinal meanings of violently eating live preys. As a consequence, the frequent co-occurrence of these **hyponyms** in the **devouring superordinate** of violence shows their pragmatic aspects of meaning, that is, their semantic prosodies of violent and aggressive behaviour. As can be seen, the **hyponym** *desplumar* is associated with contexts of **mutilating**, and *quebrar* and *duro nas costas* from **torturing superordinate** would be delexicalized if analysed out of their contextual environment. By the same token, considering the frequent Semantic Preferences of *quebrar* and *duro*, when integrated into the narrative of English Fairy tales, they break with their former meanings to assume a fractured one in this context of situation, that is, when there is a violation in the semantic prosody and fracture in the Semantic Preference of a **hyponym**, so requiring a new interpretation, as presented in Table 4.6.

Table 4. 6. Fractured Semantic Preference.

Fractured Semantic Preference	
O jumento, a mesa e a vara (1959)	
— Em cima, bastão, e duro nas costas! — gritou Jack. O bastão escapou se-lhe das mãos e, passando de uma rapariga a outra, deu-lhes com tanta fôrça que as deixou extendidas no chão. Jack tomou o dinheiro de tôdas e despejou no avental de sua noiva.	**duro nas costas**
O vermelho Ettin (1959)	

|	
'Habitava em Ballygan O vermelho Ettin irlandês; roubou a filha de Malcom, louro monarca escocês. Encerra-a num calabouço, pés e mãos lhe ata 'e lhe quebra as costelas com uma vara de prata, Como Juliano o romano, não teme nenhum humano. Dizem que por um valente um dia vencido será, mas o homem que o matará, ainda não nasceu."	**quebrar**
As ratinhas Titi e Tati	
— Então — disse o velho — terei que cair da escada e quebrar a cabeça. E caiu da escada e quebrou a cabeça.	**quebrar**

Source: table created by the author to represent fractured semantic preference in the corpus from 1944-1959.

For Philip (2011, p. 79), this fracture "occurs because an intruder is mingling with the normal" collocates, but in the current context of analysis, *duro* changes grammatical category from adjective into verb and collocates with an atypical object as shown in Table 4.6 with extracts from the fairy tale *O jumento, a mesa e a vara* (1959), *O Vermelho Ettin* (1959) e As ratinhas Titi e Tati, translated by Persiano da Fonseca.

The translation strategies prevailing in the first period of publication of FTRets are Literal Translation (LiT), Abstraction Change (AbsC) and hyponymy (Hyp), as represented in Chart 4.27. Interesting to point out that in all instances where there is Literal Translation, the actant of the **hyponym** is either an evil supernatural being or an evil human being.

Chart 4. 27. translation strategies in FTRets from 1944-1959.
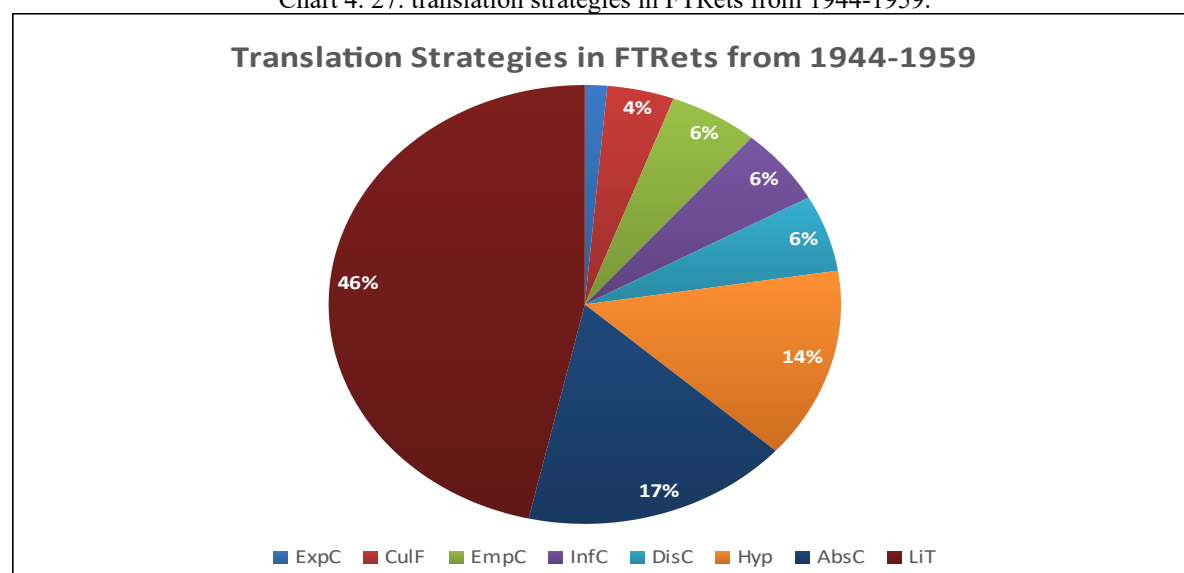
Source: chart generated by the author to represent translation strategies in the corpus of 1944-1959.

The instances where there is Abstraction Change (AbsC) translation strategy from a more abstract source **hyponym** into a more concrete and more descriptive target one, this

kind of rendition has a motivational factor exacerbating the evilness of the villain, such as the instance from Figure 4.25 where *throw over* is rendered into *afogar*. Abstraction Change turned out to be the most prominent strategy as it leads the way to Purification in some instances.

Figure 4. 25 Abstraction Change – *O pescado e o anel / The fish and the ring* (1959).

Quando o barão chegou ao castelo, a sua surpresa foi grande ao ver que tudo se havia realizado contra os seus planos. Todavia, não deu por vencido. Convidou a moça para um passeio e levou-a à beira do mar. Num lugar escarpado sôbre as águas, o barão agarrou-a pelo braço, com o intuito de afogá-la, mas ela suplicou-lhe que lhe perdoasse a vida.

`Type: 56 | Token: 63 | Ratio: 88.8889%`

Soon after, the Baron himself came to his brother's castle, and what was his surprise to find that the very thing he had plotted against had come to pass. But he was not to be put off that way; and he took out the girl for a walk, as he said, along the cliffs. And when he got her all alone, he took her by the arms, and was going to throw her over. But she begged hard for her life.

`Type: 55 | Token: 81 | Ratio: 67.9012%`

Source: print screen from COPA-CONC retrieval of *afogá-la* – AbsC.

The information which is implicit in the ST and deemed inferable by the reader is not rendered explicit in the TT. On this account, Explicitness Change (ExpC) turned out to be the least prominent translation strategy in this period. Important to point out that the Fairy tales *Jack, the giant killer*; *Whittington and his cat;* and *Jack and the beanstalk* were analysed separately due to the high frequency of Coherence Change (CohC) and Distribution Change (DisC) in the TTs. These FTRets are permeated with additions and omissions through Information Change (InfC) translation strategy.

There are many instances of re-arrangements of information in the FTRet *Jack and the beanstalk* by changing the order of description of story props such as *the golden eggs*, *the golden harp*, and the *bag of gold*. Another translation strategy deemed important to this FTRet is the adoption of Cultural Filtering through domestication and adaptation. Jack is described as lazy frivolous and lightheaded in the TT, whereas in the ST, Jack is only the son of a poor widow. This information is added into the very first paragraph as shown in Table 4.7.

Table 4. 7. Cultural Filtering – added information.

João e o feijão	Jack and the beanstalk
ERA uma vez uma pobre viúva com um só filho chamado Jack, rapaz preguiçoso e leviano, do qual não podia tirar nenhum benefício. O único meio de vida que tinha era o leite de uma vaca, que levavam ao mercado para vender. Um dia a vaca não deu leite, e começaram os atropelos. A mãe repreendeu seu filho pela sua ociosidade; mas êle só pensava em ir vender a vaca na aldeia próxima, e tão impertinente se tornou que a pobre mulher acabou por consentir.	There was once upon a time a poor widow who had an only son named Jack, and a cow named Milky-white. And all they had to live on was the milk the cow gave every morning which they carried to the market and sold. But one morning Milky-white gave no milk and they didn't know what to do. "What shall we do, what shall we do?" said the widow, wringing her hands. "Cheer up, mother, I'll go and get work somewhere," said Jack.

Source: table created by the author to represent CulF strategy in the corpus of 1944-1959.

These added traits are motivated by the moral precepts prevailing at the time of publication and focused on the idea of *teaching to be good* based on the *pedagogy of fear* present that overflow in cautionary tales. Tatar (1993) underscores that cautionary tales are all "aimed at controlling behaviour." A very interesting fact about this FT is that the ST is not cautionary, but the TT rendition turned out to be due to recurrent additions through Information Change (InfC) and Cultural Filterings (CulF). Moreover, this FTRet has many added paragraphs to the end of the tale as can be seen in Appendix A.

The *Jack* from the FTRet *Jack, o matador de gigantes*[64] is the opposite of *João*. He is bold, valiant and honourable. The long addition from the first paragraph exemplifies the pleonastic and exacerbated nature of *Jack's* traits in the TT as shown in Table 4.8.

Table 4. 8. Cultural Filtering – added information.

Jack, o matador de gigantes	Jack, the giant killer
DURANTE o reinado do rei Artur vivia em Cornwalls um honrado camponês que tinha um só filho, chamado Jack. Jack era um rapaz audaz e valoroso, cujo maior prazer consistia em escutar ou ler contos de feiticeiros, bruxas, gigantes e fadas. Dirigia sempre os brinquedos dos seus companheiros, e não havia quem pudesse competir com êle quando se tratava da luta a braço. Quando lhe aparecia algum adversário mais forte, sua habilidade e inteligência sempre lhe davam a vitória.	When good King Arthur reigned, there lived near the Land's End of England, in the county of Cornwall, a farmer who had one only son called Jack. He was brisk and of a ready lively wit, so that nobody or nothing could worst him.

Source: table created by the author to represent CulF strategy through added information in the corpus of 1944-1959.

Adding morals to Fairy tales dates back to the time when folklorists transferred the oral tales into the written literary FTs we are now familiar with the reading and justify the brutal killing carried out by the heroes. Tatar (1993) goes on to say that

> putting the spotlight on the morals is a way to justify the display of cruel punishments on both pedagogical and moral grounds. If the pedagogical grounds were often a mask for sadistic impulses, the moral grounds were usually little more than a pretext for gratifying the audience's need for chilling scenes of savage violence (TATAR, 1993, p. 31).

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[64] For more detailed information, see Appendix B.

When bloodshed is thick on the ground, the perpetration of murderous intents is justified under the prerogative of fighting for justice and freeing the feeble and the powerless. The giants are characterized as murderous, but *Jack* is the hero for acting as a saviour. According to Tatar (1993),

> Distasteful as the violent scenario in this tale is, it is worth looking at in greater detail to see how they manage a social and psychological economy of power that allows the hero to wipe out his enemies by inflicting on them the most agonizing tortures, and yet remain a hero and monopolize the audience's empathetic identification (TATAR, 1993, p. 171)

Jack is freed from the burden and heavy load of murderer under the premise that he fights for justice in the name of the king. Most compelling evidence is the addition of the phrase *tirou a espada e matou-os, livrando-se, assim, de morte cruel*. The whole 'attempted aligned' ST and TT is included in Appendix B. In the section that follows, I describe the frequency of occurrence of the Categories of Violence from the FTRets published in 2001 and 2002 in Brazil.

4.2.2   The Celts and the English: Contos de Fadas Celtas (2001) and Contos de Fadas Ingleses (2002), and Mais Contos de Fadas Celtas (2002)

Contos de Fadas Celtas was published by *Lady Editora* in 2001 and translated by *Inês A. Lohbauer*. The edition includes all the twenty-six Fairy tales and the preface from the ST *Celtic Fairy tales* were also included in the Brazilian translation. *Mais Contos de Fadas Celtas* was published in 2002 alongside *Contos de Fadas Ingleses*.

There is a significant gap from the past retranslation *Os mais belos contos de fadas ingleses*, to the subsequent publication of *Conto de Fadas Ingleses* – four decades separate each other. The translator Inês A. Lohbauer was also responsible for the translation *Contos de Fadas Ingleses* published by Landy Editora in 2002. This publication included almost all the Fairy tales from the ST English Fairy tales, except *Master of all masters*. The exclusion of this FT and the preface were not acknowledged by the editor anywhere in this edition. Apart from the exclusion of this FT and for not contemplating the preface from the ST, the publications from this period seem to have moved away from the former Purification strategies of the previous period (1944-1959) due to the high level of frequency of occurrence of the **superordinates** of Violence which seem even higher than the ones present in the ST

published in 1890. Chart 4.28 shows the frequency of **hyponyms** (tokens) for each **superordinate** from the FTRets published in 2001 and 2002.

Chart 4. 28. Violence in FTRets (2001-2002)
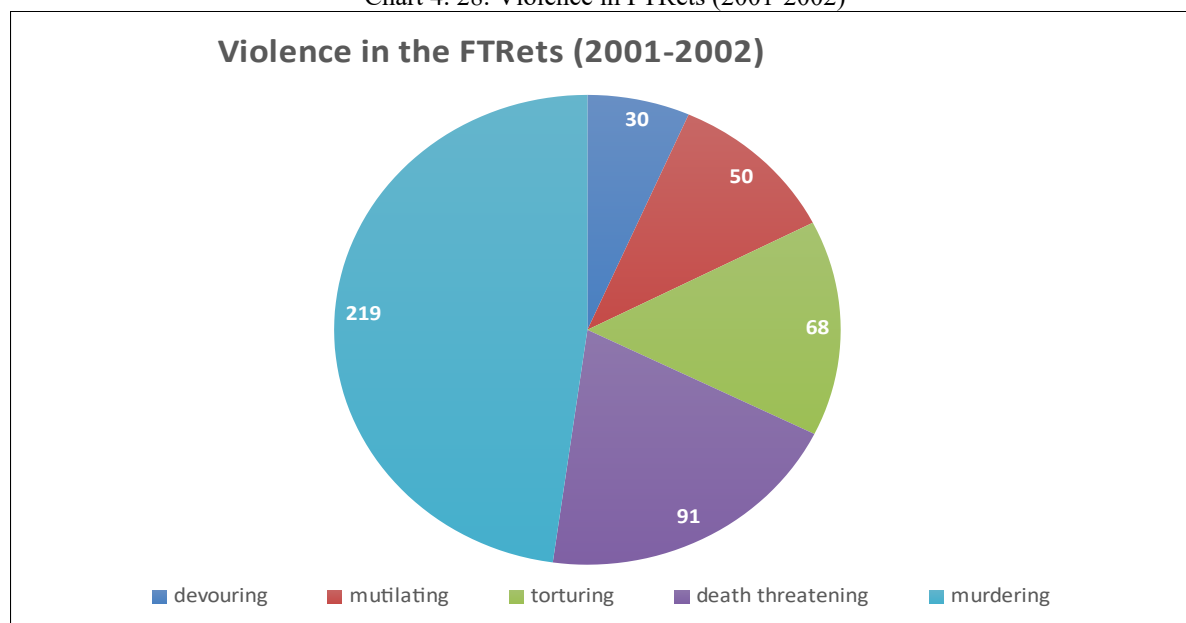
Source: chart generated by the author to represent violence in the corpus of 2001-2002.

The pie Chart 4.28 displays data from least to most frequently occurring **superordinate** of Violence, more specifically: **devouring hyponyms** have 218-tokens and 29-types; **mutilating hyponyms** have 50-tokens and 5-types; **torturing hyponyms** have 68-tokens and 23-types; **death threatening** has 92-tokens and 20-types; **murdering hyponyms** have 218-tokens and 29-types. Data yielded from corpus analysis showed a considerable increase in the frequency of occurrence of the **superordinate** of Violence from the FTRets published in 1944-1959 to the collections published between 2001 and 2002. Table 4.9 shows that **murdering** (20 – 218) and **death threatening** (8 – 92) are the **superordinates** with a major increase.

Table 4. 9. Violence compared – 1944-1959 vs 2001-2002.

DIACHRONIC OVERVIEW OF VIOLENCE		
Categories of Violence	**1944-1959**	**2001-2002**
death threatening	8	92
devouring	12	30
mutilating	13	50
murdering	20	218
torturing	22	68

Grand Total	**75**	**458**

Source: table created by the author to represent a diachronic overview of violence.

The substantial increase in the **superordinate** of Violence as represented in Table 4.9 draws the FTRets published between 2001-2002 closer to their Source Texts at the same time as it brings to light an intensification of the frequency of occurrence of **murdering** instances in the FTRets as shown in Table 4.10.

Table 4. 10. Violence compared – ST vs TT.

VIOLENCE COMPARED ST vs TT		
Categories of Violence	**1890-1892-1895 (ST)**	**2001-2002 (TT)**
devouring	53	30
torturing	65	68
mutilating	88	50
death threatening	97	92
murdering	184	218
Grand Total	**487**	**458**

Source: table created by the author to represent violence compared ST vs TT.

Murdering shows a higher number of instances in the FTRets published between 2001 and 2002 and *matar*, *enforcar*, *envenenar*, and *assassinar* are the most frequent **hyponyms** in these instances. The Semantic Preferences of these types relate to the conventional meanings attested by dictionaries and their attitudinal and evaluative prosodies are not fractured as in *partir*, *jogar*, *empurrar*, and *acertar*, which one occurrence each as represented in Chart 4.28.

Matar, as the most prominently frequent **hyponym** from **murdering** Category of Violence, can also be lexically realised as *matador*, and *matança* as in (i) *Enquanto ele dormia, o gigante, que viera pegar água, descobriu-o e, pelas palavras inscritas em seu cinto, o reconheceu como o famoso Jack Matador de Gigantes – Jack, o matador de gigantes*; and (ii) *Fiz uma grande **matança** de patos e gansos – Morraha*. Interesting to point out that the **hyponym** *matador* collocates with supernatural beings such as giants and *matança* collocates with animals as shown in instances (i) and (ii).

Although the **hyponyms of murdering** are the most frequent ones in the corpus published between 2001 and 2002, a simple search with COPA-CONC revealed that in some instances, the **hyponyms** *kill* and *hang* were omitted through the Information Change (InfC) strategy as represented in Table 4.11.

Table 4. 11. Information Change (InfC) – omission – kill and hang – 2001-2002.

Information Change (InfC) -

Munachar and Manachar (ST) – *hang*	*Munachar e Manachar* (TT) –
My blessings on ye, then, said Munachar, "but it's the good advice you have," and he took the red clay and the daub that was by the brink, and he rubbed it to the bottom of the sieve, until all the holes were filled, and then the sieve held the water, and he brought the water to the miller, and the miller gave him the makings of a cake, and he gave the makings of the cake to the threshers, and the threshers gave him a whisp of straw, and he gave the whisp of straw to the cow, and the cow gave him milk, the milk he gave to the cat, the cat scraped the butter, the butter went into the claw of the hound, the hound hunted the deer, the deer swam the water, the water wet the flag, the flag sharpened the axe, the axe cut the rod, and the rod made a gad, and when he had it ready to <mark>hang</mark> Manachar he found that Manachar had BURST.	"Que seja abençoado", disse Munachar, "até que é um bom conselho!", e pegou um pouco de argila vermelha e barro no barranco do rio e esfregou-os no fundo da peneira até todos os furos ficarem bem vedados, então a peneira segurou a água, e ele levou a água para o moleiro, que lhe deu os ingredientes do bolo, que ele levou aos debulhadores, e os debulhadores lhe deram o feixe de palha, e ele deu o feixe de palha à vaca, e a vaca lhe deu o leite, o leite que ele deu ao gato, o gato que arranhou a manteiga, a manteiga que foi para a pata do cão, o cão que caçou o veado, o veado que nadou na água, água que molhou a pedra, pedra que amolou o machado, machado que cortou a vara, vara com a qual fez uma cunha, e quando esta ficou pronta, ele descobriu que Manachar tinha explodido.
Type: 90	Token: 172	Ratio: 52.3256%	Type: 96	Token: 155	Ratio: 61.9355%

Henny-Penny (ST) – *kill*	*Galinha-fina* (TT) –
But Foxy-woxy had made two bites at Cocky-locky, and when the first snap only hurt Cocky-locky, but didn't <mark>kill</mark> him, he called out to Henny-penny. So she turned tail and ran back home, so she never told the king the sky was a-falling.	Porém a Raposa Esperta havia dado só duas dentadas no Galo Emplumado, a primeira dentada só o tinha machucado, e ele então gritou para a Galinha Peninha. Apavorada ela se virou e correu de volta para casa, portanto nunca chegou a contar ao rei que o céu estava caindo.
Type: 38	Token: 43	Ratio: 88.3721%	Type: 42	Token: 49	Ratio: 85.7143%

Source: table created by the author to represent InfC strategy in the corpus of 2001-2002.

In the first extract from *Munachar e Manachar* (2001), the phrase *to hang Manachar* is omitted, the same way as in the second extract from *Galinha-fina* (2002), *but didn't kill him*. The rendition of the TT through Information Change (InfC) by means of omission in this context does not seem to be motivated by cultural constraints, characteristic of children's books, once adults are the intended target readers. Evidence provided by paratextual information, such as the cataloguing-in-publication data, book cover and illustrations. According to Wigan (2009, p. 61), "books for children visually entertain and instruct through illustrations […] by employing bold use of colours." McConnell (2019, p. 146) says further that illustrations have a major role to play in children's books because they "carry the audience on a playful journey through the narrative." Not to mention, the author believes that illustrations help to set the pace while reading and help children comprehend the narrative. For these reasons, the absence of illustrations in *Contos de Fadas Celtas* (2001), *Mais Contos de Fadas Celtas* (2002) and *Contos de Fadas Ingleses* (2002) would be an indicator that adults are the target readership of these publications. The book covers of the FTRets are represented in Figure 4.26.

Figure 4. 26 FTRets' Book Covers – 2001-2002.

Source: Book covers of *Contos de fadas celtas (2001); Contos de fadas ingleses (2002); Mais contos de fadas celtas (2002).*

The book covers from Figure 4.26 target adult readership once the interaction with adults remains at the level of abstraction, which according to Clarke (2019, p. 219) is realized through the composition and representation of the human body reduced to a silhouette, that is, the idea "indicate that they are not physically tangible, but come from within the mind." The author goes on to say that

> With this approach, as the imagery is composed within the head, rather than in real space or to scale, the audience automatically reads the imagery as having a connection with the mind (Ibid.)

The covers of the books from Figure 4.26 leave room for the readers' interpretation and are not connected to the narrative. These illustrations are also the only illustrations present in the volumes, making these books more prone to an adult readership. The book covers from a children's book, on the other hand, starts the narrative and is integrated into it providing the child reader with the first clues of the story that is up to be unfolded.

The covers of the FTRets do not anticipate the murderous plots of the *Contos de fadas celtas (2001),* nor about the *Contos de fadas ingleses (2002),* nor the *Mais contos de fadas celtas (2002)*, on the contrary, they remain on the realm of abstraction leaving it to the

adult reader to interpret. There is no spoiler about the high frequency of occurrence of **murdering hyponyms** in the fairy tales, such as represented on Chart 4.29.

Chart 4. 29 Murdering hyponyms – FTRets published in 2001-2002.
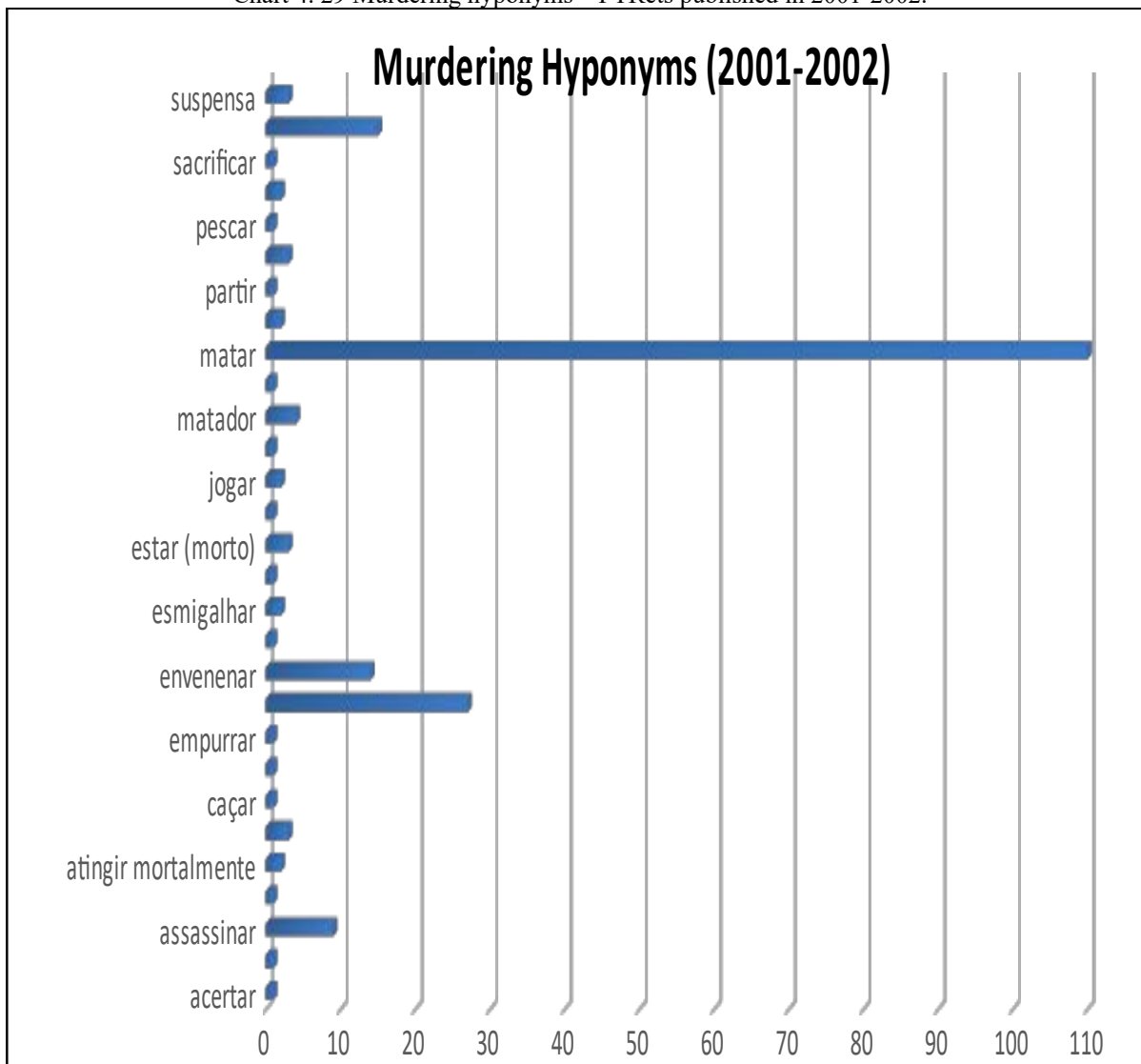
Source: chart generated by the author to represent murdering hyponyms in the corpus of 2001-2002.

The **hyponyms** *matar* and *enforcar* from Chart 4.29 do not present a fractured semantic preference, they convey literal meanings such as the ones provided by dictionaries. Whenever there is a fracture in the semantic preference of a **hyponym**, its semantic prosody is consequently altered, that is, when there is a violation of its usual collocates, in like manner, there will be a change in its pragmatic meaning. For instance, according to Corpus do Português Now[65], the **hyponyms** *partir*, *jogar*, *empurrar*, and *acertar*, very rarely collocate with **meronyms** of body parts and are never semantically associated with **murdering**. The

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[65] https://www.corpusdoportugues.org/now/

instances from Table 4.12 provide contextual evidence for the unusual semantic preferences of *partir*, *jogar*, *empurrar*, and *acertar*.

Table 4. 12. Fractured Preferences of the hyponyms pescar, partir, jogar, and acertar.

Fractured Semantic Preference of *pescar*, *partir*, *jogar*, and *acertar*	
O cão ruivo– Mais contos de fadas celtas (2002)	
O lobo foi e começou a ler o nome; e num relance a égua armou as patas e partiu a cabeça do lobo.	**partir**
A batalha dos pássaros – Contos de fadas celtas (2001)	
"Você é o filho do mordomo", disse o gigante, e jogou-o para longe também. O gigante voltou para o castelo com muita raiva. A terra tremia sob a sola de seus pés, e o castelo balançava, com tudo o que havia dentro dele.	**jogar**
Binnorie – Contos de fadas ingleses (2002)	
Sua irmã aproximou-se por trás dela, agarrou-a pela cintura e empurrou-a para dentro da forte correnteza do Binnorie.	**empurrar**
Justa, Morena e Trêmula – Contos de fadas celtas (2001)	
Era uma oportunidade única, e mínima, mas ele a aproveitou e acertou o alvo, a baleia, louca de dor e sangrando muito tingiu de vermelho o mar em volta e morreu.	**acertar**

Source: table created by the author to represent fractured semantic preference in the corpus of 2001-2002.

The semantic prosodies of the **hyponyms** from the instances represented in Table 4.12 when collocated with an object pronoun representing a living being, communicate attitudinal meanings of [violent] murder. Additionally, some **hyponyms** are exclusively Semantically Associated with one environment such as *cegar* and *chutar* that occur solely in **torturing**; *devorar* and *engolir* convey attitudinal meanings of **devouring**; *assassinar* and *envenenar* are Semantically Associated with **murdering**; *morder* and *trocar as penas* build up a context of **torturing** as shown in Chart 4.30.

Chart 4. 30 Most Frequent hyponyms in each Category of Violence (2001-2002).
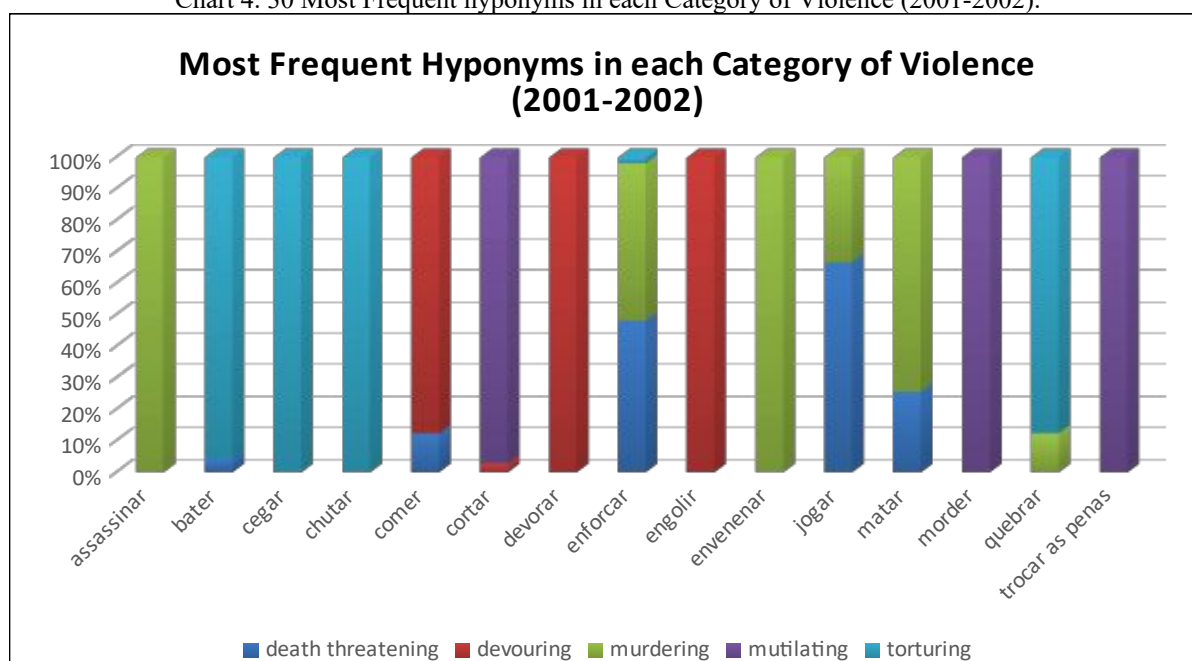
Source: chart generated by the author to represent frequent hyponyms in the corpus of 2001-2002.

Some other **hyponyms** share their semantic prosodies in two or three distinct contextual environments, namely: *bater* (**torturing-death threatening**); *comer* (**devouring-death threatening**); *cortar* (**mutilating-devouring**); *enforcar, jogar* and *matar* (**murdering-death threatening**); and *quebrar* (**torturing-murdering**). As Philip (2011, p. 77) sets forth a **hyponym** "can be involved in a range of distinct semantic prosodies depending on its collocates, colligates, and semantic preferences." The ones which occur in contexts of **death threatening**, for instance, have their semantic prosodies revealed when the colligates are identified. As the **hyponyms** in question are verbs, once conjugated, their affixes are responsible for carrying meanings of threat through the verbal desinences, such as the instances from Table 4.13.

Table 4. 13. semantic prosodies of death threatening

semantic prosodies of death threatening	
O campo de troncos secos – Contos de fadas celtas (2001)	
Jurou que mataria o homenzinho se este não lhe mostrasse onde escondera seu dinheiro. Tom parecia tão violento e sanguinário, que o homenzinho ficou muito assustado, e disse: "Venha comigo a alguns campos de distância daqui, e eu lhe mostrarei um pote de ouro.	**mataria**
Molly Whuppie – Contos de fadas ingleses (2002)	
Molly respondeu: "Eu o colocaria num saco junto com o gato e o cão ao lado,	**bateria**

uma agulha e uma linha e uma tesoura, e penduraria o saco na parede. Então eu
iria até o bosque e pegaria o galho mais grosso que pudesse encontrar, voltaria
para casa, pegaria o saco e bateria nele até você morrer".

Árvore de Ouro e Árvore de Prata – Contos de fadas celtas (2001)	
Árvore de Prata foi para casa, cega de raiva. Deitou-se na cama e jurou que nunca ficaria boa enquanto não conseguisse comer o coração e o fígado de Árvore de Ouro, sua filha.	**conseguisse** **comer**
O peixe e o anel – Contos de fadas ingleses (2002)	
Mas não desistia facilmente; levou a menina a um passeio ao longo dos penhascos, e quando viu que ela estava sozinha, pegou-a pelos braços para jogá-la despenhadeiro abaixo. Mas ela implorou pela sua vida.	**para jogá-la**
O contador de histórias – Contos de fadas celtas (2001)	
"Enforquem o sujeito que começou tudo isso", disse ele, "e se não posso ter uma história, pelo menos deixem-me ter paz.	**enforquem**

Source: table created by the author to represent semantic prosodies of death threatening in the corpus of 2001-2002.

The **hyponyms** from Table 4.13 have a leading role to play in the identification of Semantic Prosodic patterns, which according to Firth (1950, p. 182), "the effect of the verbal action" is accounted for by its semantic prosody. As a consequence, the **hyponym** *matar* when conjugated in the Futuro do Pretérito (*mataria*) convey threat and possibility, the same way as in the personal infinite (*para jogá-la*) and the other **hyponyms**.

It seems that the forty years that separate Jacobs' first FTRet in Brazil to the second period of publication, from 2001-2002, is telling of the liberties translators are allowed. Much can be said through the adopted translation strategies in both periods and how they can be telling of the intricacies of translating and retranslating Jacobs' FTs to Brazilian readers. Although this may be true, the increase in the frequency of Literal Translations (LiT) from the second period onwards – 46% in 1944-1959 and 85% in 2001-2002 – is not only telling that the choice of this strategy might have impacted such liberty, but also that the high frequency of occurrence of this strategy in the second period might be an indicative that the TTs have moved closer to the STs published in 1890, 1892 and 1895. Henceforth, Table 4.14 shows that LiT occurs in 383 instances of these texts, and is highly more frequent than the other translation strategies.

Table 4. 14. translation strategies in FTRets published in 2001-2002.

translation strategies in FTRets published in 2001-2002	
translation strategies	**Instances**
Abstraction Change (AbsC)	12
Cultural Filtering (CulF)	12
Distribution Change (DisC)	4
Emphasis Change (EmpC)	6
Explicitness Change (ExpC)	0
hyponymy (Hyp)	34
Information Change (InfC)	0
Literal Translation (LiT)	383
Grand Total	**451**

Source: table created by the author to represent translation strategies in the corpus of 2001-2002.

Table 4.14 also shows that ExpC and InfC through implicitation and omission, although very scarce, are still adopted strategies in the corpus as previously shown in Table 4.9. The *zero* in the number of instances from Table 4.14 represents the implicitation and omission of the **hyponyms** in the TT extracts. Explicitness Change through implicitation means that the implicit information in the TT extract has either been already mentioned somewhere else in the passage or can be inferred by the reader. According to Daugaard, Cain and Elbro (2017, p. 1781), "inference making is correlate with reading comprehension" and is a complex reading strategy that is more easily mastered by fluent readers, a reason that might indicate that the ExpC strategy can be related to an adult readership. In Figure 4.27, the extracts from the ST *The leeching of Kayn's leg* (1895) and *A cura da perna de Kayn* (2002) show that the whole sentence *I swept the head off him* has been omitted in the TT.

Figure 4. 27 Explicitness Change strategy – inference – *The leeching of Kayn' leg* (1895) and *A cura da perna de Kayn (2002)*

Source: print screen of COPA-CONC retrieval representing Explicitness Change through inference.

There has been a considerable increase in the adoption of LiT in the corpus from the second period of analysis which draws the FTRets published between 2001 and 2002 closer to the STs by maintaining the semantic prosodic profiles. What is not always true about the

instances where the hyponym (Hyp) translation strategy (7%) was identified. The semantic prosodies of violence in these extracts can vary from more abstract and attenuated violent prosody to more violent and descriptive. Chart 4.31 represents the frequency of occurrence of the translation strategies in the FTRets published from 2001 to 2002.
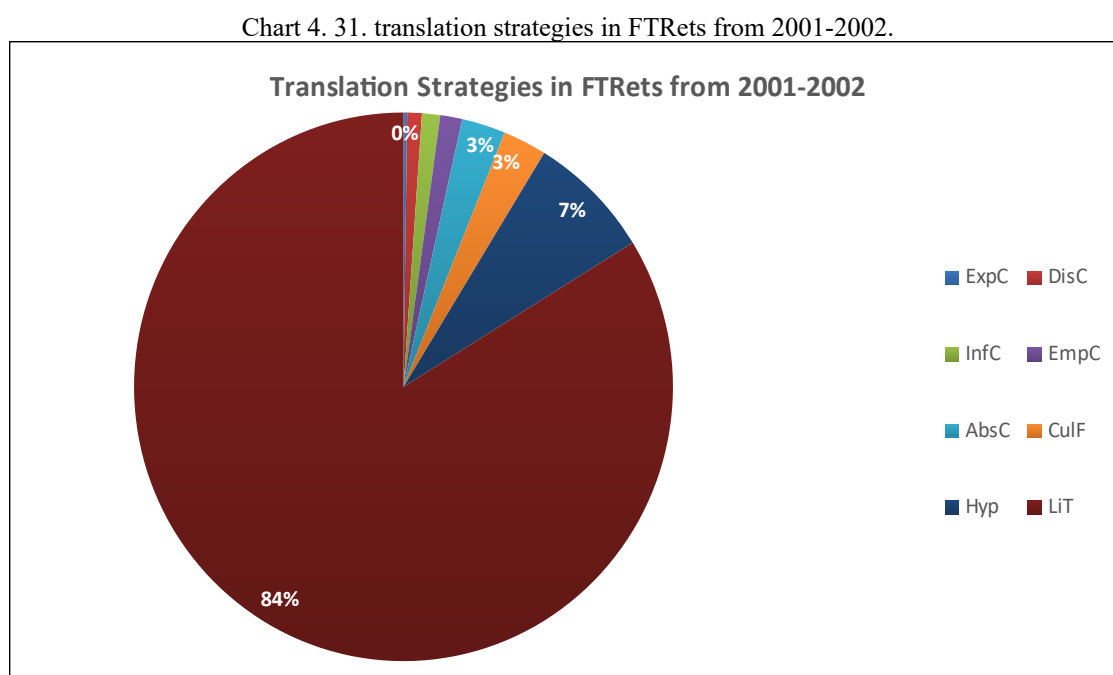
Chart 4. 31. translation strategies in FTRets from 2001-2002.

Source: chart generated by the author to represent translation strategies in the corpus of 2001-2002.

The hyponymy semantic strategy occurs in 7% of the instances in all **superordinates** of violence. This semantic strategy is responsible for attributing different levels of semantic prosody to the TT because of the range of lexical variety of **hyponyms** and **co-hyponyms**. In like manner, Hunston (2007, p. 258) adds that "if the phraseology changes, the semantic prosody is also different." The author's explanation can be applied to the context of translation as the renditions of a target extract is very often different from the source one. To make it clearer, in the extract from Figure 4.28 from the pair *Galinha-fina* (2002) and *Henny-penny* (1809), *deu uma dentada no seu pescoço* is the rendition for *snapped Foxy-woxy*.

Figure 4. 28 Hyponymy semantic strategy – *snapped* → *deu uma dentada*.

A Raposa Esperta entrou em sua toca, e após ter caminhado um pouco virou-se para esperar a Galinha Peninha, o Galo Emplumado, o Pato Pomposo, o Ganso Desajeitado e o Peru Gluglu. Finalmente o Peru Gluglu passou pelo buraco escuro e entrou na toca. Não havia ido muito longe ainda quando "Rampf', a Raposa Esperta cortou fora a cabeça do Peru Gluglu e jogou seu corpo sobre o ombro esquerdo. Então o Ganso Desajeitado entrou e "Rampf', lá se foi sua cabeça, e o Ganso Desajeitado foi jogado ao lado do Peru Gluglu. Então o Pato Pomposo entrou rebolando e "Rampf', a Raposa Esperta deu uma dentada no seu pescoço, sua cabeça caiu e o Pato Pomposo foi jogado para o lado junto do Peru Gluglu e o Ganso Desajeitado. O Galo Emplumado entrou orgulhosamente na toca, e não havia ido muito longe quando "Estalo, Rampf!" a Raposa Esperta mordeu seu pescoço e o Galo Emplumado foi jogado para o lado, junto do Peru Gluglu, do Ganso Desajeitado e do Pato Pomposo.

Type: 83 | Token: 172 | Ratio: 48.2558%

So Foxy-woxy went into his cave, and he didn't go very far but turned round to wait for Henny-Penny, Cocky-locky, Ducky-daddles, Goosey-poosey and Turkey-lurkey. So at last at first Turkey-lurkey went through the dark hole into the cave. He hadn't got far when "Hrumph," Foxy-woxy snapped off Turkey-lurkey's head and threw his body over his left shoulder. Then Goosey-poosey went in, and "Hrumph," off went her head and Goosey-poosey was thrown beside Turkey-lurkey. Then Ducky-daddles waddled down, and "Hrumph," snapped Foxy-woxy, and Ducky-daddles' head was off and Ducky-daddles was thrown alongside Turkey-lurkey and Goosey-poosey. Then Cocky-locky strutted down into the cave and he hadn't gone far when "Snap, Hrumph!" went Foxy-woxy and Cocky-locky was thrown alongside of Turkey-lurkey, Goosey-poosey and Ducky-daddles.

Type: 69 | Token: 121 | Ratio: 57.0248%

Source: print screen from COPA-CONC to represent Hyp strategy in the corpus of 2001-2002.

Snap can have as **Co-hyponyms** *break, split, crack,* and *separate* and can often collocate with the **meronym** *finger* as in *snap fingers*. In the TT rendition from Figure 4.28, the change in phraseology describes with more precision the way *Raposa Esperta* kills *Pato Pomposo* – **mutilating** through biting his head off, as a consequence, a semantic prosody of preposterous violence is added to the TT. It is preposterous because it both expresses violence and fun through the sequence *deu uma dentada no seu pescoço, sua cabeça caiu e o Pato Pomposo foi jogado para o lado junto com Peru Gluglu* – **mutilating superordinate** added to fun-onomatopoeic characters' names.

The FTRets that compose the period that follows are classified by themes (giants, goblins, witches, princesses) and focus on the importance and leading role of women in the Celtic culture.

4.2.3 Goblins, giants, heroes, princesses, fools, witches and spells: FTRets published in 2011-2013

The first collection was published in 2011 in two volumes in pocketbook format by Martin Claret and translated by Maria Inês Lohbauer and Vilma Maria da Silva. According to the information from the Cataloguing-in-Publication data, both publications have as first STs Celtic Fairy tales (1892) and More Celtic Fairy tales (1895). Martin Claret publishing house is specialized in collections of classical, international and national works, published in pocket versions as the two volumes from Table 4.15.

Table 4. 15. Book covers from the Pocketbook collection published in 2011

Book covers from the pocketbook collection published in 2011
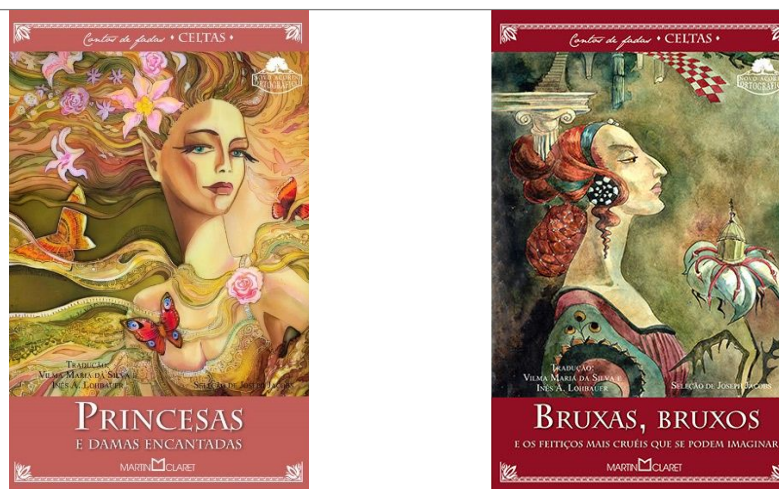
Source: book covers of the books *Princesas e Damas Encantadas*

The subsequent volumes of FTRets published in 2012 and 2014 are selected fairy tales from the STs *Celtic Fairy tales* (1892) and *More Celtic Fairy tales* (1895). They have been retranslated by Maria Inês Lohbauer and Vilma Maria da Silva and published by Martin Claret. The rights to the first translations belonged to Landy Editora and were transferred to Martin Claret after the publishing house closed its doors. All four editions classified the Fairy tales by themes: the first two volumes focus on strong women and their leading roles in the Celtic society as a goddess, fairies, witches, mothers, and women warriors. The FTRet from Table 4.16 was published in 2012 by Volta e Meia publishing house and organized by Jeosafá Gonçalves.

Table 4. 16. Book cover of Os três tolos e outros contos ingleses (2012).

Os três tolos e outros contos ingleses
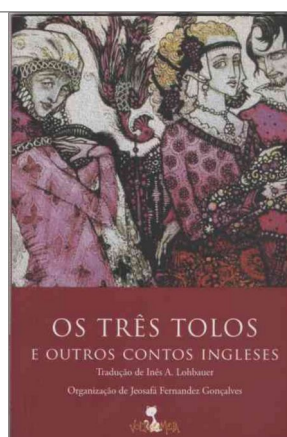
Source: boo cover of *Os três tolos e outros contos ingleses (2012).*

The FTs that compose the 2012 collection have been classified in terms of characters, as mentioned by the editor of the edition Prof Dr Jeosafá Fernandez in the foreword – tales about fool guys and clever ones. Propp (1997, p. 39) discloses that "everyone who publishes a collection of texts, have first to systematize" the tales and organize them according to a system of classification. The author goes on to say that

> the character of a genre is determined by the kind of reality it reflects, the means by which reality is expressed, the relation to reality, and its assessment […] Different plots can have the same composition, as in the wonder tale. Plot must often serve as the basis for classification. Plot is realized by characters, and there will be instances in which classification can be made in terms of characters. (PROPP, 1997, p. 41)

The author sheds light on the motivational reasons behind the organization of the tales that integrate the collections of Jacobs' FTRets published from 2011 to 2014, which are all based on the kind of characters in each FT; this aspect was central for the basis of classification. As a consequence, the volumes that compose the collection published in 2013 are classified in terms of characters as illustrated in the book covers from Table 4.17.

Table 4. 17. Book covers from the fairy tale Retranslations published in 2013

fairy tale Retranslations published in 2013

Source: book covers from the FTRets published by Martin Claret in 2013.

The book covers from Table 4.17 are organized in order of publication starting with *Princesas e damas encantadas* as the first volume and *Duendes, gigantes e outros seres fantásticos* as the fourth volume of the collection. For the analysis, I organized the volumes in one file to consider the four volumes as a single collection, to this end, the **superordinates** of

Violence are represented in Chart 4.31 from least to most frequent considering the number of tokens.

Chart 4. 31. Violence in FTRets published between 2011-2014.
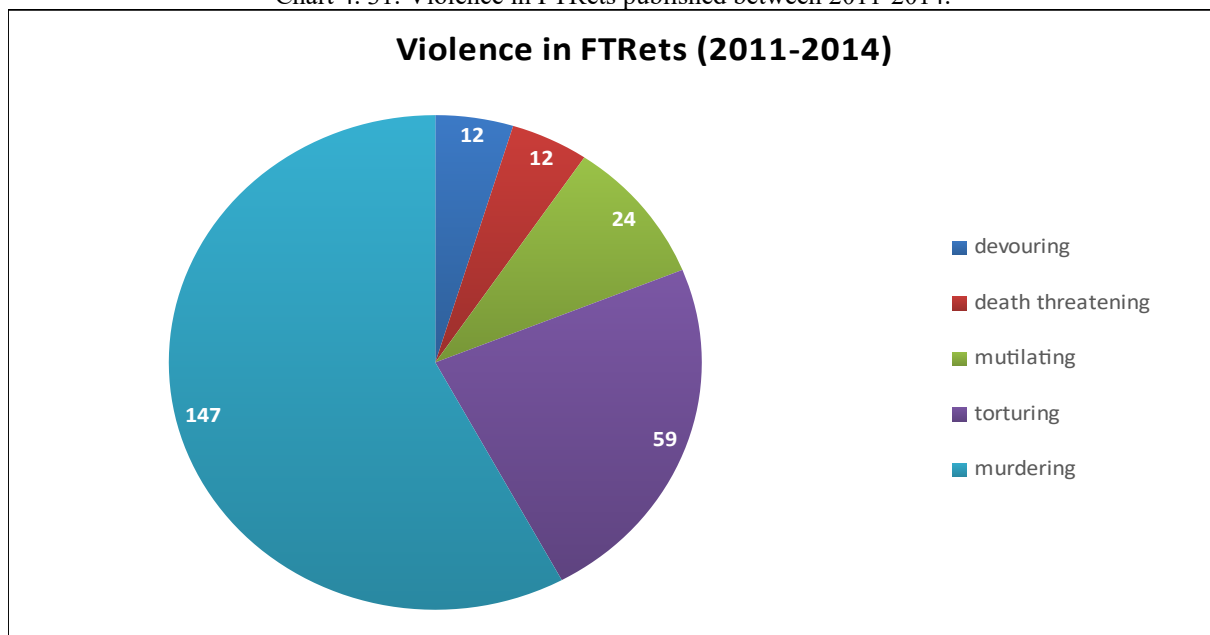
Source: chart generated by the author to represent violence in FTRets published from 2011-2014.

The statistical data represented in Chart 4.31 revealed that the **devouring superordinate** of violence occurs in twelve instances of the corpus with 12-tokens and 2-types; **death threatening** with 12-tokens and 8-types; **mutilating** with 24-tokens and 6-types; **torturing** with 59-tokens and 19-types; and **murdering** as the most frequent with 147-tokens and 24-types with meaning being realised through verbs, verbal expressions and adjectives. Some of the **hyponyms** required a closer analysis because they diverged from the usual Semantic Preference of dictionaries which interfered with the final prosodic analysis of the corpus from this period. Although these fractured instances do not have a high frequency of occurrence, they still deserve attention because they exert influence on the overall semantic prosody. In some instances, **hyponyms** like *soltar*, *puxar*, *pescar*, *pendurar*, *morder*, *lançar*, and *deixar* shift away meaning from neutral into negative attitudinal meanings and incorporate a semantic prosody of violence through **murdering**.

Soltar and *deixar* collocate with *as cabeças* and are associated with **murdering** through mutilation when the hero of the tale *A Sereia* cuts off the heads of a three-headed giant, tightly ties them in a knot and delivers them to the king. *Jogar* and *lançar* collocate with *corpo* and in like manner, have their attitudinal meanings associated with mutilation.

Pendurar, by the same token, collocates with the **meronym** *cabeça* and has the meaning of **mutilating** associated with it. These fractured **hyponyms** are represented in Chart 4.32.

Chart 4. 32. Murdering hyponyms – FTRets published in 2011-2014.
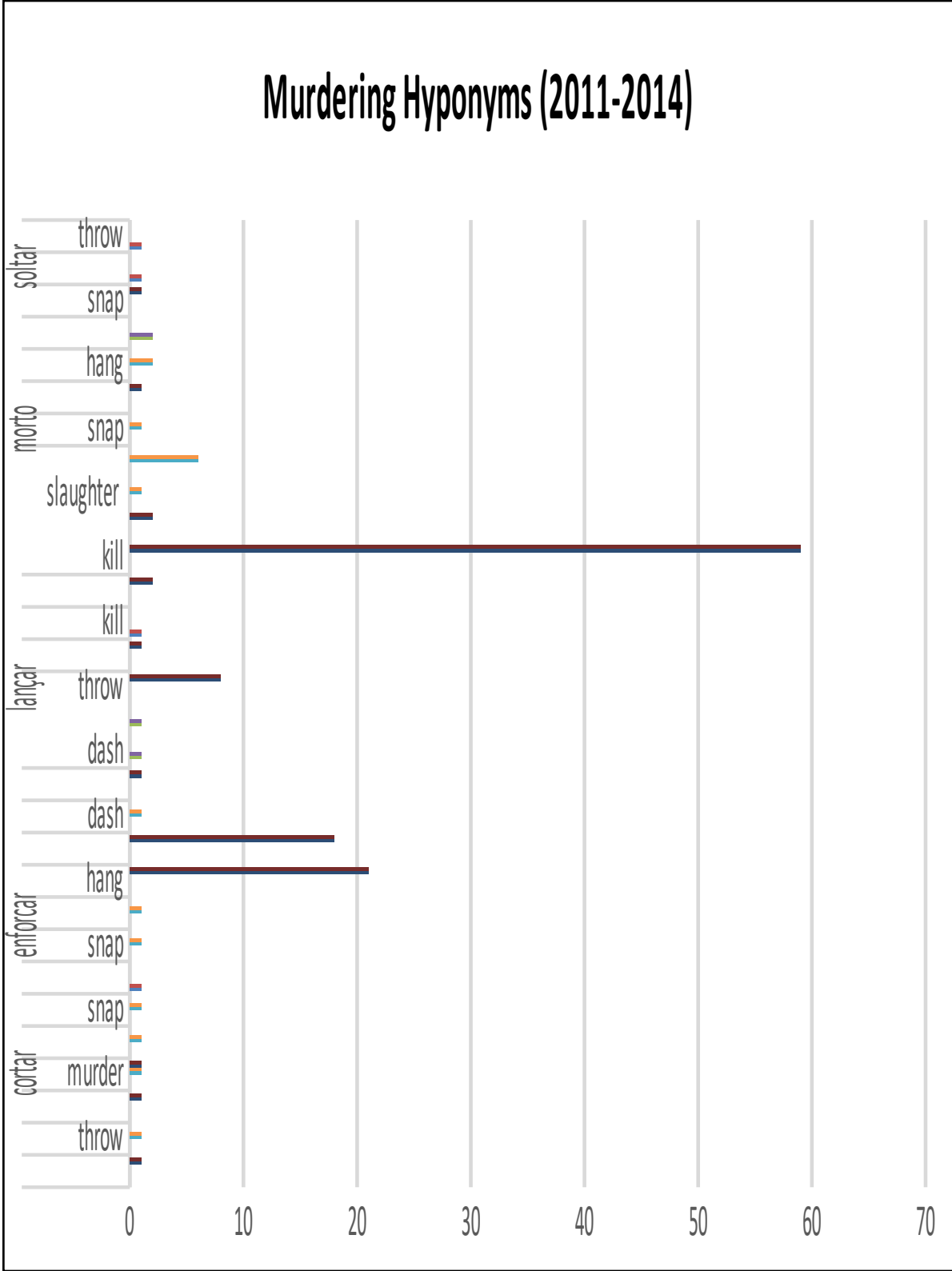
In the corpus of English and Celtic Fairy tales, **hyponyms** like *matar*, *envenenar*, and *enforcar* are usually semantically associated with **murdering** environments and very rarely associated with other contexts of situation. *Matar* as the most frequent **hyponym** is often part of violent and bloody scenarios and its semantic prosodies are all delexicalized if not interpreted in their contexts of situations. The instances from Table 4.18 show some of the contexts to which *matar* belongs.

Table 4. 18. Matar – murdering hyponym – 2011-2014.

Matar – murdering hyponyms – 2011-2014	
O rapaz com pele de bode – Herois muito espertos (2013)	
Outro entrou em seu lugar, e depois outro, e assim por diante, até virem seis de uma só vez. Tom fazia voar todas as espadas, elmos, escudos e corpos, que rolavam uns sobre os outros, ficavam ali gemendo e gritando que estavam sendo mutilados e feridos, seus pobres cotovelos e quadris sendo esfolados, e depois se afastavam mancando. Tom tentou não matar ninguém; a princesa se divertiu tanto que soltou uma grande e doce risada ouvida em todo o pátio.	**matar**
A Dama do cavalo e Powel, Príncipe de Dyfed – Bruxas e Bruxos e os feitiços mais cruéis que se pode imaginar (2011)	
Quando acordaram, procuraram o bebê onde o tinham deixado e perceberam que ele não estava ali. As mulheres ficaram com medo; e, tramando entre si, acusaram Rhiannon de ter matado e devorado o filho diante delas. [...] — Senhor — disse ela — , não prossiga. Levarei cada um ao palácio. Essa é a minha punição por eu ter matado meu filho e tê-lo devorado.	**matar**
Conal Yellowclaw – Herois muito espertos (2013)	
Os filhos do rei mais próximo a Conall estavam sempre brigando com os seus filhos, até que esses conseguiram dominar os filhos do rei e mataram o mais velho deles.	**matar**
A história de Deirdre – Princesas e damas encantadas (2014)	
Connachar mandou trezentos ativos heróis ao abrigo dos forasteiros para trazerem Deirdre e matarem o resto.	**matar**
O Santuário Gellert – Herois muito espertos (2013)	
Tão logo Gellert soltara seu gemido mortal, o choro de um bebê respondeu a ele, vindo de trás do berço, e foi	**matar**

ali que Llewelyn encontrou seu filho ileso e recém desperto do seu sono. Bem ao seu lado, jazia o corpo de um grande lobo, todo despedaçado e coberto de sangue. Tarde demais, Llewelyn percebeu o que acontecera enquanto estava fora. Gellert ficara para trás para zelar pelo filho do príncipe e combatera e matara o lobo que havia tentado destruir o herdeiro.

A batalha dos pássaros – Bruxas e Bruxos e os feitiços mais crueis que se pode imaginar (2013)	
— Não pode parar agora — disse a filha do gigante. — Terá de me matar, arrancar a carne de meus ossos, separá-los uns dos outros e usá-los como degraus para subir na árvore.	**matar**

Source: table created by the author to represent the hyponym *matar* in the 2011-2014 corpus of FTRets.

The **hyponym** *matar* occurs in almost all FTRets published between 2011 and 2014 and builds semantic prosodies of **death threatening** and **murdering**. All characters from the corpus are capable of *killing* no matter the circumstance or victim. The heroes do so in the name of justice, glory, and marriage. Villains, on the contrary, are compelled by greed, hunger, revenge and inherent evil nature. Data has also revealed so far, the diachronic manifestation of this **hyponym** in the corpus as shown in Chart 4.33.

Chart 4. 33. Diachronic Overview of the Frequency of Occurrence of the hyponym Matar.
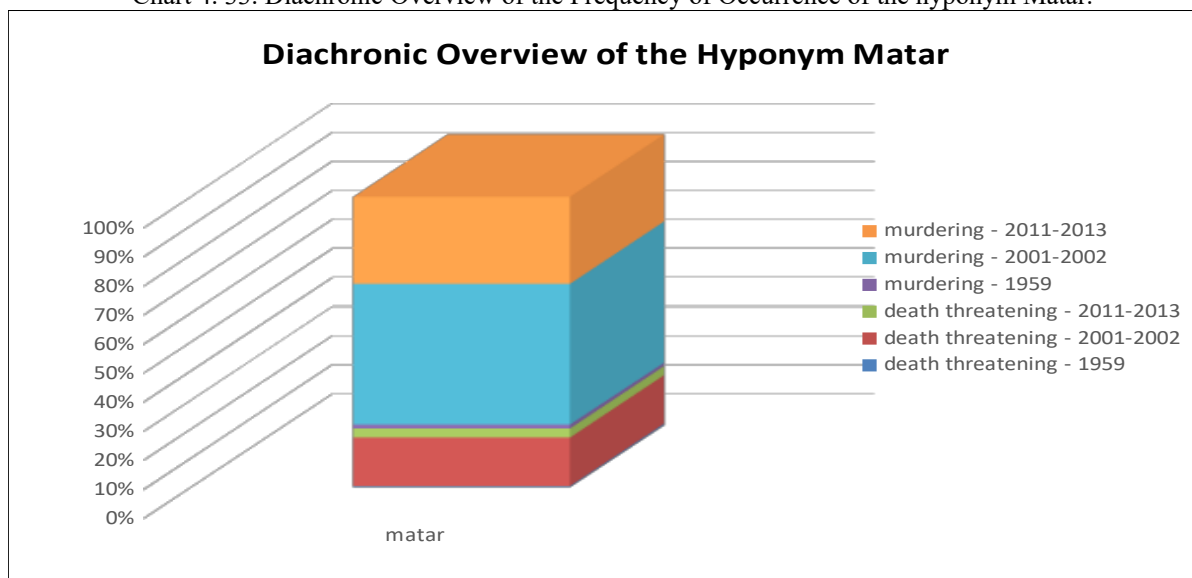
Source: chart generated by the author to represent the diachronic overview of the hyponym *matar*.

As expected, and as a reflection of the prevailing moral principles of the time of publication, the first period of analysis, from 1944 to 1959, shows a lower frequency of

occurrence of the **hyponym** *matar*, whose few identifiable instances are justifiable by the heroic deeds of the Knights in the name of God and social ordinance. A decrease in the frequency of occurrence in the last period of analysis, between 2011 and 2014 can be justified by the kinds of themes, motifs and/or characters inherit from *Celtic Fairy Tales*. The high frequency of occurrence of the second period of analysis, between 2001-2002, might as well have been motivated by the number of cumulative tales of English Fairy tales that are not part of the corpus of the third and final period of analysis of FTRets. With attention to cumulative tales, they are built on the constant increase and repetition of violent actions which mostly lead to catastrophe, and this end, reinforce the high frequency of occurrence of the **hyponym** *matar*. Philip (2009) says further that

> semantic prosody is not discernible from the words of a lexical item alone but requires those words to be used by a particular set of participants to obtain a particular effect relative to particular objects (PHILIP, 2009, p. 2).

According to the author, semantic prosodies of one **hyponym** can be extended into another **superordinate** of violence but the attributed attitudinal meanings slightly vary, such as the case of the **hyponyms** from **murdering** and **death threatening**, as previously explained in Section 4.2.2. This extension of Semantic Prosodic profiles is graphically exemplified in Chart 4.34.

Chart 4. 34. Most Frequent hyponyms in each Category of Violence (2011-2014).
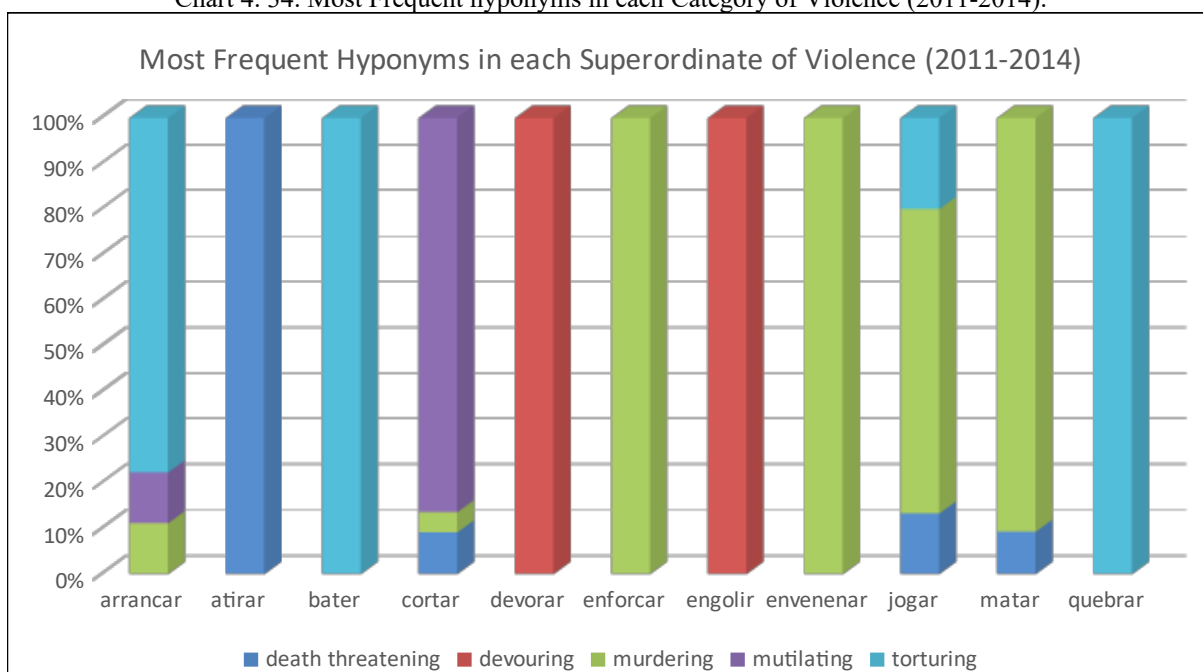
Source: chart generated by the author to represent the most frequent superordinates of violence.

Murdering hyponyms are the ones with the highest number of instances in the corpus of this period (142-tokens) and most recurrent ones are represented in Chart 4.34: *arrancar*, *cortar*, *enforcar*, *envenenar*, *jogar*, and *matar*; amongst them, *enforcar* and *envenenar* exclusively convey attitudinal meanings of murder. *Arrancar* can express semantic prosodies of **murdering** and **torturing.** *Cortar* can be semantically associated with **death threatening**, **murdering** and **mutilating**. *Jogar*, frequently occurs in contextual scenarios of **death threatening**, **murdering** and **torturing**. *Matar* has a semantic preference for **murdering** and **death threatening**. *Bater* and *quebrar* occur exclusively in **torturing** semantic environments. In like manner, *devorar* and *engolir* are semantically associated with **devouring** contexts. *Enforcar* and *envenenar* solely occur in **murdering** semantic environments and *atirar* is semantically associated with **death threatening superordinates** of violence.

The **hyponyms** *murder, slaughter,* and *slay* can be rendered into *matar* in the TTs. *Murder* can be rendered through hyponymy into *assassinar* and *matar*, both convey meanings of taking someone's life. In Figure 4.29 the **hyponym** *murder* has its semantic prosody of violence intensified by rendition through Explicitness Change (ExpC) as it conveys meanings of **murdering** and **devouring** in the TT.

Figure 4. 29 Explicitness Change (ExpC) – matado e devorado o filho ← murdered her child

No quarto ano, nasceu-lhes um filho, e mulheres foram convocadas para cuidar do bebê à noite. Aconteceu que elas todas dormiram, e também Rhiannon. Quando acordaram, procuraram o bebê onde o tinham deixado e perceberam que ele não estava ali. As mulheres ficaram com medo; e, tramando entre si, acusaram Rhiannon de ter matado e devorado o filho diante delas.

And in the fourth year a son was born to them, and women were brought to watch the babe at night. And the women slept, as did also Rhiannon. And when they awoke they looked where they had put the boy, and behold he was not there. And the women were frightened; and, having plotted together, they accused Rhiannon of having murdered her child before their eyes.

Type: 52 | Token: 60 | Ratio: 86.6667%

Type: 50 | Token: 67 | Ratio: 74.6269%

Source: print screen of COPA-CONC   to represent ExpC.

In the source extract, moved by envy, women accuse Rhiannon, the lady of the house, of having *murdered* her child. In the target extract, these women add the accusation of cannibalism to Rhiannon. This information of **devouring** is only known to the reader of the ST some passages later, whereas, in the TT, the reader comes across the **devouring** accusation earlier. In the extract from Figure 4.29, there is an intensification of the semantic prosody of violence in the TT through the addition of the non-inferable information of cannibalism.

The **hyponym** *slay* was identified with a fractured Semantic Preference in its rendition into *sacrificar*. *Sacrificar* means to "kill someone in a special religious ceremony as

an offering to a god[66]." *Slay*, on the other hand, means "to kill violently[67]." Figure 4.30 shows this fractured semantic preference through the extracts from the FTs *Powel, o príncipe de Dyfed* (TT) and *Powel, prince of Dyfed* (ST).

Figure 4. 30 Abstraction Change (AbsC) – sacrificar ← slay.

Havia, próximo ao reino do Cavaleiro dos Enigmas, três gigantes que sempre matavam, sacrificavam e saqueavam os habitantes. Um dia, o Cavaleiro dos Enigmas disse ao genro que se nele houvesse um espírito de guerreiro, mataria os gigantes, que sempre trouxeram tantos danos ao país. E assim foi: ele enfrentou os gigantes e retornou, trazendo a cabeça dos três, e as deixou aos pés do Cavaleiro.

Type: 52 | Token: 66 | Ratio: 78.7879%

Now there were near the march of the kingdom of the Knight of Riddles three giants, and they were always murdering and slaying some of the knight's people, and taking spoil from them. On a day of days the Knight of Riddles said to his son-in-law, that if the spirit of a man were in him, he would go to kill the giants, as they were always bringing such losses on the country. Well, so it was, he went and he met the giants, and he came home with the three giants' heads, and he threw them at the knight's feet.

Type: 63 | Token: 101 | Ratio: 62.3762%

Source: print screen of COPA-CONC   to represent AbsC.

The Semantic Preference provided by Collins Dictionary is the most recurrent one and its rendition into *sacrificar* is an Abstraction Change (AbsC) from a more violent semantic environment into a more abstract one although still semantically associated with **murdering**. This translation strategy is worth noting because this fractured Semantic Preference stood out amongst the others.

Literal Translation, in comparison to the previous period of analysis, remains the most frequent Translation Strategy as represented in Chart 4.35. Although there was a slight decrease in its occurrence from the previous period, it remains relevantly recurrent.

Chart 4. 35 translation strategies in FTRets from 2011-2014.

[66] Sacrifice: https://www.collinsdictionary.com/dictionary/english/sacrifice /
Sacrificar: https://www.dicio.com.br/sacrificar/
[67] Slay: https://www.collinsdictionary.com/dictionary/english/slay
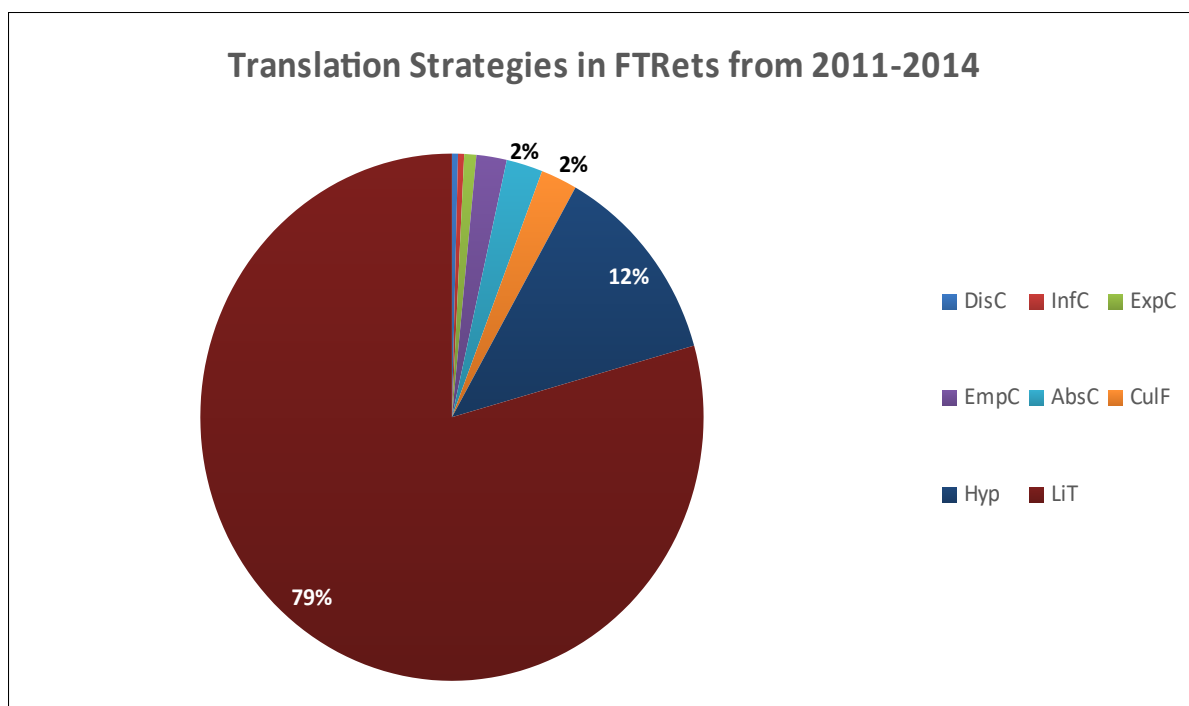
Source: chart generated by the author to represent translation strategies in FTRets from 2011-2014.

As represented in Chart 4.35, Information Change (InfC) is the least frequent translation strategy with two occurrences from the same fairy tale, *Morraha* part of the FTRet *Bruxas e Bruxos e os feitiços mais cruéis que se pode imaginar* published between 2011 and 2014. In Figure 4.31, the highlight from the TT extract shows the added information *por um instante*.

Figure 4. 31 Information Change (InfC) with addition – Morraha (2011).

Source: print screen of COPA-CONC   to represent InfC in *Morraha* (2011).

The fact that *Morraha* is blinded for *a little while* is diluted throughout the tale, the reader might hardly be aware of it through inference and in the TT, the translator made this

information stand out by adding a possibly non-inferable detail "which is deemed relevant to the TT readership but is not [lexically] present in the ST" (CHESTERMAN, 2016, p. 106). In the same tale, there is the explicitation of obvious and inferable information by the pragmatic strategy of Explicitness Change (ExpC). There is a fine line that separates InfC from ExpC. The former caters for adding non-inferable or difficult to grasp information and the latter, foregrounds information, which is 'obviously' evident, but making it explicit gives a tone of repetition in a way that it reinforces the characteristics of a character, such as the explicitation from the extract represented in Figure 4.32.

Figure 4. 32 Explicitness Change through explicitation – Morraha (2013)

Forcei a janela e entrei. O menino começou a me beijar. Vi a varinha em frente à chaminé, dei um salto e a derrubei com as patas.

Type: 23 | Token: 27 | Ratio: 85.1852%

I broke the window and went in, and he began to kiss me. I saw the rod in front of the chimney, and I jumped up at the rod and knocked it down.

Type: 24 | Token: 33 | Ratio: 72.7273%

Source: print screen of COPA-CONC   to represent ExpC in *Morraha (2013)*.

The character who knocks the rod down is a bewitched king who was turned into a dog and longed to break the spell and go back to his human shape again to hold his beloved son who never knew his father. Through explicitation, the *derrubei com as patas* reinforces the dog-like features of the bewitched king.

The second most frequent translation strategy is not only in charge of the lexical variety of the TT, but most importantly, to adopt a **hyponym** from the same **superordinate** can imply a change in the semantic prosody of violence. The extract from Figure 4.33, from the tale *A cura da perna de Kayn – Duendes, gigantes e outros seres fantásticos* (2013), provides na example of the hyponymy (Hyp) semantic strategy.

Figure 4. 33 hyponymy – hyponym ST → hyponym TT – mutilating.

Pelo grito que deu, achei que a caverna ia rachar. O gigante pulou e me perseguiu pela caverna. Peguei uma pedra do chão e a joguei no mar. Ela caiu soando com um baque semelhante ao de um corpo caindo na água. A barra ficou enterrada no olho dele o tempo todo. Pensando que fosse eu que tivesse pulado no mar, avançou pela entrada da caverna. A barra bateu contra os umbrais e despedaçou-lhe o cérebro. O gigante então desabou, morto e gelado. Eu e a donzela passamos sete anos e sete dias cortando-o em pedaços para jogá-lo no mar.

Type: 77 | Token: 100 | Ratio: 77%

and from the cry that he gave I thought that the rock had split. The giant sprang to his feet and chased me through the cave in order to catch me; and I picked up a stone that lay on the floor of the cave, and pitched it into the sea; and it made a plumping noise. The bar was sticking in his eye all the time. Thinking it was I that had sprung into the sea, he rushed to the mouth of the cave, and the bar struck against the doorpost of the cave, and knocked off his brain-cap. The giant fell down cold and dead, and the damsel and I were seven years and seven days throwing him into the sea in pieces.

Type: 72 | Token: 125 | Ratio: 57.6%

Source: print screen of COPA-CONC   to represent hyponymy.

The literal translation for *knock off his brain cap* would be *tirar a tampa do cérebro*, as the **meronym** *brain-cap* is the colloquialism for the uppermost portion of the dome of the

cranium. The **mutilating** action in the ST does not imply that the brain was smashed, on the contrary, the dome of the cranium has been violently removed. Under this circumstance, the target rendition is made through hyponymy by adopting a more specific **hyponym** and making the description more violent once *despedaçar* was chosen over *arrancar*.

In the section that follows I summarize the frequency of occurrence of the **superordinates** of violence with a focus on their diachronic aspects and subscribing to the main motivational factors corroborating the discrepancies from one period of publication to another.

4.3   DIACHRONIC DISCUSSION OF VIOLENCE IN FTRets

> "The eye that mocks a father,
> that scorns an aged mother,
> will be pecked out by the ravens of the valley,
> will be eaten by the vultures." (Prov. 30:17)

The first period of publication of Jacobs FTRets in Brazil focused on the purification of the Fairy tales whenever descriptions of **murdering**, **mutilating** or **death threatening** abounded. This is the scenario of the narrative of English Fairy tales, with giants going on a killing spree and heroes making their best to stop the villainous beasts from the massive slaughter which they were used to. The presence of **mutilating** and **torturing** in the FTRets published from 1944 and 1959 is justified on the moral-led-quests of the heroes to halt the bloodshed and to protect the defenceless and frail women. **Torturing**, in the same way, can be a result of or condition to parental disobedience and can be traced back to the Bible verse from the epigraph. Tatar (1993, p. 5) explains that "scenes of physical suffering or mental torment could be invested with a higher moral purpose." The author subscribes that

> The punishment of villains rarely called for restrain: most nineteenth-century anthologies of folktales paint remarkably vivid scenes of torture and execution. In some instances, violence was even added to stories (TATAR, 1993, p. 7)

Another explanation for the presence of the aforementioned **superordinates** of violence lies in the fact that in most of the Fairy tales where torture and mutilation abounded, their presence relied heavily on "brutal intimidation to frighten children into complying with parental demands" (TATAR, 1993, p. 8). These FTs are classified as Cautionary Tales (e.g. *Mr Miacca*) because they warn child readers of the perils of misbehaving, moreover, "they are

the most openly violent and explicitly didactic of all children's stories" (TATAR, 1993, p. 25) because their main aim is to compel children towards good behaviour. In Table 4.19 Tommy Grimes questions Ms Miacca about the cannibalistic habits of her husband.

Table 4. 19. Tio Miaca – Cautionary Tale – Os mais belos contos de fadas ingleses (1959).

Cautionary Tale
Tio Miaca (1959)
— Olha, trouxe aqui um menino para a ceia, mas esqueci-me das ervas. Vigia-o enquanto vou buscá-las. — Está bem, querido. Quando tio Miaca se foi, o menino perguntou a tia Miaca: — Tio Miaca ceia sempre meninos? — Quase sempre, meu filho, quando encontra meninos maus.

Source: table created by the author to represent a cautionary tale – *Tio Miacca (1959)*.

In the extract from Table 4.19, *Mr Miacca*, who is an ogre that dines on naughty and misbehaved children, brings Tommy Grimes home in a bag and gives him to his ogre-wife and demands that she cooks him for supper. The passage describes the ogre's appetite for naughty children. Hopefully, in the end, Tommy Grimes runs back home unharmed. The so-called 'Once Upon a Time' attribute a tone of make-believe narrative in which the villain is always to be punished in the end defeated by the hero that triumphs and survives.

In the second period of publication, from 2001-2002, there is a significant increase in the translation of violence in the FTRets as shown in Chart 4.35. The FTRet *Contos de Fadas Ingleses*, translated by Inês A. Lohbauer and published by Landy Editora includes the FTs from the ST from 1890 almost in their entirety but excludes *Master of all Masters* – a fairy tale that is included in the first FTRet from 1959. There is no justification for not including *O senhor de todos os senhores* in this FTRet, the reason might have been based on editorial grounds. Notwithstanding, the corpus analysis made evident that this publication does not purify violence, on the contrary, it intensifies it.

Chart 4. 35 Diachronic Overview of Violence in FTRets.
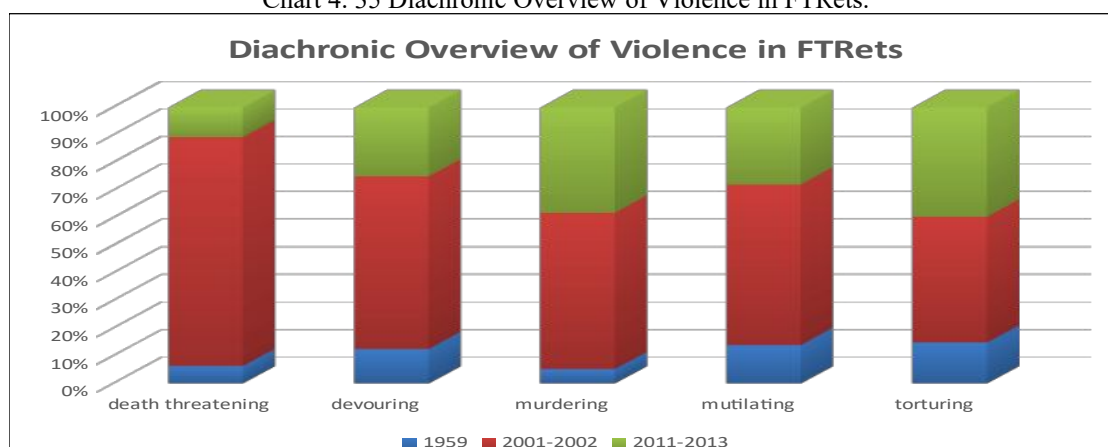
Source: chart generated by the author to represent the diachronic overview of violence in FTRets.

The third period comprises the publications from 2011-2014 and data from Chart 4.35 shows a decrease in the categories of violence if compared to the previous period. The FTRets from the third period of analysis do not comprise *English Fairy tales* (1890), the collections include *Celtic Fairy Tales (1892)* and *More Celtic Fairy tales (1895)* only. Concerning the discrepancy in the frequency of occurrence in the **superordinates** of violence from the second period of publication of FTRets to the third one, it is relevant to point out that there are some differences in narrative length and the types of characters of the FTs from the Celtic tradition. According to Jacobs (1892, p. x), the *Celtic Fairy tales* are consisted of "a large and consistent a body of oral traditional tales about the national and mythical heroes amongst the Gaels", that is, most of the tales describe the deeds of historical heroes and in these stories the focus, according to corpus-based evidence, is not on violence but their quests. Evidence is equally supported by the renowned Scottish folklorist John Francis Campbell who specialised in the Gaelic tradition of folktales Campbell (1870) reports that the stories he collected from the Gaelic people of the Scottish Highlands to the most detailed and accurate of another story he has read or heard. According to the folklorist

> the popular mind, especially in an old country where people vegetate, has an almost unlimited power of retaining fragments of history, which, like fragments of glass in a kaleidoscope, take strange forms, and become myths (CAMPBELL, 1870, p. 335).

Campbell explains further that a historian (written history) and a folklorist (oral history) have diverse versions of past events which were collected under distinct situations and that someone is not allowed to say that one is to be regarded as true and the other as myth, they are just different versions of some event, but in the end, both report on past episodes. By

the same token, Campbell retells a recorded incident to say that facts might also become myths.

> Take one more sample: an incident recorded in a manuscript of the reign of James the Sixth, as part of the story of the real battle which was fought in the Western Isles, is now told in Eastern Ross, and is there localized, and made mythical and magical. It is a story of swarf who was despised by a giant before the fight, and who slew the giant with an arrow in ballet. The dwarf had become a fairy in Ross.
> Popular history is thus devoid of geography and dates and accuracy, where it can be brought to book; but it is singularly accurate in details. An incident, as told in the reign of James the Sixth, is so told in this reign as to be certainly recognized for the same account of an event. But when and where the real giant met the real dwarf is not to be learned with certainty from oral tradition (Ibid.).

Drawing on Campbell's accounts, the corpus empirical evidence yielded from this analysis reinforces some of his recounts about fact and myth, and that in some instances, a simple narration of a daily routine can turn into a magical event, and when that happens, events are amplified into mythical sagas and their characters dress up into supernatural beings. This is precisely what happens in Celtic Fairy tales about kings, such as Conall, who could have been an Irish king (Conall Cremthainne, Conall Grant, Conall Gulban, or Conall Guthbinn) or a Scottish king (Conall mac Taidg, Conall Crandomna, Conall mac Comgaill, or Conall mac Áedáin) that became the mythical king Conall Yellowclaw from Jacobs' *Celtic fairy tale* (1892). When one became the other and vice versa, is not relevant to the findings I report here, but to shed some light on the violent actions carried out by the supernatural over-sized creatures such as giants and ogres and the gifted with magic dwarves and fairies, actants and acted of violence in the Fairy tales collected by Joseph Jacobs, be they fact or fiction.

A final analysis puts the spotlight on the translation strategies adopted to Jacobs' FTRets in Brazil over the three periods of publication. Through Chart 4.36 it is possible to have a general overview of the constraints that might govern the retranslations over time and in each period.

Chart 4. 36. Diachronic Overview of the translation strategies (2011-2014).
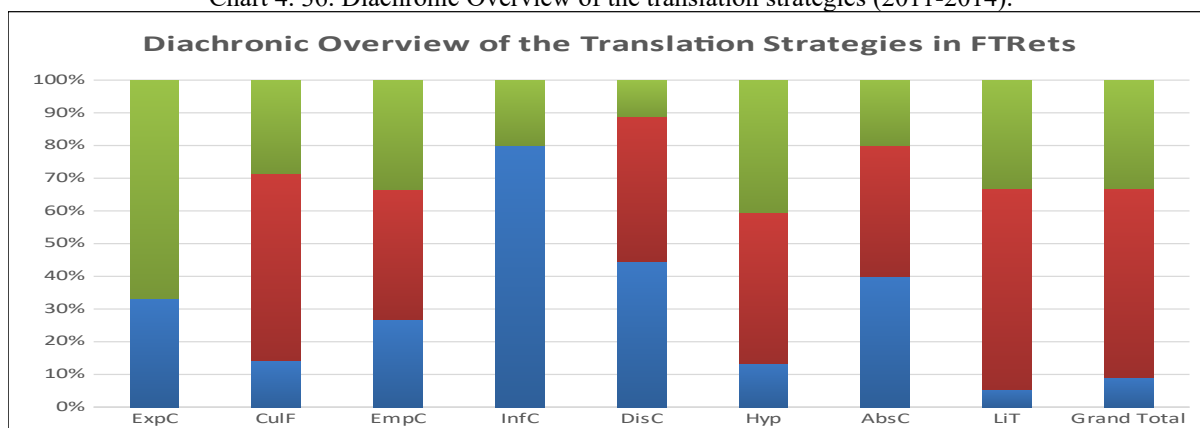
Source: chart generated by the author to represent the diachronic overview of translation strategies in FTRets.

Starting with the retranslations from 1944-1959, InfC was the most frequent strategy followed by DisC. In the FTRets from this period, *additions* of non-inferable information which was not present in the ST and *expansions* were highly recurrent to justify the cruel deeds and the bloodshed caused by the heroes on their quests to slaughter giants and ogres through **mutilating** the beasts. In like manner, the fear of the fool characters is emphasized by the addition of information that is not present in the ST. The extract from *Galinha-fina* and *Henny-penny* from Table 4.20 describes how frightened *Galinha-fina* was when she resumes her mission to tell the king that the sky is falling and ends up running away from Foxy-woxy.

Table 4. 20. Information Change (InfC) through addition – *Galinha-fina* ←*Henny-penny*

Addition of non-inferable information

Henny-penny

Porém para arrancar a cabeça de Galo-cavalo eram necessárias duas dentadas, e antes de receber a segunda êle teve tempo de avisar Galinha-fina, que deu meia volta e escapou correndo com toda rapidez que suas pernas lhe permitiam, perdendo tôda a vontade de comunicar ao rei que o céu ameaçava desmoronar. 🛡️📄	But Foxy-woxy had made two bites at Cocky-locky, and when the first snap only hurt Cocky-locky, but didn't kill him, he called out to Henny-penny. So she turned tail and ran back home, so she never told the king the sky was a-falling. 🖐️📄
Type: 43 | Token: 51 | Ratio: 84.3137% ⓘ	Type: 38 | Token: 43 | Ratio: 88.3721% ⓘ

Source: print screen of COPA-CONC   to represent InfC through addition.

The TT extract adds the whole passage *escapou correndo com toda rapidez que suas pernas permitiam, perdendo toda vontade* [...] *ameaçava* [...]. *Galinha-fina* is 'chickenhearted' and cowardly runs away from *Raposa-velha*.

Jack and the beanstalk is another FTRet that is permeated with InfC and several sequences of *additions* of non-inferable information that is not present in the ST, and the omission of whole extracts. The translation strategies provided empirical information on the

ideological agenda behind the FTRets. The most compelling evidence is the additions to the TT extract from Table 4.21.

Table 4. 21. João e o Feijão (1959) – Jack and the beanstalk (1890).

Information Change (InfC)

João e o Feijão	*Jack and the beanstalk*
Jack, que tinha sangue de aventureiro, resolveu subir até chegar ao fim, e, sem pensar duas vêzes, começou subindo. Sobe e torna a subir, ao cabo de algumas horas de penoso trabalho chegou à ponta da haste completamente extenuado. Quando lançou o olhar para todos os lados, afim de saber onde estava, encontrou-se numa via desconhecida, onde não via viv'alma em parte alguma. Jack empreendeu o caminho da aventura esperando encontrar alguma pousada em que pudesse comer e beber alguma cousa. Andou tornou a andar, todo o dia e a tarde tôda; já começava a escurecer quando, com imenso prazer divisou por fim uma casa grande. U'a mulher de aparência bondosa, estava à porta.	The beanstalk grew up quite close past Jack's window, so all he had to do was to open it and give a jump on to the beanstalk which was made like a big plaited ladder. So, Jack climbed and he climbed and he climbed and he climbed and he climbed and he climbed and he climbed till at last he reached the sky. And when he got there, he found a long broad road going as straight as a dart. So, he walked along and he walked along and he walked along till he came to a great big tall house, and on the doorstep, there was a **great big tall woman**.

Source: table created to represent InfC in *Jack e o feijão (1959).*

The additions to Jack's quality as *adventurous* in this extract, contradict with his descriptions from the first paragraph: *um só filho chamado Jack, rapaz preguiçoso e leviano, do qual não podia tirar nenhum benefício*. These traits do not favour narrative cohesion to Jack's personality. Moving further, at the end of the paragraph, the giant's wife in the Brazilian

FTRet has *a kind look* instead of being *great big and tall*. This last change is rendered through Cultural Filtering (CulF), once the text should portray women as docile, kind and helpful in opposition to the adventurous men. Comparatively, Jack from Jack, the giant killer is *audaz and valoroso* not to mention *his strength* and *intelligence* as represented in Table 4.22.

Table 4. 22. Jack, o matador de gigantes (1944) ← Jack, the giant killer (1890).

Information Change (InfC) – addition

Jack, o matador de gigantes	*Jack, the giant killer*
When good King Arthur reigned, there lived near the Land's End of England, in the county of	DURANTE o reinado do rei Artur vivia em Cornwalls um honrado camponês que tinha um

Cornwall, a farmer who had one only son called Jack. He was brisk and of a ready lively wit, so that nobody or nothing could worst him.	só filho, chamado Jack. Jack era um rapaz audaz e valoroso, **cujo maior prazer consistia em escutar ou ler contos de feiticeiros, bruxas, gigantes e fadas. Dirigia sempre os brinquedos dos seus companheiros**, e não havia quem pudesse competir com êle **quando se tratava da luta a braço. Quando lhe aparecia algum adversário mais forte, sua habilidade e inteligência sempre lhe davam a vitória.**

Source: table created to represent InfC in *Jack, o matador de gigantes (1954).*

The highlighted phrases are all additions of information that is not present in the ST. These additions were ideologically driven to shape the role model to be followed by the young readership at the same time as they anticipate the bloodshed that will unfold later in the narrative. The CNLI regulated content driven by ideology under the control of the government. The FTRets that came after this period, moved away from the strict control of the patrons, and evidence is provided by the translation strategies, mainly by the high frequency of occurrence of literal translation in the second and third period of analysis. This change in the scope of translation strategies might be evidence of a change of readership from children into adults from the first period of publication into the second and third periods. The section that follows describes the turn of the page from FTRets into FTRewTs based on Jacobs' characters and plots.

4.4   VIOLENCE IN FTRewTs

> Those who trust that the elimination of tales of ogres and monsters will make bedtime easier for all concerned will be dismayed when, in the absence of a literary culprit, the goblin beneath the stairwell, the bogeyman in the attic, and the beast in the basement, nevertheless take shape in their children's perfervid imaginations (MOUSTAKIS, 1982, p. 27).

Violence has always had a place in children's literature and will be there for quite a while more (CREASEY, 2010; MOUSTAKIS, 1982; NINON, 1993; TATAR, 1993; TWITCHELL, 1989). The question about whether children's narrative should or should not be receptive to violent plots has been widely discussed and its elimination refuted by many scholars. The cruel actants, villains, of violence in fairy tales, are always punished and the good guys who are in honour bound to restore peace, get their rewards. Heroes like Jack, from

Jack, the giant killer, inflict the most atrocious torments on the giants and still gets his extolments in the end. Tatar (1993, p. 171) discloses that, despite perpetrating "the most agonizing tortures, yet remain a hero and monopolize the audience's empathetic identification." In some of the FTs where violence overflows, it is important to emphasize moral values and virtue. Moreover, when it comes to the punishment of the villain, Trousdale (1989) explains that

> the punishment of the villain in the tales does not seem to have a pathological effect upon children--but it is quite possible that a lack of resolution of the danger that is presented may have such an effect [...] they do need to have any danger that is presented firmly resolved in the end. If the danger is the threat of a big, bad wolf, he must be done away with. If the danger is an evil spell, it must be broken. (TROUSDALE, 1989, p. 77-78).

This is precisely what happens in the Fairy tales we read nowadays; they are permeated with the punishment of evildoers, although while in some of the FTRets the happy ending would never come, justice and retribution, on the other hand, always befall on the villain. Although fairy tale Rewritings still keep the uncanny from their predecessors, McCort (2016) explains that the pedagogy of fear is making room for the pedagogy of bravery, where fear is rendered manageable.

In Gidwitz' (2012a) fairy tale Rewriting, *In a Glass Grimmly*, the intrusive narrator establishes a first dialogue with the reader to describe the book they are about to read. He reports on the former FT collectors to say that Fairy tales were horribly-bloody-gruesome stories about giants who had their heads swept off by cold-blooded heroes, to say nothing of the evil stepmothers and step-sisters who were punished for being wicked. According to McCort (2016, pp. 29-30), this intrusive narrator "helps readers through the book and guesstimate what kind of decisions they would make if confronted by a similar frightening scenario." The author adds that

> while history has sanitized many of the original tales, modern storytelling has sought not only to return to the darker original versions but also to magnify the horror by complicating their villains and re-envisioning their victims as (dis)empowered individuals (MCCORT, 2016, p. 122).

The more complicated villains that McCort reports on can be translated into the giants that Jack, Jill and Froggy encounter as the narrative develops. The fearless giants, way taller and bigger than the children and a tiny frog and defeated by a clever girl. In Colfer's (2012) *The land of stories: the wishing spell*, some of the references to the source tales have

been softened and redacted to be more palatable to the child readership, they are still "demented and disturbing fun" (JACOBS, 2017). Both FTRewTs present a great deal of violence through the lenses of the pedagogy of fear, to this end, the most frequent **superordinate** of violence shifts from **murdering** into **death threatening** as represented in Chart 4.37.

Chart 4. 37. Violence in FTRewTs (2012-2016).
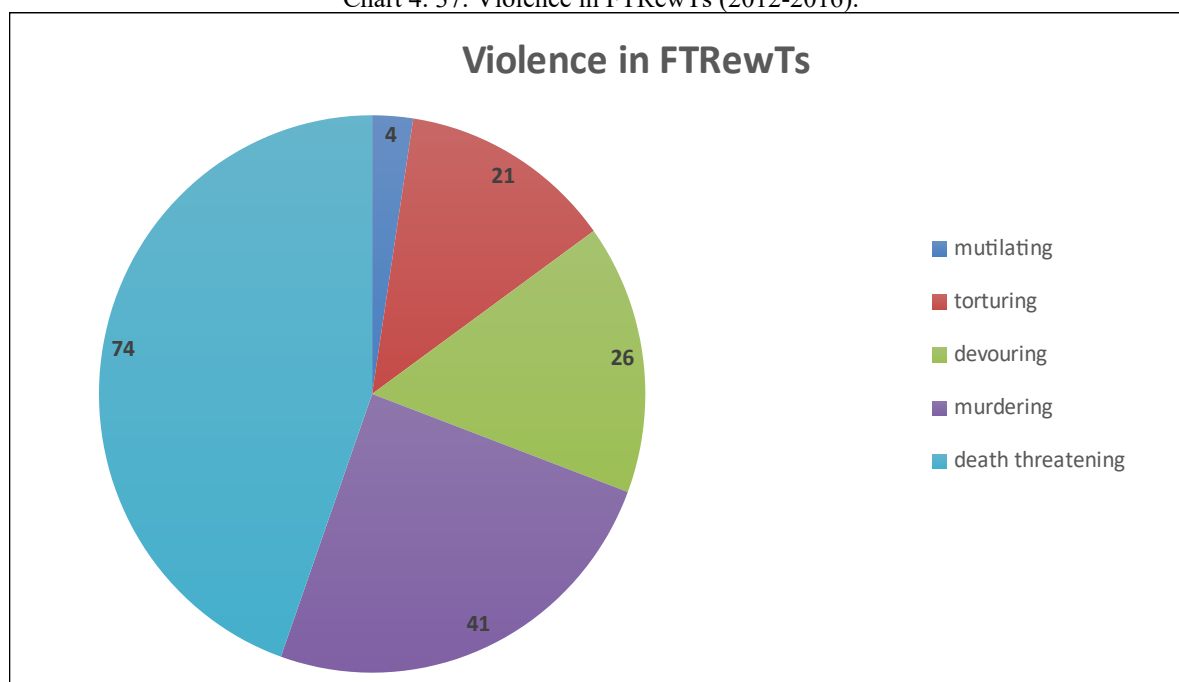
Source: chart generated to represent violence in FTRewTs.

Death threatening superordinate of violence is the one with the highest number of **hyponyms**, 22-types and 74-tokens. **murdering** comes second with 14-types and 41-tokens. **devouring hyponyms** are the third most frequent with 7-types and 26-tokens. **torturing** follows with 11-types and 21-tokens. And **mutilating** as the least frequent **superordinate** of violence with 4-types and 4-tokens.

Data revealed that the heroes from the FTRewTs are very often defied and threatened to death but go through the challenges that put their lives at risk with intelligence and audacity. Must be remembered that the main characters in both FTRewTs are children facing trolls, giants and evil witches such as in the extracts from Table 4.23.

Table 4. 23. death threatening superordinate of Violence – FTRewTs.

death threatening

Terra de histórias: o feitiço do desejo (2014)	*The land of stories: the wishing spell (2012)*
– Você tem uma única chance, ou eu **como** a **sua cabeça.** Então, use-a com sabedoria! - aconselhou o duende, fazendo uma pequena coreografia e batendo palmas. Type: 26 | Token: 27 | Ratio: 96.2963%	"You have one guess before I bite off your head, so guess wisely!" the bridge troll said, doing a small dance and clapping his hands. Type: 24 | Token: 25 | Ratio: 96%
– Essa carta é para diminuir a minha **vontade de te matar**? -perguntou Cachinhos Dourados. Type: 15 | Token: 15 | Ratio: 100%	"Is this letter supposed to make me want to kill you less?" Goldilocks asked. Type: 13 | Token: 14 | Ratio: 92.8571%
Outro conto sombrio dos grimm: joão e o pé de feijão e um sapo de três pernas (2016)	*In a glass grimmly: a companion to a tale dark and grimm (2012)*
" Sim. até depois do jantar. Então nós o **mataremos e o comeremos** como sobremesa. – "" OBA! " berraram os gigantes. Type: 20 | Token: 22 | Ratio: 90.9091%	"Yes. Until after dinner. Then we'll kill you and eat you for dessert." "HUZZAH!"Bellowed the giants. Type: 15 | Token: 16 | Ratio: 93.75%
" E melhor que consiga " berrou Aitheantas de volta " , ou **sua vida será confiscada.** Type: 15 | Token: 17 | Ratio: 88.2353%	"You'd better,"Bellowed Aitheantas, "Or your life is forfeit. Type: 8 | Token: 8 | Ratio: 100%

Source: table created to represent death threatening in FTRewTs.

As reported in the previous sections, Jacobs' FT characters overflow with giants and ogres who murder and threaten to murder any Englishman or Englishwoman who crosses their paths. There is actual murder, descriptions of murderous and human-flesh-eating giants and ogres in Jacobs' collects stories. The **hyponyms** *comer* and *confiscar* have their usual Semantic Preferences violated because their "preferred lexical realisations are altered" (PHILIP, 2011, p. 79), that is, *comer* when collocated with *mataremos e o comeremos como sobremesa*, is semantically associated with cannibalism, moving away from the habitual act of ingestion of food, which in this case, the food in question is of a human being. Carrying out a simple search for *confiscar*[68] in *Corpus do Português: genre/historical* and *now*[69], retrieved 13 instances but none of them collocate with *vida*. In both cases, the **hyponyms** make incompatible associations with their surroundings, once taking into consideration their usual semantic preferences.

In FTRewTs these giants are equipped with their cruelty, but now are depicted with a great deal of stupidity and are easily tricked by the child characters. Amongst the **death threatening hyponyms** of violence, *pendurar, matar, jogar,* and *vomitar* are the most frequent ones as represented in Chart 4.38.

[68] https://www.corpusdoportugues.org/hist-gen/
[69] https://www.corpusdoportugues.org/now/

Chart 4. 38. death threatening hyponyms in FTRewTs.
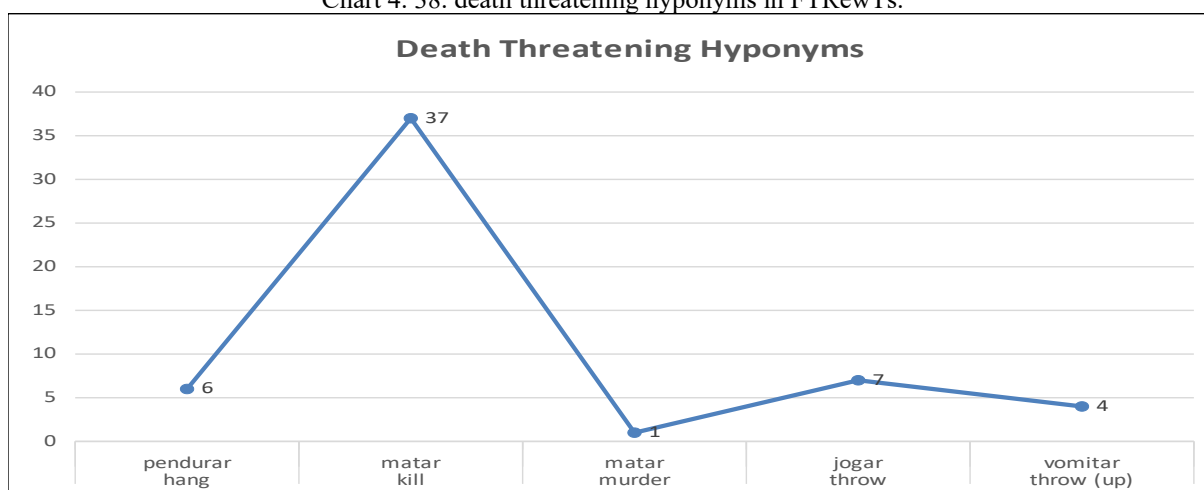
Source: chart generated by the author to represent death threatening hyponyms in FTRewTs.

Moreover, the **hyponyms** *pendurar* and *jogar* follow the same descriptions of *confiscar* and *comer* with fractured semantic preferences. Drawing on Philip (2011), these **hyponyms** have specific semantic prosodies because their meanings clash with the usual meanings provided by dictionaries (Semantic Preferences) and deviate from the typical collocations, such as the ones yielded by *Corpus do Português* and the *British National Corpus (BNC)*. Following these patterns of analysis, the identification and recovery of fractured semantic prosodies by corpus tools is not straightforward. Louw (2000) discloses that

> knowing that semantic prosodies are attitudinal, pragmatic and functional does not take the investigator very far down the path of providing specific instruction to the computer's searching software (LOUW, 2000, p. 2).

The identification of these fractured prosodies requires a close and detailed analysis from the researcher who should be able to ask the right questions to the corpus and learn to identify the recurrent or deviating patterns[70]. The example from Figure 4.34 highlights a fractured prosody of *perder a cabeça*, which usually carries the metaphorical meaning of *to go insane*. The instance from Figure 4.34 means to *lose your head*, *be decapitated*, or the threat of mutilation by chopping off one's head.

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[70] Tropes Semantic Analysis software can group verbs, nouns, adjectives and adverbs through the semantic-meta-categories, but it is a first step into carrying out analysis of Semantic Prosodic patterns. In this phase, the analysis is monolingual and for translation, specific corpus software should be added.

Figure 4. 34 Fractured prosody – perder a cabeça – Terra de Histórias (2014).

— Sabe, dona laranja - falou Conner nesta última semana, a minha irmã e eu quase fomos comidos por uma bruxa, por pouco não fomos atacados por uma alcateia de lobos, quase perdemos a cabeça para um possessivo duende da ponte, sobrevivemos ao incêndio de um castelo e, por sorte, escapamos da escravidão eterna no Território dos Duendes e Trolls! Se quer saber, vocês têm problemas mais importantes para resolver do que uma fada que transformou me a folha de ameixa as asas de uma idiota. Está me parecendo que vocês se ocupam com coisas pequenas e estúpidas só para se convencerem de que estão de fato fazendo alguma coisa, quando, na realidade, não conseguem lidar com o que acontece lá fora.

Type: 93 | Token: 121 | Ratio: 76.8595%

"Look, orange lady," Conner said, "in the last week, my sister and I have almost been eaten by a witch, narrowly missed being attacked by a pack of wolves, were almost killed by a possessive bridge troll, survived a burning castle, and barely escaped a life of enslavement in the Troll and Goblin Territory! If you ask me, you've got bigger problems than a fairy turning a jerk's wings into leaves. Looks to me like you busy yourselves with stupid little things so you feel like you're doing something, when in reality you can't handle what's really going on out there!"

Type: 83 | Token: 101 | Ratio: 82.1782%

Source: print from COPA-CONC simple search.

The example from Figure 4.34 also shows that the target extract is translated through **hyponymy**; it shifts from a general **hyponym**, *kill* into literally *perder a cabeça* (*losing the head*). The target extract conveys a semantic prosody of preposterous violence assuming a tone of fun amidst **death threatening**.

Information Change (InfC) is one of the least frequent translation strategies in the FTRewT corpus and can be realised by the omission of the source **hyponym** in the target segment. In Table 4.24, the last sentence of the ST is omitted in the TT: *I'd kill every person who's tarnished your name if I could!*

Table 4. 24. Information Change by omission.

Information Change by omission	
Terra de histórias: o feitiço do desejo (TT)	The land of stories: the wishing spell (ST)
"Redemption?" the Huntsman asked. "You mean, Your Majesty, you're still giving me a chance to serve you after what I've done?" The Huntsman's tears quadrupled in size, and he continued sobbing. "Curse this world for claiming you to be anything less than the saint that you are! I'd kill every person who's tarnished your name if I could!" Type: 54 | Token: 58 | Ratio: 93.1034%	— Redimir-me? - perguntou o caçador. - Vossa Majestade me dará a chance de servi-la depois de tudo o que fiz? - Suas lágrimas se avolumaram, e ele continuou: - Eu amaldiçoo este mundo por não julgá-la como a santa que é Vossa Majestade! Type: 36 | Token: 44 | Ratio: 81.8182%

Source: table created to represent InfC by omission.

Information Change (InfC) through omission can also be identified by the type-token ratio – automatically yielded by COPA-CONC simple and advanced search tools. Cultural Filtering (CulF) translation strategy, according to Chesterman's (2016, p. 104), is referred to as "naturalization, domestication, or adaptation […] where functional equivalents" are adopted to avoid "to conform to TL norms" as in the rendering of *tree and flowers for miles and miles were killed* into *árvores e flores em um raio de quilômetros foram ao chão*, represented in Table 4.25.

Table 4. 25. Cultural Filtering (CulF) – substitution for an equivalent.

Cultural Filtering (CulF)

Terra de histórias: o feitiço do desejo (TT)	*The land of stories: the wishing spell (ST)*
"Criei uma poção tão forte e tão mortal que todas as árvores e flores em um raio de quilômetros foram ao chão depois que derramei três gotas dela do lado de fora da janela da minha cela. Eu tinha certeza de que aquilo daria um fim à feiticeira, e de fato deu. O veneno a enfraqueceu, transformou-a em um ser humano doente, nada mais. Ela fugiu do castelo e morreu em algum lugar da floresta, sem poder se salvar com magia alguma.	"I concocted a poison so strong and deadly that all the trees and flowers for miles and miles were killed after three drops hit the ground outside my cell window. I was positive it would bring the Enchantress to her end, and it did. The poison weakened the Enchantress to the state of an ailing human. She ran from the casde and died somewhere in the forest nearby, unable to take care of herself without magic.
Type: 66 | Token: 82 | Ratio: 80.4878%	Type: 59 | Token: 76 | Ratio: 77.6316%

Source: table created to represent CulF through substitution for an equivalent.

Foram ao chão, *tomabaram ao chão, árvores ao chão,* are typical collocations in Portuguese, once the rendition for *trees were killed* into *árvores foram mortas* would sound odd at the same time as *matar árvores* conveys a more negative semantic prosody than *árvores tombaram*. There is a change from a more negative semantic prosody into a more neutral one. These two renderings through InfC and CulF translation strategies are the most outstanding ones in the corpus of FTRewT. Moving from the least frequent strategies into the most frequent ones, Emphasis Change (EmpC) is the third most frequent translation strategy in the corpus with 4 instances, as represented in Chart 4.39.

Chart 4. 39 translation strategies in FTRewTs.
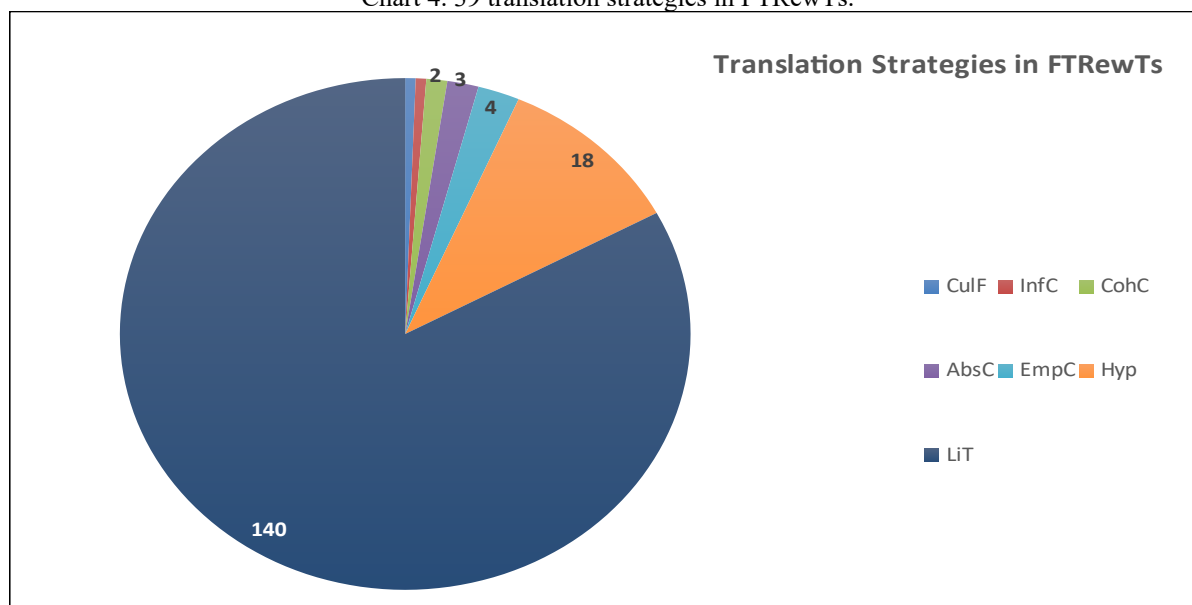
Source: chart generated by the author to represent translation strategies in FTRewTs.

The Emphasis Change (EmpC) strategy "adds or reduces the thematic focus" of the source extract (CHESTERMAN, 2016, p. 101). It occurred in contexts of **devouring**, **death threatening**, and **torturing superordinates** of violence with omission or substitution for an equivalent as represented in Table 4.26.

Table 4. 26. Emphasis Change (EmpC) – devouring, death threatening, torturing.

Emphasis Change (EmpC)	
devouring	
Um dos lobos tentou arranhar Mingau, mas a égua o escoi-ceou, mandando-o para longe. Em seguida, outro lobo avançou sobre Cachinhos Dourados. Ela o cortou com a espada, arrancando sangue do animal, que se afastou aos ganidos. Type: 35 | Token: 37 | Ratio: 94.5946%	One wolf tried to pounce on Porridge, but the horse kicked him away with her hind legs. Another wolf tried to bite Goldilocks, but she struck him with her sword, drawing blood, and he whimpered away. Type: 29 | Token: 36 | Ratio: 80.5556%
death threatening	
– Ei, ei, ei, pare! Ou era isso, ou seríamos atacados pelos lobos! O que você preferia? – disse Conner. Type: 18 | Token: 20 | Ratio: 90%	"Hey hey hey, stop it! It was either that or be attacked by wolves! Pick your poison!" Conner said. Type: 19 | Token: 19 | Ratio: 100%
death threatening	
– Provavelmente são os meus soldados. Eles virão para me resgatar e trucidar todos vocês - balbuciou Chapeuzinho Vermelho, virando-se para Cachinhos Dourados. - Principalmente você! Type: 24 | Token: 26 | Ratio: 92.3077%	"Those are probably my soldiers coming," Red mumbled. "They're coming to rescue me and slaughter all of you—especially you," she said, giving Goldilocks a dirty look! Type: 26 | Token: 26 | Ratio: 100%
torturing	
Os Outros começaram a dançar pela sala, girando e saltitando e se abraçando. O mercador de seda batia nos ossos da parede com os punhos e gritava. O vendedor de óleo dava tapas no próprio rosto repetidamente. Type: 33 | Token: 37 | Ratio: 89.1892%	The Others began to dance around the bone chamber, spinning and leaping and hugging themselves. The silk merchant banged the bones of the wall with his fists and shouted. The oil salesman slapped himself in the face over and over again. Type: 32 | Token: 41 | Ratio: 78.0488%

Source: table created to represent EmpC.

In the first extract, *outro lobo avançou sobre Caixinhos Dourados* (TT) is the rendition of *another wolf tried to bite Goldilocks* (ST). There is a shift from **devouring** (ST) into **death threatening** (TT) and consequently, a change in the semantic prosody. The ST describes the intention of the wolf to bite and eat Goldilocks, whereas in the TT there is a description of movement, an attack. As in a continuation of the message of the first extract, in the second one, the characters are discussing the imminent attack by the wolves and the idiom *pick your poison!* is rendered into *o que você preferia?* The target extract reduces the negative semantic prosody of the source extract of having to choose between two unpleasant situations.

Notwithstanding, the previous phrase is loaded with negative attitudinal meaning which carries over to the question *o que você preferia?* In either case, there is a level shift in functional meaning and a semantic change from question into interjection.

In the second **death threatening** extract, the **murdering hyponym** *slaughter* is rendered into *trucidar*, which is a synonym to *kill with cruelty* and it involves the killing of human beings, albeit *slaughter*, is semantically associated with the killing of animals for food. In the Corpus of Portuguese: NOW[71], *trucidar* frequently occurs in metaphorical contexts related to politics. As for the last extract, *batia* and *banged* both are part of a wider context and convey negative semantic prosodies of death from a room filled with bones and blood of slaughtered people. Instance 17.

Instance 17
Espelho, espelho, agora é pra valer,
Para sermos os maiores, o que devemos fazer?
Houve um longo silêncio. Na sala de ossos, o único som vinha das gotas de sangue pingando dos sacos de corpos sobre a cabeça deles e da respiração frenética e entrecortada dos Outros.

In some cases, for a semantic prosody to be revealed and interpreted, a wider context is needed. The characters from Instance 17 were celebrating in a room full of mutilated corpses and bathed with blood. In a final analysis, statistical data revealed a high frequency of literal renderings of **death threatening superordinate** of violence as shown in Chart 4.40.

Chart 4. 40. translation strategies and superordinates of Violence in FTRewTs.
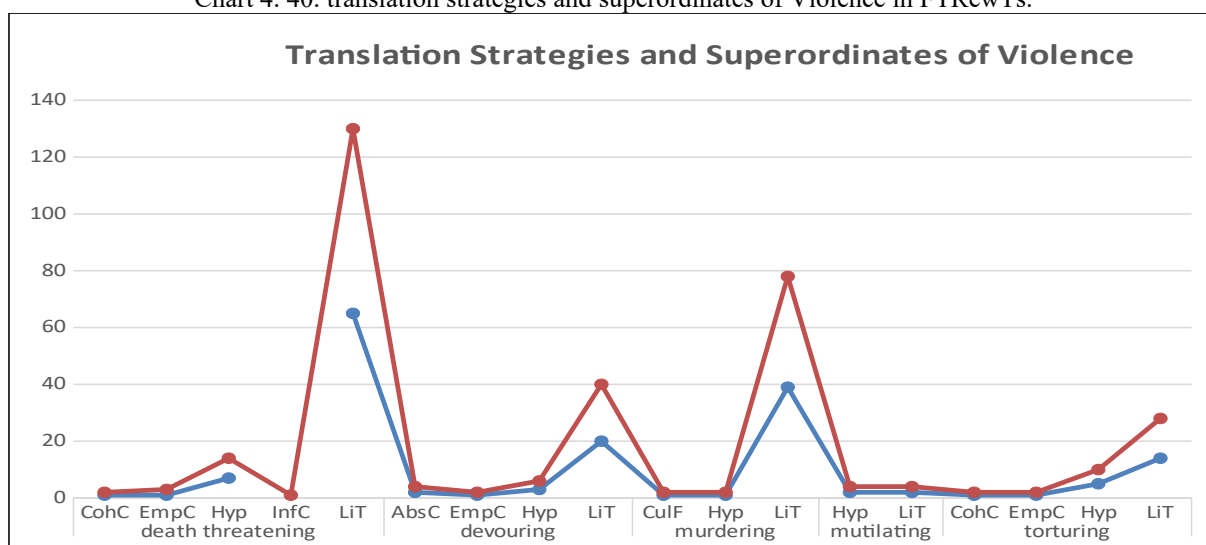
Source: chart generated to represent translation strategies and superordinates of violence in FTRewTs.

Murdering superordinate of violence is second most frequent with 39 instances rendered literally, followed by **torturing superordinates** of violence with 14 instances translated literally. As shown in Chart 4.40, Literal Translation is the most frequent strategy in the corpus of FTRewTs with 65 instances in **death threatening superordinate** of violence reinforcing the overall semantic preference of this environment in the corpus of FTRewTs. Additionally, the significant reduction in the frequency of occurrence of **murdering superordinate** of violence from the last period of FTRets (2011-2014) into FTRewTs and the consequent increase in the frequency of occurrence of **death threatening superordinate** of violence, bring to light the high number of instances of non-realization of murder in the corpus of FTRewTs. As previously mentioned, the main motivational aspect behind this emphasis on **death threatening**, might lie on the emphasis on the pedagogy of bravery where fear is easily manageable, as explained by McCort (2016). Piatti-Farnell (2018) explains further that

> A distinctly identifiable characteristic of the fairy tales has been the pervasive use of the magical elements, often coupled with the inclusion of monstrous creatures […] Both fear and conquering fear—predictably joined with the hero's ability to overcome adversities, and the inevitable punishment that will befall the villain—lie at the heart of the fairy tale's setup (PIATTI-FARNELL, 2018, p. 95).

Developing on Piatti-Farnell's quote, FTRewTs focus on **death threatening** is justified under the premise that the protagonist child characters in both FTRewTs face death as a means to reinforce the subsequent overcome of fear leading to a resounding victory in the end of every quest. The focus, in this case, is not on the final resulting moral, but on the pedagogy of bravery over the pedagogy of fear. As a consequence, the intensification of violence in the form of preposterous violence can be justified on the high frequency of Literal Translation in the corpus of FTRewTs, represented in more detail, in Chart 4.41 by target **hyponyms** and their frequency of occurrence by each **superordinate** of violence.

Chart 4. 41. Frequency of occurrence of Literal Translation by hyponyms and superordinates.
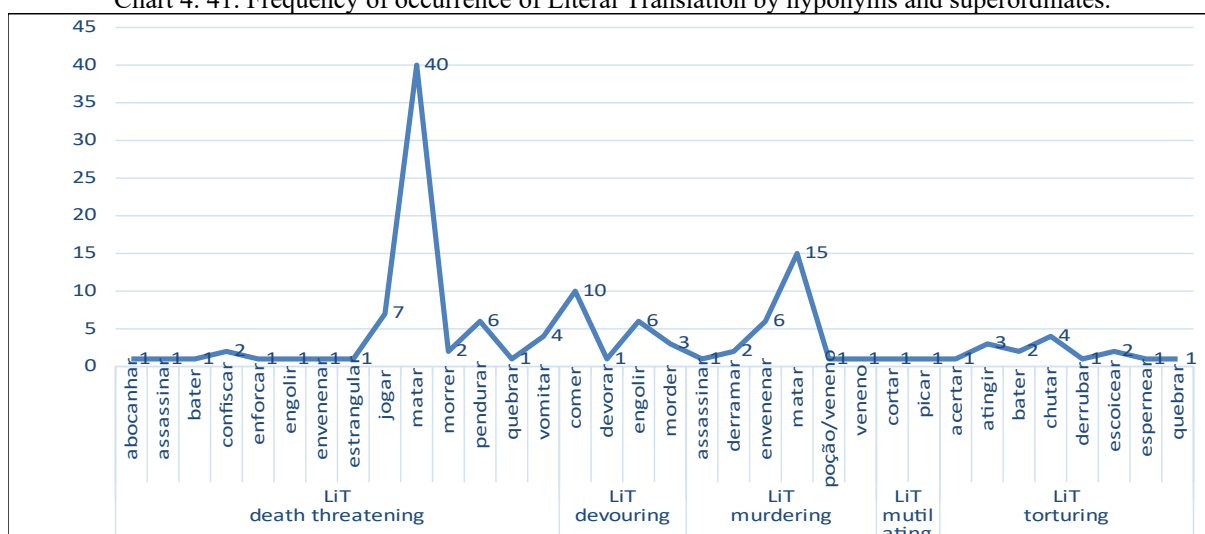
Source: chart generated to represent the frequency of occurrence of literal translation in FTRewTs.

Amongst the **death threatening** source **hyponyms**, *kill* is the most frequent one. The same is true to its renderings in the FTRewTs which have a wide lexical variety (*ir ao chão*, *não aguentar de dor*, *perder a cabeça*, *matador*). Still, *matar* is the most recurrent rendering of *kill* in the FTRewTs. Moreover, *matar* is semantically associated not only with environments of **death threatening** but also with **murdering** ones as shown in Chart 4.42 which represents the most frequent **hyponyms** and the sharing of semantic prosodies in the **superordinates** of violence in FTRewTs.

Chart 4. 42. Most Frequent hyponyms in each superordinate of Violence in FTRewTs.
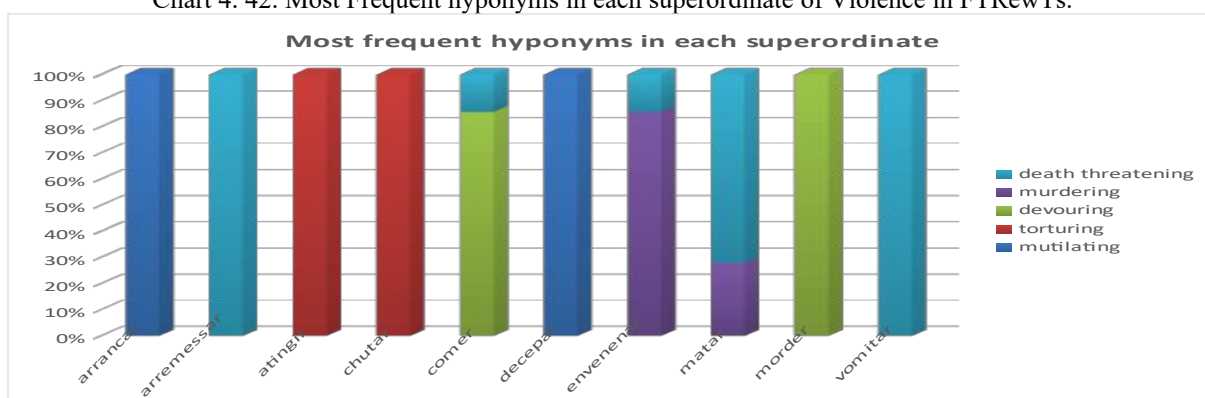
Source: chart generated to represent most frequent hyponyms in FTRewTs.

As can be seen from the representation of Chart 4.42, **death threatening** most frequent **hyponyms** are also semantically associated with environments of **murdering** and **devouring**. **murdering** most frequent **hyponyms** also share this characteristic of the sharing

of semantic associations with *envenenar* and *matar*. From the most frequently occurred **devouring hyponyms**, *morder* is the one which exclusively associates with its environment. **Mutilating** and **torturing hyponyms**, on the other hand, exclusively semantically associated with their environments: *arrancar* and *decepar; atingir* and *chutar*.

Important to highlight that the high frequency of **death threatening** and non-realization of **murdering**, is the main motivational factor for the presence of Preposterous violence in the corpus of FTRewTs, "where violence and brutality are deemed acceptable, as long as the villains are punished" (PIATTI-FARNELL, 2018, p. 97). The constant intrusion of the narrator into *In a Glass Grimmly* is also another factor that highlights violence and accentuates its nuances: "A história deles é aterrorizante. É revoltante. É horrível. É o conto de fadas mais horrível que já ouvi" (ABREU, 2016, p. 13). And the intrusions are constant and recurrent whenever a gory and bloody scenario is up to be narrated, such as the following passage

> Na verdade, se vocês são o tipo de pessoa que não gosta de ler sobre sofrimento, derramamento de sangue e lágrimas, por que não fingem que o dia acabou ali e fecham o livro agora mesmo? Por outro lado, se vocês são o tipo de pessoa que gosta   de   ler sobre sofrimento, derramamento de sangue e lágrimas... bem, posso perguntar educadamente: — O que há de errado com vocês? (ABREU, 2016, p. 84).

Child characters are the protagonists of FTRewTs carrying out terrible actions, going through atrocious torments and leaving unharmed. Outside the pages of the books, child readers follow the development of the gruesome events but not unwarned, they are always informed of the forthcoming unfoldings of the narrative. McCort (2016, p. 122) underscores the return of fairy tale Rewriting to the darker versions of FTs with the intensification of the violence once present in the plots and the resignification of "the representation of villains and the re-envisioning of the victims as empowered individuals."

All things considered, the diachronic analysis brought to light not only that there has been a change of readership of FTRets from child to adults and then going back to child readers in FTRewTs. Most compelling evidence supported by the paratexts – book covers; kinds/amounts of illustrations; and the addition of a scholarly preface. The textual evidence previously and thoroughly described in this chapter, confirmed that the translation strategies are revealing of the kind of readership by means of motivational aspects, as the moral ones on the first period of FTRets and source text orientedness in the second period with the

intensification of violence by preposterous means, the same way as in the FTRewTs by the non-realisation of murder which remains in the realms of **death threatening.**

The following chapter draws on the summary of this research by revisiting the general objectives, research questions and thesis. I also provide a discussion of the findings, the relevance of this study and its implications.

5 AND IF THEY HAVE NOT DIED, THEY ARE LIVING TO THIS VERY DAY

Jacobs Fairy tales have been widely translated, retranslated and rewritten in Brazil. There have been editions of single tales such as the massive publications of *Os três porquinhos*, *João e o pé de feijão*, *Os três ursos*, *Caixinhos Dourados*, *A princesa e o sapo*, *O pequeno polegar*, just to cite some. Fairy tale rewritings are very common in the literature for children and many rewriters adopt the term *retelling* as a way to refer back to the former folk tradition of 'oral' storytelling.

Although Jacobs' tales are widely translated, his name is still not well known and even not mentioned in the rewritings. One incident that stood out while carrying out the analysis is the translated title of Gidwitz's fairy tale rewriting *In a Glass Grimmly (2012)* and its FTRewT *Outro conto sombrio dos Grimm (2016), translated by Rodrigo de Abreu* is the title in Portuguese which ascribes the rewriting to The Grimm Brothers and not to his rightful author, Joseph Jacobs. Although Jacobs is mentioned by the narrator at the very first pages of the book, the title still owes its credits to The Grimm Brothers, and I believe that this choice might have been motivated by marketing strategies. Anyway, this FTRewT reinforces the importance and historical heritage of Mr Jacobs fairy tales over the centuries.

While writing these concluding remarks, I came across two recently published editions of *English Fairy Tales*, one by *Principis* publishing house – (JACOBS, 2020) *Contos de Fadas Ingleses* (2020) – an imprint of *Ciranda Cultural* for YA translated by Dorothea De Lorenzi Grinberg Garcia. Another recent retranslated was published by *Volta e Meia* publishing house: (JACOBS, 2018) *Jack, o matador de gigantes e outros contos ingleses* (2018), organized by Professor Dr Jeosafá Gonçalves and translated by Inês A. Lohbauer.

Jacobs' fairy tales are also being published in compendiums together with tales from other collectors, such as the volume (PHELPS, 2016) *Chapeuzinho Esfarrapado* published by Seguinte publishing house in 2016 and translated by Julia Romeu from the English edition *Tatterhood and tales* (PHELPS, 1978). (COSTA, 2005) *Os grandes contos populares do mundo,* published by Ediouro in 2005 and translated by many translators. (AUTHORS, 2020a) *Contos de fadas em suas versões originais*, published by Wish and penned by many translators. (AUTHORS, 2020b) *Contos de fadas celtas,* published by Wish in 2020 and rendered into Portuguese by many translators. (TATAR, 2010) *Contos de fadas: de Perrault,*

Grimm, Andersen & outros, published by Zahar and translated by Maria Luiza Borges with a foreword by Ana Maria Machado; this edition was translated from *Classic Fairy Tales,* an academic edition with commentaries organized by Maria Tatar (TATAR, 1999). These kinds of editions are more frequently published than Jacobs' complete volume of English Fairy Tales.

As a matter of fact, this revisit to the 'original' versions of fairy tales is evidence of the continuous need for carrying out research in the area of the Translation of Children's Literature with a focus on the translation of fairy tales, which have paved the way for the creation of a Brazilian national children's literature (ARROYO, 2010; COELHO, 2000; SANDRONI, 2011).

This study set out to uncover the semantic prosodic patterns of the translation of violence of Jacobs' Fairy tales in Brazil calling out for near-future research on the historical scenario of the Brazilian Translations of Children's Literature. The results have shown that there was a change in the patrons in charge for the publications of translated children's literature in Brazil, they are now related to market (editors, translators, publishing houses) and sales and not to commissions and government as they once were in the first period of analysis of FTRets. The emergence of children's book awards such as FNLIJ might have conducted this gradual change in the system of patronage behind the publications for children in Brazil.

When it comes to readership, the publishing houses establish the reading public according to the characteristics of the editorial project and signpost this decision through the paratextual elements of every volume, such as the kinds of illustrations.

The high frequency of literal translations made evident that there is a return to the traditional fairy tales published by Joseph Jacobs. Equally important to remember that in some FTRets there was the intensification of violence through the high frequency of murdering hyponyms. In FTRewTs this same violence assumed a tone of humour in a preposterous way, and from intensified violence into preposterous violence. In this corpus, data showed that although children were the target readers, the high level of gruesome events was justified by a shift from the pedagogy of fear into the pedagogy of bravery, once the child protagonists never suffered any kind of injury and always succeeded in the end.

5.1   SUMMARY OF THE STUDY

The long-lasting journey of Joseph Jacobs' Fairy tales across time has revealed a change in readership from adults into children to fill a gap in educational printed material for the young ones. In this transition, they have been purified to suit the new readers, but some level of violence still lingered in the narratives of the tales as a backbone of the moralistic ideology which aimed to teach the young ones to behave. With this intention, this empirical study set out to describe how the semantic prosodic patterns of violence of Jacobs' fairy tale retranslations and rewritings carried over from one period to another. Consequently, Chapter 1 provided an introductory context of investigation drawing on historical accounts of the literary fairy tale and the relevance of this genre to the editorial market. I then reported on the previous studies relating to the scope of this research and established the general objectives to describe the semantic prosodic patterns adopted to the translation of violence in Jacobs' fairy tale Retranslations (FTRets) and fairy tale Rewriting Translations (FTRewTs).

In Chapter 2, I provided the defining terms that characterized the study corpus, namely fairy tale Retranslations (FTRets) and fairy tale Rewriting Translations (FTRewTs). The former was based on Paloposki's and Koskinen's (2010) concept of retranslation and the latter was based on Lefevere's (2016) concept of rewriting which I added and adapted Joosen's (2011) definition of retelling to the construction of a working definition of fairy tale Rewriting Translation. I brought to bear the guiding motivational aspects to the translation of fairy tales in Brazil which are based on Lefevere's (2016) system of patronage being represented by the Brazilian book awards for children. I concluded the chapter by making a historical panorama of the translation of FTs which started with the purification of the narratives leading to the inclusion of preposterous violence based on the violent plots of traditional FTs. For that, I provided working definitions for semantic prosody based on Philip (2009, 2011) and drawing on Partington (2004), Sinclair (1996b) and Stubbs (2006).

In Chapter 3 I described the adopted corpus-based methodology based on the analysis of electronically-held and machine-readable textual data and analysable by parallel corpus software. I explained the intricacies concerning the liberties translators of Children's Literature take when rendering these kinds of texts into a target language and how can they interfere with the alignment processes *sine qua non* condition for carrying out research with the tools of Corpus-based Translation Studies. Moreover, I included the detailed procedures of text formatting and the software used for analysis. I concluded the chapter by describing

the analytical procedures, the categories of violence yielded from Tropes software and the adopted translation strategies based on Chesterman's (2016).

Chapter 4 started with a diachronic analysis of FTRets in the three periods of Jacobs' publications in Brazil: (i) 1944-1959; (ii) 2001-2002; (iii) 2011-2014. I analysed the most frequent **superordinates** of violence and their **hyponyms** and the translation strategies adopted to uncover the semantic prosodic patterns to the translation of violence and how they are carried over from one period to another. I proceeded with the analysis of FTRewTs following the steps taken to the analysis of FTRets. The section that follows discusses the findings in more detail.

5.2   REVISITING THE GENERAL OBJECTIVES, RESEARCH QUESTIONS AND THESIS

The main objective of this study is to describe the way semantic prosodic patterns of the translation of violence are carried over from one period to another with a focus on the most frequent translation strategies of each period. To this end, I proceed with answering the three proposed research questions.

*RQ 1. What are the different Categories (**superordinates**) of violence present in FTRets and FTRewTs?*

In the first period of analysis (1944-1959) of FTRets in Brazil, the **superordinates** of violence from most to least frequent are (i) **torturing**; (ii) **murdering**; (iii) **mutilating**; (iv) **death threatening**; and (v) **devouring**.

In the second period of analysis (2001-2002) of FTRets, the **superordinates** of violence from most to least frequent are (i) **murdering**; (ii) **death threatening**; (iii) **torturing**; (iv) **mutilating**; and (v) **devouring**.

In the third period of analysis (2011-2014) of FTRets, the **superordinates** of violence from most to least frequent are (i) **murdering**; (ii) **torturing**; (iii) **mutilating**; (iv) **death threatening**; and (v) **devouring**.

The most **superordinates** of violence in FTRewTs published between 2012-2016 are: (i) **death threatening**; (ii) **murdering**; (iii) **devouring**; (iv) **torturing**; (v) **mutilating**.

RQ 2. What are the semantic and pragmatic strategies employed in FTRets and FTRewTs?

In the first period of analysis (1944-1959) of FTRets in Brazil, the most recurrent translation strategies are: (i) Literal Translation (LiT) with 46% followed by (ii) Abstraction Change (AbsC) with 17%; (iii) hyponymy with 14%; (iv) Distribution Change (DisC) with 6%; (v) Information Change (InfC) with 6%; (vi) Emphasis Change (EmpC) with 6%; (vii) Cultural Filtering (CulF) with 4%; (viii) Explicitness Change (ExpC) with 1%.

In the second period of analysis (2001-2002) of FTRets in Brazil, the most recurrent translation strategies are: (i) Literal Translation (LiT) with 85% of occurrence followed by (ii) hyponymy (Hyp) with 7%; (iii) Cultural Filtering (CulF) with 3%; (iv) Abstraction Change (AbsC) with 3%; Emphasis Change (EmpC) with 1%; Distribution Change with 1%; Information Change (InfC) with 1%; and Explicitness Change (ExpC) with 0%.

In the third period of analysis (2011-2014) of FTRets in Brazil, the most frequent translation strategies are: (i) Literal Translation (LiT) with 80% of occurrence followed by (ii) hyponymy (Hyp) with 12%; (iii) Cultural Filtering (CulF) with 2%; Abstraction Change (AbsC) with 2%; Emphasis Change (EmpC) with 2%; Explicitness Change (ExpC) with 1%; Information Change (InfC) with 1%; and Distribution Change (DisC) with 0%.

RQ 3. How are the semantic prosodic patterns carried over from one period to another?

Data revealed that semantic prosodic patterns of violence are carried over from one period to another by the **superordinates** of **murdering** and **death threatening**, mainly by the **hyponym** *matar* which maintains a high frequency of occurrence in FTRets and FTRewTs. In FTRets *matar* is more frequently semantically associated with environments of **murdering**.

The main hypothesis underlying this study supports that there is a revival of the violence once present in the source texts and its intensification as Jacobs' Fairy tales are retranslated and rewritten throughout time in Brazil. As a secondary hypothesis to this study is the change of readership from children into adults and then into children once more are demonstrated in the analysis of FTRets and FTRewTs. The paratextual elements, such as the cataloguing-in-publication data that is provided by the editors from the publishing houses categorise each retranslation and rewriting-translation as literature for children or simply, English literature, or fairy tales, to cite some of the categories. I then conclude that the editors act as patrons or commissioners behind the assigning of readership to each publication. In like

manner are the kinds of illustrations from book covers and their presence or absence within the narrative. The main hypothesis and secondary one is confirmed. The following section goes into the discussion of findings.

5.3   AND THIS IS A STORY OF HOW IT HAPPENED

> Man of woman
> Boy of girl
> That reads what follows
> Shall fall asleep
> A hundred years
> (JACOBS, 1895b, p. 256)

Within the seventy-two years of publications of FTRets and FTRewTs in Brazil, from 1944 to 2016, much has happened and was hidden between covers. This study made evident that from the very first translation of *Os mais belos contos de fadas ingleses* until the last FTRet of Jacobs' collected Fairy tales in Brazil, there has been a change in readership from children to adults, to young adult readers and then to children again. The first FTRet of *Os mais belos contos de fadas ingleses* kept children as target readers, paratextual evidence provided by the textual elements from the fourth cover page of the book as in Fonseca (1959)

> Queridos amiguinhos, alegrem-se! As mais lindas fadas estão perto de vocês. Querem conhecê-las? Esperam-nos em seu maravilhoso reino que abarca o mundo inteiro. Eis aqui os CONTOS DE FADAS que vão proporcionar-lhes inesquecíveis horas de encantamento e incrível felicidade... Os que se tornaram homens e, quando pequenos, não leram contos de fadas, sentem que deixaram as mais doces emoções dos primeiros anos. Leiam-nos! E iniciem sua biblioteca com esta empolgante e luxuosa coleção de belíssimos volumes, fartamente ilustrados, caros amiguinhos [...] na Inglaterra, dos castelos românticos, dos cavaleiros sem mêdo, encontrá-las-ão, amigos dos bons, em Os mais belos contos de fadas inglêses (FONSECA, 1959)[72].

The collection, as described in the synopsis, is 'wealthily' illustrated in black-and-white and includes fearless knights who are friends to the good ones. Important to point out in the synopsis of the back cover is evidence of the motivational aspect guiding the FTRets: *fearless knights who befriend the good ones*. The valiant giant-killer knights who perpetrate the most atrocious bloodshed, do so in the name of the good Christian moral precepts. To this

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[72] Dear little friends, rejoice! The most beautiful fairies are near you. Would you like to meet them? They are waiting for us in their wonderful kingdom which embraces the whole world. Here are the fairy tales that will give you unforgettable hours of enchantment and incredible happiness... Those who have become men and, when small, have not read fairy tales, feel that they have left the sweetest emotions of their early years. Read them! And start your library with this exciting and luxurious collection of beautiful volumes, abundantly illustrated, dear little friends [...] in the England of the romantic castles and fearless knights, you will find them, friends to the good ones, in Os mais belos contos de fadas ingleses [my translation].

end, **torturing hyponyms** are the most frequent ones from the first period – 1944-1959 – and the translation strategies are more varied than the ones adopted in the subsequent periods of analysis as shown in Chart 5.1 where Literal Translation (LiT), Abstraction Change (AbsC), and hyponymy (Hyp) are the most recurrent. In this period, three of the FTs revealed a high number of Information Change (InfC) and Coherence Change (CohC). The former, by additions of non-inferable information of whole paragraphs and the latter, with the logical re-arrangement of information in the FTRet. These kinds of liberties (SHAVIT, 2009) are part and parcel of translating for children in Brazil as a reflection of the change of patrons that are now more related to market and sales and not to commissions or governments.

Chart 5. 1. Diachronic Overview of the translation strategies in FTRets and FTRewTs.
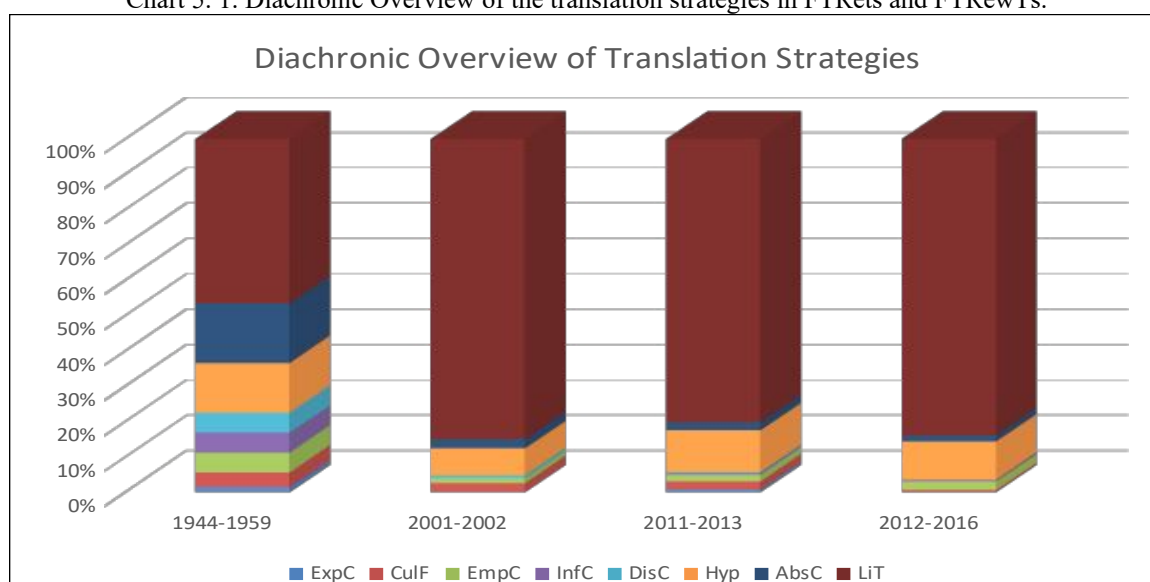
Source: chart generated to represent the diachronic overview of the translation strategies in the research corpus.

Data revealed that whenever a Literal Translation (LiT) of a **superordinate** of violence was identified, it reflected either the crimes of the villains or their punishment by **torturing** inflicted by the hero, reflecting the moralistic nature of the translations for children of the time of publication.

The next publication of a collection of Jacobs' Fairy tales would be only after forty-two years in 2001 as *Contos de Fadas Celtas* translated by Inês A. Lohbauer. In 2002, Landy Editora published *Contos de Fadas Ingleses*, by the same translator, and *Mais Contos de Fadas Celtas*, translated by Vilma Maria da Silva who also translated *Contos de Fadas Indianos* selected by Joseph Jacobs and which will be part of a corpus of a forthcoming

article. The FTRets from this period – 2001-2002 – do not include in-text illustrations, nor it is referenced in the cataloguing-in-publication data. Adopting Clarke's (2019, p. 219) features of adult illustrations, the ones from the covers can be described as abstract themes associated with people. The author explains that

> with regard to illustrative context, function, and audience, another figurative challenge centres on detail versus ambiguity, and the question of how to define a character but still leave space for the audience's interpretation. […] When illustrating abstract themes relating to people or the mind, a common strategy is to work with the head or body as a picture space to illustrate imagery within – to reduce the head or body to a silhouette or a simplified shape and to compose an image inside it (Ibi.).

According to Clarke, the illustrations from the covers of the FTRets are indicative of the adult readership, most compelling evidence is the abstract portrayal of human heads in both *Contos de Fadas Celtas* and *Mais Contos de Fadas Celtas,* and silhouettes in shades of red next to an old man sitting on a desk reading a manuscript. Accordingly, empirical textual evidence, more precisely, the high frequency of occurrence of **hyponyms** of **murdering superordinate** of violence rendered by Literal Translation (LiT), distances these FTRets from the ones of the first period, as previously shown in Chart 5.1. This period shifts from **torturing superordinate** of violence to **murdering** and moves these FTRets closer to their STs.

Comparing *Contos de Fadas Ingleses* (2002) to *Os mais belos contos de fadas ingleses* (1959), the former FTRet intensifies the violence present in the ST and the latter purifies it, as represented in Table 5.1 – the frequency of occurrence of **murdering superordinate** of violence in both FTRets and the ST from 1890.

Table 5. 1. murdering superordinate in FTRets compared.

ST	TT	TT	TT
English Fairy tales (1890)	*Os mais belos contos de fadas ingleses (1959)*	*Contos de Fadas Ingleses and Contos de fadas celtas (2001-2002)*	*Princesas, bruxas, herois e duendes (2011-2014)*
49 ⟶	22 ⟶ Purification	219 Intensification	147 Intensification
Children as target readers	*Children as target readers*	*Adults as target readers*	*YA as target readers*

Source: table created to represent murdering superordinate in FTRets overview.

In the period of analysis that follows, from 2011-2014, **murdering superordinate** of violence is also the most frequent with 147-tokens and 24-types. There is a decrease in the occurrence from the second period of analysis and a change in readership from adults – the first FTRets in 2011 – into young adults – the second FTRets in 2014. The cataloguing-in-publication data provides paratextual evidence of the adult readership from 2011 as well as for the book covers that follow the same patterns as the ones from 2001-2002. Clarke (2019, p. 219) subscribes that the technique of illustrating human silhouettes "indicate that they are not physically tangible, but come from within the mind" and is aimed at adult readership. In 2012, the last year of publication of FTRets of this period, Martin Claret publishing house adopts more colourful book covers with silhouettes that refer to Fairy-Tale elements, such as castles, Knights, dwarves, and an apple in the cover of *Bruxas, Bruxos e os feitiços mais cruéis que se podem imaginar* that can be understood as the well-known poisoned apple. In *Duendes, Gigantes e outros seres fantásticos*, the synopsis from the fourth cover describes the language of the narrative as "light and engaging and for all audiences." Literal Translation (LiT) is the most frequent Translation Strategy in the third period of analysis of FTRets, rendering 117 **hyponyms** literally out of the 147-tokens.

All things considered, data has shown that the translation strategies are revealing of the motivational aspects of the FTRets and the carrying over of semantic prosodic patterns of **murdering superordinates** of violence from one period to another. The diachronic overview of the **superordinates** of violence in Chart 5.2 shows the frequency of occurrence in each period, in addition to the recurrent **superordinates** from FTRewTs.

Chart 5. 2. Diachronic Overview of the superordinates of Violence

Diachronic Overview of the Superordinates of Violence
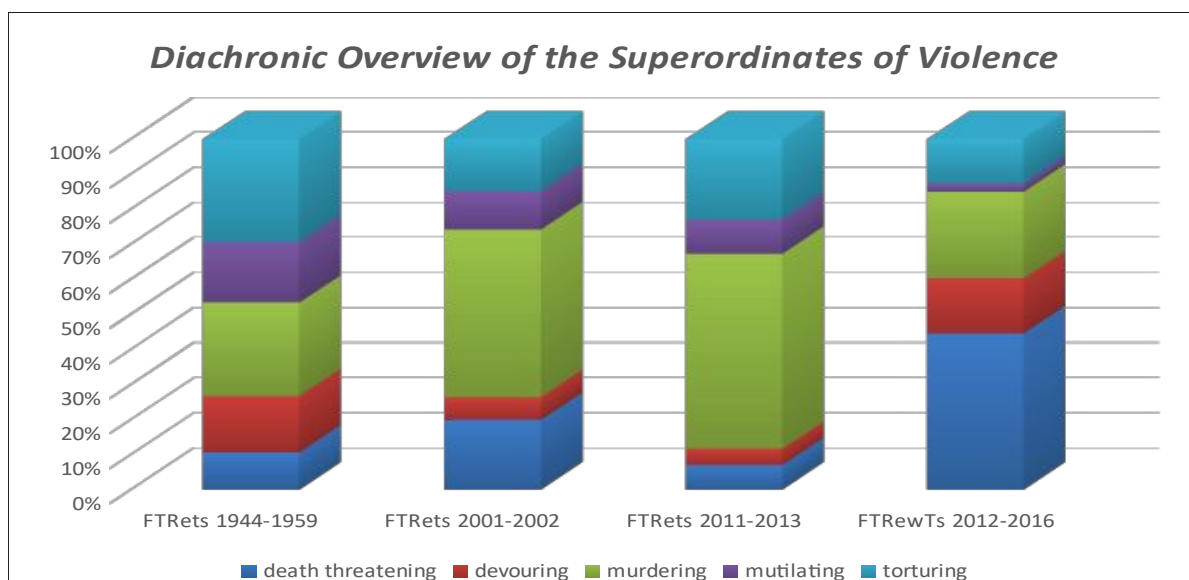
Source: chart generated to represent a diachronic overview of the superordinate of violence in the research corpus.

Evidence for a change in readership from adults into children in FTRewTs is allowed to be seen by the high frequency of occurrence in the **death threatening superordinate** of violence. As previously explained in Section 4.4, there is a return to the violence present in the ST couple with the hero's pedagogy of bravery as a means to overcome adversities and conquer fear. Although there is still horror, terror and fear, in the end, the intensification of the gruesome punishments of the villains are Preposterously Violent with touches of slapstick humour. In FTRewTs **murdering** is not realized as in the previous periods of FTRets, instead, it stays at the level of **death threatening**, which couples with the pedagogy of bravery. FTRewTs' narratives prioritize the bodily punishment of villains and "the reader is never encouraged to feel sympathy for the victim" it is all in the name of justice (PIATTI-FARNELL, 2018, p. 96). The author upholds that in these

> Tales of disfigurement and maiming abound, where the blood flows freely, as villainous characters are mutilated and abused, often to the satisfaction of the main characters (Ibid.)

This description is precisely what the character Jill in *In a Glass Grimmly* does to the giants when she dares them to rip their bellies open as in the extract from Table 5.2.

Table 5. 2. A tale of disfigurement – *Outro Conto Sombrio dos Grimm (2016)* ⬅ *In a Glass Grimmly (2012)*

Outro Conto Sombrio dos Grimm	In a Glass Grimmly
— Mostrem-me sua comida! — bradou ela.	"Show me your food!" She cried.
— Jill! — gritou João. — Pare!	"Jill!" Jack cried. "Stop!" The frog peered

O sapo colocou a cabeça para fora do bolso para olhar.	out of his pocket.
Jill ergueu a faca sobre a cabeça. Então a enterrou em sua barriga. Ela se afundou logo acima do cinto. De lá, ela subiu por toda a sua enorme barriga.	Jill raised the knife above her head. Then she brought the knife down and buried it in her stomach. It entered her body just above the belt; from there she drew it up the length of her enormous belly.
O sapo desmaiou novamente.	The frog fainted again.
Mingau se derramou sobre o chão. Dentro da camisa de Jill havia uma massa de tecido marrom, mingau com pedaços de carne e ossos de aves. João olhou fixamente. Entre o marrom imundo do cobertor e a gosma nojenta de carne e ossos e mingau, aquilo se parecia muito com as entranhas de um humano.	Porridge poured out all over the floor. Inside Jill's shirt was a mess of brown tatters, fleshy porridge, and bird bones. Jack stared. Between the ratty brown of the blanket and the disgusting mess of meat and bone and porridge, it looked a whole lot like human entrails.
Os gigantes todos apertaram os olhos para encarar Jill e sua camisa aberta.	The giants all squinted their tiny eyes at Jill and her dissected shirt.
— Eu posso fazer isso! — gritou Bucky. E afundou a faca em sua barriga, erguendo-a de seu cinto até a garganta. Sangue e mingau se derramaram no chão, então Bucky caiu. Morto. Seus olhos estavam arregalados, e seu cadáver ficou parcialmente submerso em vômito.	"I can do that!" Bucky cried. And he plunged his knife into his stomach and drew it from his belt to his throat. Blood and porridge poured out onto the floor, and then Bucky fell down. Dead. His eyes were wide, and his corpse lay half submerged in vomit.
— Eu também posso! — bradou Leithlcach. E também se desentranhou, derramando sangue, vísceras e mingau, então tombando sobre aquilo.	"So can I!" Cried Leithleach. And he, too, gutted himself, spilling his blood and viscera and porridge, and then collapsing on top of them.

Source: table created to represent a tale of disfigurement.

The child protagonist, Jill, dares the giants to show the food in their stomachs, saying that she will rip her belly open in order to do that. She deceives the giants and guides them into a sequence of gruesome deaths through self-mutilation. As has been noted, semantic prosodic patterns of violence are realised through **murdering superordinate** of violence and carried over from one period to another with a focus on the **death threatening** of the heroes in FTRewTs and on the actual realisation of the **murdering** of the monstrous villains who deserve a fair punishment. In the section that follows I describe the limitations of this study and provide suggestions for further research.

5.4 LIMITATIONS AND SUGGESTIONS FOR FURTHER RESEARCH

The presence of violence in Fairy tales has been widely discussed (MOUSTAKIS, 1982; NIMON, 1993; PIATTI-FARNELL, 2018; TATAR, 1993, 2019; TROUSDALE, 1989; ZIPES, 2006) by scholars, but to my knowledge so far, none of them has studied it empirically. The study of semantic prosody in corpus-based translation is an open field for future research mainly relating to the uncovering of linguistic patterns characteristic of each genre: fairy tale, faux horror, fantasy, science fiction, informative, to cite some.

Due to the large publications of Jacobs' fairy tales in Brazil, I restricted the corpus to collections only and did not contemplate the publications of fairy-Tale compendiums which include tales from varied renowned collectors from all over the world. Thorough scrutiny of these compendiums is a wealthy resource for a diachronic analysis through the sharp lenses of semantic prosody and corpus-based tools.

Tropes' software in Portuguese applied to the analysis of semantic prosodic patterns can improve the identification of the semantic scenarios of the target text, but as it requires the creation of semantic relations, it would have demanded more time. This software can yield charts and graphs to extend and sharpen the analysis of the scenario of TTs.

An unfolding of this study and suggestion for future research is to carry out a comparative study of the most frequent **superordinate** of violence to contextual historical evidence provided by newspapers and magazines contemporary of the time of publication of Fairy Tale Retranslations and Fairy Tale Rewriting Translations.

Another outcome and suggestion for future research concerns a change in the target readership of FTRets across the three periods of analysis. This change can be analysed both under the lenses of the most frequent translation strategies or through the paratextual elements.

To compare the semantic prosodic patterns of violence between the collections of fairy tales to single fairy tales published in compendiums would be telling of the kind of target readership of both publications. Also, to investigate other FTRewTs which include Jacobs' Fairy tales and focus on other linguistic patterns such as verbs relating to eating and devouring conveying semantic prosodic patterns of violence.

A relevant analysis would be to compare the semantic prosodic patterns of violence between the British Fairy tales and the Indian Fairy tales both collected by Jacobs and translated into Brazilian Portuguese.

5.5   RELEVANCE OF THE STUDY AND ITS IMPLICATIONS

To my knowledge so far, this empirical study represents a breakthrough in the studies of translated children's literature and semantic prosody in translation involving a large corpus and a manifold of linguistic items. The intersection of semantic prosody and the translation of children's literature is still an unexplored 'field' of studies. The outcomes of this study provide empirical evidence of the historical scenario of translated children's literature in Brazil and the influence the system of patronage exerts on the publication of literary material for the young ones. Also, this study paves the way for future research to show the pragmatic point of view of patrons that work behind the scenes but who linguistically manipulate translated children's literature.

Important to point out that this study provided linguistic empirical evidence that semantic prosodic patterns can be carried over diachronically and from one genre into another – Fairy Tale Retranslations (FTRets) and Fairy tales Rewriting Translations (FTRewTs) – addressing Hunston's (2007) enquiry. Another contribution concerns the idea that semantic prosody's attitudinal meaning does not rest only on the binary distinction of positive *versus* negative, it goes beyond that and it is to be regarded as a property of a longer unit of meaning (HUNSTON, 2007) and in hidden textual attitudes, "signalling a further step into abstraction" (PHILIP, 2011, p. 50).

The ever-ending journey so far was exhilarating with ups and downs, joys and sorrows. It pushed me away from a more engaging social life but showed me that in the end determined effort pays off. Working at home during the pandemic with an energetic and spirited toddler turned out to be a heroic familial sacrifice – I am grateful.

I intend to carry out research in the area of Translation Studies and the Translation of Children's Literature with a focus on corpus and to provide students with ways to obtain empirical linguistic data through corpus-based tools. In the long run, I am avid to contribute to high-quality academic teaching and learning scenario.

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APPENDIX A – *João e o Feijão / Jack and the beanstalk*

JACK AND THE BEANSTALK

There was once upon a time a poor widow who had an only son named Jack, and a cow named Milky-white. And all they had to live on was the milk the cow gave every morning which they carried to the market and sold. But one morning Milky-white gave no milk and they didn't know what to do. "What shall we do, what shall we do?" said the widow, wringing her hands. "Cheer up, mother, I'll go and get work somewhere," said Jack.

"We've tried that before, and nobody would take you," said his mother; "we must sell Milky-white and with the money do something, start shop, or something." "All right, mother," says Jack; "it's market-day today, and I'll soon sell Milky-white, and then we'll see what we can do."

So he took the cow's halter in his hand, and off he starts. He hadn't gone far when he met a funny-looking old man who said to him: "Good morning, Jack." "Good morning to you," said Jack, and wondered how he knew his name. "Well, Jack, and where are you off to?" said the man. "I'm going to market to sell our cow here." "Oh, you look the proper sort of chap to sell cows," said the man; "I wonder if you know how many beans make five." "Two in each hand and one in your mouth," says Jack, as sharp as a needle. "Right you are," said the man, "and here they are the very beans themselves," he went on pulling out of his pocket a number of strange-looking beans. "As you are so sharp," says he, "I don't mind doing a swop with you-- your cow for these beans." "Walker!" says Jack; "wouldn't you like it?" "Ah! you don't know what these beans are," said the man; "if you plant them over-night, by morning they grow right up to the sky." "Really?" says Jack; "you don't say so." "Yes, that is so, and if it doesn't turn out to be true you can have your cow back." "Right," says Jack, and hands him over Milky-white's halter and pockets the beans. Back goes Jack home, and as he hadn't gone very far it wasn't dusk by the time he got to his door. "What back, Jack?" said his mother; "I see

JACK E O FEIJÃO

ERA uma vez uma pobre viúva com um só filho chamado Jack, rapaz preguiçoso e leviano, do qual não podia tirar nenhum benefício. O único meio de vida que tinha era o leite de uma vaca, que levavam ao mercado para vender. Um dia a vaca não deu leite, e começaram os atropelos.

A mãe repreendeu seu filho pela sua ociosidade; mas êle só pensava em ir vender a vaca na aldeia próxima, e tão impertinente se tornou que a pobre mulher acabou por consentir.

Pelo caminho o rapaz encontrou um velho vendilhão ambulante, que lhe perguntou aonde conduzia a vaca. Jack respondeu que ia vendê-la. O vendilhão levava uns grãos de feijão na mão, que chamavam a atenção do rapaz, porque eram de variadas côres e tão bonitas como nunca as havia I visto. Isto não passou despercebido ao vendilhão, que perguntou o preço da vaca, oferecendo por ela todos os feijões que tinha na mão. O imbecil do rapaz não pôde ocultar a satisfação que lhe produziu um oferecimento que supunha vantajoso. Fecharam o negócio num instante e a vaca foi entregue em troca de um punhado de desprezíveis feijões.

Quando Jack chegou em casa e mostrou a sua mãe o preço obtido pela vaca, a pobre mulher perdeu por completo a paciência.

you haven't got Milky-white, so you've sold her. How much did you get for her?" "You'll never guess, mother," says Jack. "No, you don't say so. Good boy! Five pounds, ten, fifteen, no, it can't be twenty." "I told you you couldn't guess, what do you say to these beans; they're magical, plant them over-night and----"

"What!" says Jack's mother, "have you been such a fool, such a dolt, such an idiot, as to give away my Milky-white, the best milker in the parish, and prime beef to boot, for a set of paltry beans. Take that! Take that! Take that! And as for your precious beans here they go out of the window.

And now off with you to bed. Not a sup shall you drink, and not a bit shall you swallow this very night." So Jack went upstairs to his little room in the attic, and sad and sorry he was, to be sure, as much for his mother's sake, as for the loss of his supper. At last he dropped off to sleep.

When he woke up, the room looked so funny. The sun was shining into part of it, and yet all the rest was quite dark and shady. So Jack jumped up and dressed himself and went to the window. And what do you think he saw? why, the beans his mother had thrown out of the window into the garden, had sprung up into a big beanstalk which went up and up and up till it reached the sky. So the man spoke truth after all. The beanstalk grew up quite close past Jack's window, so all he had to do was to open it and give a jump on to the beanstalk which was made like a big plaited ladder. So Jack climbed and he climbed and he climbed and he climbed and he climbed and he climbed and he climbed till at last he reached the sky. And when he got there he found a long broad road going as straight as a dart. So he walked along and he walked along and he walked along till he came to a great big tall house, and on the doorstep there was a great big tall woman. "Good morning, mum," says Jack, quite polite-like. "Could you be so kind as to give me some breakfast." For he hadn't had anything to eat, you know, the night before and was as hungry as a hunter.

"It's breakfast you want, is it?" says the great big tall woman, "it's breakfast you'll be if you don't move off from here. My man is an ogre

— Olha, olha para que servem os teus preciosos feijões! — exclamou ela, atirando-os ao quintal pela janela. Em seguida, tapando o rosto com o avental, prorrompeu em amargo pranto.

Jack em vão procurou consolá-la. Naquela noite os dois se deitaram sem cear.

Jack despertou muito cedo na manhã seguinte. Notando que alguma cousa desconhecida impedia a hu de passar pela janela deu dormitório, foi ao quintal e viu, com espanto, que alguns feijões haviam deitado raízes e crescido de maneia surpreendente; tanto cresceram que as hastes tinham enorme grossura e subiam, retorcidas entrelaçadas, até perder-se nas nuvens. Jack, que tinha sangue de aventureiro, resolveu subir até chegar ao fim, e, sem pensar duas vêzes, começou subindo. Sobe e torna a subir, ao cabo de algumas horas de penoso trabalho chegou à ponta da haste completamente extenuado. Quando lançou o olhar para todos os lados, afim de saber onde estava, encontrou-se num pai desconhecido, onde não via viv'alma em parte alguma.

Jack empreendeu o caminho da aventura esperando encontrar alguma pousada em que pudesse comer e beber alguma cousa. Andou

and there's nothing he likes better than boys broiled on toast. You'd better be moving on or he'll soon be coming." "Oh! please mum, do give me something to eat, mum. I've had nothing to eat since yesterday morning, really and truly, mum," says Jack. "I may as well be broiled, as die of hunger." Well, the ogre's wife wasn't such a bad sort, after all. So she took Jack into the kitchen, and gave him a junk of bread and cheese and a jug of milk.

But Jack hadn't half finished these when thump! thump! thump! the whole house began to tremble with the noise of someone coming.

"Goodness gracious me! It's my old man," said the ogre's wife, "what on earth shall I do? Here, come quick and jump in here." And she bundled Jack into the oven just as the ogre came in.

He was a big one, to be sure. At his belt he had three calves strung up by the heels, and he unhooked them and threw them down on the table and said: "Here, wife, broil me a couple of these for breakfast. Ah what's this I smell?
 Fee-fi-fo-fum, I smell the blood of an Englishman, Be he alive, or be he dead I'll have his bones to grind my bread."
"Nonsense, dear," said his wife, "you're dreaming. Or perhaps you smell the scraps of that little boy you liked so much for yesterday's dinner. Here, go you and have a wash and tidy up, and by the time you come back your

tornou a andar, todo o dia e a tarde tôda; já começava a escurecer quando, com imenso prazer divisou por fim uma casa grande. U'a mulher de aparência bondosa, estava à porta. Jack dirigiu-se a ela implorando um pedaço de pão e alojamento para a noite. A boa mulher disse-lhe que era muito raro que um ser humano aparecesse na vizinhança da sua casa, pois todo o mundo sabia de sobejo que eu marido era um poderoso gigante que só se alimentava de carne humana, e que, para obtê-la, tinha de caminhar cinquenta milhas, sendo esta a razão principal da sua ausência de casa durante todo o dia.
Estas notícias deixaram Jack horrorizado; porém, na esperança de passar despercebido do gigante, tornou a pedir encarecidamente à mulher que o deixasse dormir ali, mesmo que fosse penas uma noite, escondido em qualquer canto. A mulher, que tinha caráter brando e compassivo, deixou-se persuadir e aceitou-o em casa.Convidou Jack a sentar-se à mesa e serviu-lhe comida e bebida em abundância. Como o rapaz se sentia tão a cômodo, logo esqueceu os seus receios, e já começava a ficar alegre quando foi sobressaltado por tremenda pancada na porta, que fêz o edifício estremecer.
— Oh! o gigante já está aqui — exclamou a pobre mulher, tremendo que nem vara verde e se êle te vir, devorará a ambos nós. Que devo fazer? — Esconda-me no forno! — gritou Jack. Meteu-se no forno, que casualmente estava apagado, e do mesmo êle podia ouvir o vozeirão e as fortes pisadas do gigante, que entrava em casa.
— Mulher! — gritou com voz espantosa penas havia entrado —. Mulher! Que cheiro é este?

Um, dois, três, cheira de carne de inglês, Quer esteja vivo ou morto esteja os seus ossos mastigarei.
— Não digas asneiras! — gritou a mulher—. Por aqui não passou ninguém. Deves star cheirando a sangue dos dois vitelos que trouxeste.

breakfast'll be ready for you."

So the ogre went off, and Jack was just going to jump out of the oven and run off when the woman told him not. "Wait till he's asleep," says she; "he always has a snooze after breakfast."

Well, the ogre had his breakfast, and after that he goes to a big chest and takes out of it a couple of bags of gold and sits down counting them till at last his head began to nod and he began to snore till the whole house shook again. Then Jack crept out on tiptoe from his oven, and as he was passing the ogre he took one of the bags of gold under his arm, and off he pelters till he came to the beanstalk, and then he threw down the bag of gold which of course fell in to his mother's garden, and then he climbed down and climbed down till at last he got home and told his mother and showed her the gold and said: "Well, mother, wasn't I right about the beans. They are really magical, you see."

So they lived on the bag of gold for some time, but at last they came to the end of that so Jack made up his mind to try his luck once more up at the top of the beanstalk. So one fine morning he got up early, and got on to the beanstalk, and he climbed and he climbed and he climbed and he climbed and he climbed and he climbed till at last he got on the road again and came to the great big tall house he had been to before. There, sure enough, was the great big tall woman a-standing on the door-step.

"Good morning, mum," says Jack, as bold as brass, "could you be so good as to give me something to eat?"

"Go away, my boy," said the big, tall woman, "or else my man will eat you up for breakfast. But aren't you the youngster who came here once before? Do you know, that very day, my man missed one of his bags of gold."

"That's strange, mum," says Jack, "I dare say I could tell you something about that but I'm so hungry I can't speak till I've had something to eat."

Well the big tall woman was that curious that she took him in and gave him something to eat. But he had scarcely begun munching it as slowly as he could when thump! thump! thump! they heard the giant's footstep, and his wife hid Jack away in the oven.

Por fim o gigante sentou-se à mesa. Por uma fresta do forno Jack podia ver, todo espantado, a enorme quantidade de carne que devorava. Finalmente terminou e, inchando-se ira trás, chamou a mulher com voz de trovão:

— U, traze-me a galinha!

A mulher obedeceu e deixou em cima da mesa bonita galinha viva.

— Põe! —bramiu o gigante, e a galinha pôs imediatamente um ovo de ouro maciço.

— Põe outro! — e cada vez que o gigante pronunciava estas palavras, a galinha punha um ovo maior que o anterior.

Depois de se divertir um pouco com a galinha, mandou a sua mulher deitar-se e adormeceu, não tardando em roncar como roncam os canhões.

Quando dormia sono cerrado, Jack deixou eu esconderijo, pegou a galinha e fugiu com ela.

Saiu da casa sem contratempo e, seguindo a estrada, correu até encontrar a extremidade das hastes de feijão, pelas quais desceu sem nenhuma dificuldade.

All happened as it did before. In came the ogre as he did before, said: "Fee-fi-fo-fum," and had his breakfast off three broiled oxen. Then he said: "Wife, bring me the hen that lays the golden eggs." So she brought it, and the ogre said: "Lay," and it laid an egg all of gold. And then the ogre began to nod his head, and to snore till the house shook.

Then Jack crept out of the oven on tiptoe and caught hold of the golden hen, and was off before you could say "Jack Robinson." But this time the hen gave a cackle which woke the ogre, and just as Jack got out of the house he heard him calling: "Wife, wife, what have you done with my golden hen?" And the wife said: "Why, my dear?"

But that was all Jack heard, for he rushed off to the beanstalk and climbed down like a house on fire. And when he got home he showed his mother the wonderful hen and said "Lay," to it; and it laid a golden egg every time he said "Lay." Well, Jack was not content, and it wasn't very long before he determined to have another try at his luck up there at the top of the beanstalk. So one fine morning, he got up early, and went on to the beanstalk, and he climbed and he climbed and he climbed and he climbed till he got to the top. But this time he knew better than to go straight to the ogre's house. And when he got near it he waited behind a bush till he saw the ogre's wife come out with a pail to get some water, and then he crept into the house and got into the copper. He hadn't been there long when he heard thump! thump! thump! as before, and in come the ogre and his wife.

Sua mãe regozijou-se em vê-lo, porque temia que lhe houvesse acontecido alguma desgraça.

— Nada disso, minha mãe! Olha! — e mostrou-lhe a galinha —. Agora vais ver: "Põe!

A galinha obedeceu-lhe tão depressa como ao gigante e pôs tantos ovos quantos êle lhe quis pedir.

Com o produto dêsses ovos Jack e sua mãe viveram como reis. Durante vários meses sentiram-se felizes, até que Jack não pôde mais resistir ao desejo que tinha de tornar a subir pela haste de feijão, com o fim de se apoderar de alguma cousa mais das riquezas do gigante. Havia contado a sua aventura à mãe. Todos os dias pensava em realizar outra viagem; mas não atrevia a revelar êsse desejo a sua mãe, certo, como êle estava, de que ela procuraria pôr obstáculos à sua realização. Um dia, não obstante, teve ousadia bastante para lhe dizer que estava decidido a empreender outra viagem de ascensão pela haste do feijão. Sua mãe pediu e suplicou que nem sequer pensasse em semelhante cousa, e valeu-se de todos os seus recursos para persuadi-lo, dizendo-lhe que a mulher do gigante certamente o reconheceria, e o gigante não desejaria cousa melhor que se apoderar dêle para lhe infligir morte cruel, vingando assim a perda da sua galinha. Jack, quando viu que todas as razões de sua mãe não enfraqueciam em nada os seus desejos, silenciou e decidiu partir a todo transe. Havia preparado uma roupa para se disfarçar e tinta para enegrecer a pele, de modo que, com aquêle disfarce, ninguém seria capaz de o reconhecer.

"Fee-fi-fo-fum, I smell the blood of an Englishman," cried out the ogre; "I smell him, wife, I smell him."

"Do you, my dearie?" says the ogre's wife. "Then if it's that little rogue that stole your gold and the hen that laid the golden eggs he's sure to have got into the oven." And they both rushed to the oven. But Jack wasn't there, luckily, and the ogre's wife said: "There you are again with your fee-fi-fo-fum. Why of course it's the laddie you caught last night that I've broiled for your breakfast. How forgetful I am, and how careless you are not to tell the difference between a live un and a dead un."

So the ogre sat down to the breakfast and ate it, but every now and then he would mutter: "Well, I could have sworn----" and he'd get up and search the larder and the cupboards, and everything, only luckily he didn't think of the copper.

After breakfast was over, the ogre called out: "Wife, wife, bring me my golden harp." So she brought it and put it on the table before him. Then he said: "Sing!" and the golden harp sang most beautifully. And it went on singing till the ogre fell asleep, and commenced to snore like thunder.

Then Jack lifted up the copper-lid very quietly and got down like a mouse and crept on hands and knees till he got to the table when he got up and caught hold of the golden harp and dashed with it towards the door. But the harp called out quite loud: "Master! Master!" and the ogre woke up just in time to see Jack running off with his harp.

Jack ran as fast as he could, and the ogre came rushing after, and would soon have caught him only Jack had a start and dodged him a bit and

Poucos dias depois se levantou muito cedo e, sem que ninguém o visse, subiu pela haste de feijão pela segunda vez. Quando chegou ao fim, estava morto de cansado; não obstante, continuou a viagem em direção à casa do gigante, à qual chegou de noite. A mulher estava à porta, como da primeira vez. Jack dirigiu-se a ela, pedindo-lhe que lhe desse alguma cousa que comer e alojamento para aquela noite.

A mulher contou-lhe — cousa que êle já sabia perfeitamente — que eu marido era um poderoso e cruel gigante e que, desde uma noite em que ela, por compaixão, havia alojado um pobre rapazinho faminto e abandonado que, por tôda mostra de agradecimento, roubara um dos tesouros do gigante, êle se havia tornado pior que dantes. Jack fêz quanto pôde para persuadi-la, e não há dúvida de que lhe deu muito trabalho. Finalmente consentiu em aceitá-lo e levou-o à cozinha. Assim que acabou de lhe dar de comer e beber, escondeu-o num quarto de trastes velhos. O gigante regressou à hora habitual, entrando tão pesadamente que a casa tremia até nos seus alicerces. Sentou-se junto ao fogo e gritou: — Um, dois, três, cheiro de carne de inglês! Oh, mulher! Que significa isso?

A mulher disse que os corvos tinham culpa disso, os quais haviam deixado cair um pedaço de carniça sobre o telhado. Enquanto preparava a ceia, o gigante mostrou-se muito impaciente e rezingueiro, levantando muitas vêzes punho contra a sua mulher porque não andava bastante depressa.

Uma vez terminada a ceia, gritou:

— Traze-me os saquinhos de dinheiro.

knew where he was going. When he got to the beanstalk the ogre was not more than twenty yards away when suddenly he saw Jack disappear like, and when he got up to the end of the road he saw Jack underneath climbing down for dear life. Well, the ogre didn't like trusting himself to such a ladder, and he stood and waited, so Jack got another start. But just then the harp cried out: "Master! master!" and the ogre swung himself down on to the beanstalk which shook with his weight. Down climbs Jack, and after him climbed the ogre. By this time Jack had climbed down and climbed down and climbed down till he was very nearly home.

So he called out: "Mother! mother! bring me an axe, bring me an axe." And his mother came rushing out with the axe in her hand, but when she came to the beanstalk she stood stock still with fright for there she saw the ogre just coming down below the clouds.

But Jack jumped down and got hold of the axe and gave a chop at the beanstalk which cut it half in two. The ogre felt the beanstalk shake and quiver so he stopped to see what was the matter. Then Jack gave another chop with the axe, and the beanstalk was cut in two and began to topple over. Then the ogre fell down and broke his crown, and the beanstalk came toppling after.

Levou-lhos, curvando-se sob eu peso. Eram dois. Um cheio de guinéus e o outro cheio de xelins. A mulher esvaziou-os em cima da mesa e o gigante pôs-se a contar as moedas com visível gôzo, depois de haver dito à sua mulher que fôsse deitar-se.

A mulher obedeceu, e vendo Jack, deu esconderijo, contar tanto dinheiro, sentiu-se do minado pelo desejo de possuir, porque com êle se evitaria o incômodo de ir vender todos os dias os ovos de ouro. Completamente alheio à vigilância de que era objeto, o gigante acabou d contar e tornou a pôr o ouro e a prata nos seus respectivos saquinhos, atando-os cuidadosamente, para deixá-los em seguida ao pé da cadeira, perto do cãozinho que tinha a missão d os guardar. Por fim, ficou dormindo profundi mente, como da primeira vez, e começou a roncar tão estrepitosamente que Jack julgou chegado o momento de se escapar com os dois saquinhos; porém, mal havia pôsto a mão no primeiro, o cãozinho, a que antes não havia prestado atenção, saiu de baixo da cadeira do gigante ladrou enfurecido. Jack ficou tão desconcertado e apavorado, que nem sequer lhe veio a idéia de fugir; ficou imóvel, esperando que o gigante despertasse de um momento a outro. Com grande surprêsa sua, porém, o gigante continuava dormindo profundamente, e vendo Jack um pedaço de carne, atirou-a ao cão, que acabou instantaneamente com os seus latidos e começou a devorá-la. Jack pôs um saquinho em cada ombro e escapou-se correndo, deslizando

Then Jack showed his mother his golden harp, and what with showing that and selling the golden eggs, Jack and his mother became very rich, and he married a great princess, and they lived happy ever after.

"Nonsense, dear," said his wife, "you're dreaming. Or perhaps you smell the scraps of that little boy you liked so much for yesterday's dinner. Here, go you and have a wash and tidy up, and by the time you come back your breakfast'll be ready for you."

So the ogre went off, and Jack was just going to jump out of the oven and run off when the woman told him not. "Wait till he's asleep," says she; "he always has a snooze after breakfast." Well, the ogre had his breakfast, and after that he goes to a big chest and takes out of it a couple of bags of gold and sits down counting them till at last his head began to nod and he began to snore till the whole house shook again.

pela haste do feijão, ao pé da qual encontrou sua mãe esperando-o e contente de vê-lo descer são e salvo.

Durante três anos Jack não tornou a subir tela liaste de feijão, para não desgostar sua mãe, fêz quanto pôde para dominar o ardente desejo que tinha de empreender outra aventura.

Notando que os seus desejos aumentavam de dia para dia, começou a preparar a viagem secretamente. Procurou outro disfarce, muito melhor e mais completo que o primeiro, e esperou a chegada do verão, em que os dias são mais longos. U'a manha, à primeira hora e sem dizer nada a sua mãe, subiu pela haste de feijão. Chegou ao anoitecer à mansão do gigante e, como de costume, encontrou a mulher na porta. Ia tão bem disfarçado que ela não teve a menor suspeita de que êle fôsse o mesmo; mas quando o rapaz alegou ter muita fome e ser pobre, para que o aceitasse, custou-lhe pena e trabalho persuadir a dona da casa. Esta, por fim, acedeu, escondendo-o no caldeirão. Quando o gigante voltou, gritou enfurecido eu eterno: "Um, dois, três, cheiro de carne de inglês!", e por mais que a sua mulher lhe dissesse que não era ninguém, não fêz caso algum e começou a examinar com cuidado tôda a casa. Enquanto durou o exame, Jack pensou que ia morrer de mêdo, e haveria dado tudo para estar bem tranquilo em casa; mas quando o gigante se aproximou do caldeirão, aí êle deu a sua morte por certa. Todavia, nada aconteceu, porque o gigante nem se deu ao incômodo de levantar a tampa; pelo contrário, sentou-se perto do fogo e começou a devorar a sua enorme ceia. Quando terminou, ordenou a sua mulher que lhe fôsse buscar a harpa. Jack espreitou, levantando um pouco a tampa, e viu a mais formosa das harpas. O gigante colocou-a em cima da mesa e disse:

— Toca! — e, sem que ninguém a tocasse, produziu a mais aprazível música que se possa imaginar.

A harpa, no entanto, soava como um arrulho, e o gigante adormeceu antes que de costume. Quanto à sua mulher, foi deitar-se o mais depressa possível.

Then Jack crept out on tiptoe from his oven, and as he was passing the ogre he took one of the bags of gold under his arm, and off he pelters till he came to the beanstalk, and then he threw down the bag of gold which of course fell in to his mother's garden, and then he climbed down and climbed down till at last he got home and told his mother and showed her the gold and said: "Well, mother, wasn't I right about the beans. They are really magical, you see."

So they lived on the bag of gold for some time, but at last they came to the end of that so Jack made up his mind to try his luck once more up at the top of the beanstalk. So one fine morning he got up early, and got on to the beanstalk, and he climbed and he climbed and he climbed and he climbed and he climbed and he climbed till at last he got on the road again and came to the great big tall house he had been to before. There, sure enough, was the great big tall woman a-standing on the door-step.

"Good morning, mum," says Jack, as bold as brass, "could you be so good as to give me something to eat?"

"Go away, my boy," said the big, tall woman, "or else my man will eat you up for breakfast. But aren't you the youngster who came here once before? Do you know, that very day, my man missed one of his bags of gold."

"That's strange, mum," says Jack, "I dare say I could tell you something about that but I'm so hungry I can't speak till I've had something to eat."

Well the big tall woman was that curious that she took him in and gave him something to eat. But he had scarcely begun munching it as slowly as he could when thump! thump! thump! they heard the giant's footstep, and his wife hid Jack away in the oven.

All happened as it did before. In came the ogre as he did before, said: "Fee-fi-fo-fum," and had his breakfast off three broiled oxen. Then he said: "Wife, bring me the hen that lays the golden eggs." So she brought it, and the ogre

Quando Jack julgou que já não havia perigo, saiu do caldeirão e, apoderando-se da harpa, empreendeu a fuga; mas a harpa era encantada, e apenas sentiu que mãos estranhas a tocavam, começou a dar gritos come estivesse viva:

— Socorro! Socorro!

O gigante despertou, levantou-se de um pulo e viu que Jack fugia com tôda a rapidez que as suas pernas lhe permitiam.

— Ah! Malandro! Tu me roubaste a galinha e os saquinhos de dinheiro e agora queres levar-me também a harpa! Espera que eu te pegue e verás como te devoro vivo!

— Muito bem, experimenta! — gritou-lhe Jack, que já não tinha mêdo nenhum quando notou que o gigante era velho e não podia correr muito, enquanto êle tinha pernas fortes e velozes e levava-lhe bastante vantagem. Foi o primeiro a chegar à ponta da haste de feijão e deslizou por ela enquanto a harpa tocava a mais triste melodia, gritando ao seu amo, de vez em quando:

—Socorro! Socorro!

Jack desceu com a máxima rapidez e o gigante seguiu atrás; mas não pôde alcançá-lo. Jack chegou ao chão e gritou a sua mãe, que estava na porta de casa:

said: "Lay," and it laid an egg all of gold. And then the ogre began to nod his head, and to snore till the house shook.

Then Jack crept out of the oven on tiptoe and caught hold of the golden hen, and was off before you could say "Jack Robinson." But this time the hen gave a cackle which woke the ogre, and just as Jack got out of the house he heard him calling: "Wife, wife, what have you done with my golden hen?" And the wife said: "Why, my dear?"

But that was all Jack heard, for he rushed off to the beanstalk and climbed down like a house on fire. And when he got home he showed his mother the wonderful hen and said "Lay," to it; and it laid a golden egg every time he said "Lay."

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"Do you, my dearie?" says the ogre's wife. "Then if it's that little rogue that stole your gold and the hen that laid the golden eggs he's sure to have got into the oven." And they both rushed to the oven. But Jack wasn't there, luckily, and the ogre's wife said: "There you are again with your fee-fi-fo-fum. Why of course it's the laddie you caught last night that I've broiled for your breakfast. How forgetful I am, and how careless you are not to tell the difference between a live un and a dead un."

So the ogre sat down to the breakfast and ate it, but every now and then he would mutter: "Well, I could have sworn----" and he'd get up

— Mãe! Mãe! Traga um machado! Depressa, minha mãe!

Sabia que não havia tempo a perder. Com o machado que lhe entregou sua mãe no mesmo instante, Jack cortou a haste de feijão quase rente ao chão fazendo o gigante cair de grande altura e esmagar-se contra o solo, ficando instantaneamente morto.

De modo que tudo terminou satisfatoriamente. Jack e sua mãe tornaram-se imensamente ricos. Jack chegou a ser um distinto cavalheiro e casou-se com uma princesa. O melhor de tudo é que se portou, desde então, como um modelo de filho, promovendo a felicidade de sua mãe até o falecimento desta. Quanto à haste de feijão, depois de cortada secou completamente e, como não guardaram as suas sementes, nunca mais nasceu outra igual.

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After breakfast was over, the ogre called out: "Wife, wife, bring me my golden harp." So she brought it and put it on the table before him. Then he said: "Sing!" and the golden harp sang most beautifully. And it went on singing till the ogre fell asleep, and commenced to snore like thunder.

Then Jack lifted up the copper-lid very quietly and got down like a mouse and crept on hands and knees till he got to the table when he got up and caught hold of the golden harp and dashed with it towards the door. But the harp called out quite loud: "Master! Master!" and the ogre woke up just in time to see Jack running off with his harp.

Jack ran as fast as he could, and the ogre came rushing after, and would soon have caught him only Jack had a start and dodged him a bit and knew where he was going. When he got to the beanstalk the ogre was not more than twenty yards away when suddenly he saw Jack disappear like, and when he got up to the end of the road he saw Jack underneath climbing down for dear life. Well, the ogre didn't like trusting himself to such a ladder, and he stood and waited, so Jack got another start. But just then the harp cried out: "Master! master!" and the ogre swung himself down on to the beanstalk which shook with his weight. Down climbs Jack, and after him climbed the ogre. By this time Jack had climbed down and climbed down and climbed down till he was very nearly home.

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matter. Then Jack gave another chop with the axe, and the beanstalk was cut in two and began to topple over. Then the ogre fell down and broke his crown, and the beanstalk came toppling after.

Then Jack showed his mother his golden harp, and what with showing that and selling the golden eggs, Jack and his mother became very rich, and he married a great princess, and they lived happy ever after.

APPENDIX B – *Jack, o matador de gigantes / Jack, the giant killer*

JACK THE GIANT-KILLER

When good King Arthur reigned, there lived near the Land's End of England, in the county of Cornwall, a farmer who had one only son called Jack. He was brisk and of a ready lively wit, so that nobody or nothing could worst him.

In those days the Mount of Cornwall was kept by a huge giant named Cormoran. He was eighteen feet in height, and about three yards round the waist, of a fierce and grim countenance, the terror of all the neighbouring towns and villages. He lived in a cave in the midst of the Mount, and whenever he wanted food he would wade over to the main-land, where he would furnish himself with whatever came in his way.

Everybody at his approach ran out of their houses, while he seized on their cattle, making nothing of carrying half-a-dozen oxen on his back at a time; and as for their sheep and hogs, he would tie them round his waist like a bunch of tallow-dips. He had done this for many years, so that all Cornwall was in despair. One day Jack happened to be at the town-hall when the magistrates were sitting in council about the Giant. He asked: "What reward will be given to the man who kills Cormoran?" "The giant's treasure," they said, "will be the reward." Quoth Jack: "Then let me undertake it."

So he got a horn, shovel, and pickaxe, and went over to the Mount in the beginning of a dark winter's evening, when he fell to work, and before morning had dug a pit twenty-two feet deep, and nearly as broad, covering it over with long sticks and straw. Then he strewed a little mould over it, so that it appeared like plain ground. Jack then placed himself on the opposite side of the pit, farthest from the giant's lodging, and, just at the break of day, he put the horn to his mouth, and blew, Tantivy, Tantivy. This noise roused the giant, who rushed from his cave, crying:

"You incorrigible villain, are you come here to disturb my rest? You shall pay dearly for this.

JACK, O MATADOR DE GIGANTES

DURANTE o reinado do rei Artur vivia em Cornwalls um honrado camponês que tinha um só filho, chamado Jack. Jack era um rapaz audaz e valoroso, cujo maior prazer consistia em escutar ou ler contos de feiticeiros, bruxas, gigantes e fadas. Dirigia sempre os brinquedos dos seus companheiros, e não havia quem pudesse competir com êle quando se tratava da luta a braço. Quando lhe aparecia algum adversário mais forte, sua habilidade e inteligência sempre lhe davam a vitória. Naqueles tempos vivia no monte de São Miguel, nas costas de Cornwalls, um enorme gigante. Media dezoito pés de estatura e quase três tetros de grossura, e eu aspecto feroz e selvagem infundia pavor a todos os seus vizinhos, habitava negra caverna no cimo da montanha descia ao vale à procura de prêsa.

Quando êle se aproximava, a gente abandoava as suas casas, e quando matava a fome com ado, voltava carregado com meia dúzia de bois as costas, atava à cintura, como um cordão de elas, uma enfiada de cordeiros e porcos. Êsse todo de viver já durava anos, e todo o condado e Cornwalls estava desolada com as suas contínuas rapinas, quando Jack concebeu o audaz propósito de o matar.

Numa dessas longas noites de inverno, Jack pegou um chifre, uma pá, uma picareta e uma lanterna, e subiu à montanha. Sem perder um instante, pôs-se a trabalhar e antes de amanhecer havia cavado um fôsso de vinte e dois pés de profundidade e quase outros tantos de largura. Cobriu-a com estacas e folhagem, pondo terra por cima, para melhor dissimulá-la. Logo a seguir levou o chifre à boca e tocou com tôda a fôrça dos seus pulmões, até que o gigante despertou e correu em direção a Jack, gritando com voz de trovão.

— Insolente vilão! Vais-me pagar por me haveres despertado. Eu te assarei e

Satisfaction I will have, and this it shall be, I will take you whole and broil you for breakfast." He had no sooner uttered this, than he tumbled into the pit, and made the very foundations of the Mount to shake. "Oh, Giant," quoth Jack, "where are you now? Oh, faith, you are gotten now into Lob's Pound, where I will surely plague you for your threatening words: what do you think now of broiling me for your breakfast? Will no other diet serve you but poor Jack?" Then having tantalised the giant for a while, he gave him a most weighty knock with his pickaxe on the very crown of his head, and killed him on the spot.

Jack then filled up the pit with earth, and went to search the cave, which he found contained much treasure. When the magistrates heard of this they made a declaration he should henceforth be termed JACK THE GIANT-KILLER and presented him with a sword and a belt, on which were written these words embroidered in letters of gold:

"Here's the right valiant Cornish man, Who slew the giant Cormoran."
The news of Jack's victory soon spread over all the West of England, so that another giant, named Blunderbore, hearing of it, vowed to be revenged on Jack, if ever he should light on him. This giant was the lord of an enchanted castle situated in the midst of a lonesome wood. Now Jack, about four months afterwards, walking near this wood in his journey to Wales, being weary, seated himself near a pleasant fountain and fell fast asleep. While he was sleeping, the giant, coming there for water, discovered him, and knew him to be the far-famed Jack the Giant-killer by the lines written on the belt. Without ado, he took Jack on his shoulders and carried him towards his castle. Now, as they passed through a thicket, the rustling of the boughs awakened Jack, who was strangely surprised to find himself in the clutches of the giant. His terror was only begun, for, on entering the castle, he saw the ground strewed with human bones, and the giant told him his own would ere long be among them. After this the giant locked poor Jack in an immense chamber, leaving him there while he went to fetch another giant, his brother, living in the same wood, who might share in the meal on Jack.

servirás para meu pequeno almoço. Mal disse essas palavras, caiu na armadilha com todo eu pêso. A sua queda sacudiu a montanha. — Olá, gigante! — disse Jack —. Onde te meteste? Encontraste tão depressa o caminho dos caldeirões de Pedro Borracheiro? Não te poderia servir para o teu primeiro almoço, nesta madrugada tão fria, alguma cousa mais quente que um assado do pobre Jack? O gigante procurou levantar-se, mas Jack desfechou-lhe com a picareta um tão forte golpe na cabeça, que o matou imediatamente.
Jack apressou-se em voltar ao povoado para alegrar os seus amigos com a notícia da morte do gigante. Quando os juízes de Cornwalls se inteiraram de tão audaz façanha, mandaram buscar Jack e declararam-lhe que, daquele dia em diante, se chamaria "Jack, o matador do gigante". Até lhe deram de presente uma espada com um cinto, no qual estava escrito com letras de ouro:
"Êste é o valente Cornishman que matou o gigante Cormoran".
A notícia da vitória obtida por Jack não tardou em se espalhar por todo o ocidente da Inglaterra. Outro gigante, chamado Blunderbore, jurou vingar-se de Jack se um dia tivesse a sorte de o encontrar. Êste gigante habitava um castelo dentro de um bosque deserto, e uns quatro meses após a morte de Cormoran, quis o acaso que Jack, numa viagem que fêz ao País de Gales, atravessasse aquêle bosque. Como estava muito fatigado, sentou-se, para descansar, ao lado de aprazível fonte, adormecendo profundamente. Exatamente naquele momento o gigante foi buscar água. Encontrou então Jack, e como o cinto dêste demonstrava quem êle era, o gigante levantou-se suavemente e, pondo-o nas costas, levou-o ao castelo. No entanto, quando atravessava o espesso bosque, o roçar dos ramos despertou Jack, com o consequente susto quando se viu nas garras do próprio Blunderbore; mas isto não era nada comparado com o mêdo que teve que sofrer quando, ao chegar ao

After waiting some time Jack, on going to the window beheld afar off the two giants coming towards the castle. "Now," quoth Jack to himself, "my death or my deliverance is at hand." Now, there were strong cords in a corner of the room in which Jack was, and two of these he took, and made a strong noose at the end; and while the giants were unlocking the iron gate of the castle he threw the ropes over each of their heads. Then he drew the other ends across a beam, and pulled with all his might, so that he throttled them. Then, when he saw they were black in the face, he slid down the rope, and drawing his sword, slew them both. Then, taking the giant's keys, and unlocking the rooms, he found three fair ladies tied by the hair of their heads, almost starved to death. "Sweet ladies," quoth Jack, "I have destroyed this monster and his brutish brother, and obtained your liberties." This said he presented them with the keys, and so proceeded on his journey to Wales.

Jack made the best of his way by travelling as fast as he could, but lost his road, and was benighted, and could find any habitation until, coming into a narrow valley, he found a large house, and in order to get shelter took courage to knock at the gate. But what was his surprise when there came forth a monstrous giant with two heads; yet he did not appear so fiery as the others were, for he was a Welsh giant, and what he did was by private and secret malice under the false show of friendship. Jack, having told his condition to the giant, was shown into a bedroom,

castelo, viu todo o chão' semeado de ossos de seres humanos. O gigante deixou Jack preso enquanto foi convidar outro gigante, que vivia no mesmo bosque, para comer com êle.

Enquanto o gigante se distanciava, Jack ouviu espantosas guinchos, lamentos e gritos, que vinham de todos os lados do castelo, e em seguida ouviu uma voz que repetiu estes versos: Foge sem demora, cavaleiro andante; não queiras ser presa do fero gigante, porque quando voltar trará outro companheiro maior do que êle mesmo, mais feio e mais fero. Jack olhou pela janela e viu os dois gigantes que vinham de braço dado. A janela era por cima da porta do castelo. "Agora — pensou Jack — só me espera a morte ou a liberdade!" Naquele aposento havia duas cordas fortes. Jack fêz um nó corrediço na ponta de ambas e, quando os gigantes se aproximaram da porta, atirou-lhes o laço ao pescoço, fazendo deslizar as pontas até quase os estrangular. Quando os viu completamente lívidos e sem forças, afrouxou as cordas, tirou a espada e matou-os, livrando-se, assim, de morte cruel. Tirou então um molhe de chaves de um dos bolsos de Blunderbore e tornou a entrar no castelo, examinando todos os aposentos, em que encontrou três senhoras amarradas pelos cabelos e meio mortas de fome. — Formosas senhoras, — disse Jack — acabo de matar o gigante e eu malvado irmão, e tenho a honra de oferecer-vos a liberdade. Entregou-lhes as chaves do castelo e continuou a sua viagem ao País de Gales.

Caminhava o mais depressa que podia, e já ia muito longe, quando se extraviou, encontrando-se, à noite, num vale solitário entre duas altas montanhas. Por fim viu uma casa grande e para ela dirigiu os seus passos. Aproximou-se todo animado e chamou à porta fazendo muito barulho. Com surprêsa sua, veio abri-la um monstruoso gigante que tinha duas cabeças. Acolheu-o com sinais de extrema cortesia, pois não em vão era um gigante

where, in the dead of night, he heard his host in another apartment muttering these words:

"Though here you lodge with me this night, You shall not see the morning light My club shall dash your brains outright!"
"Say'st thou so," quoth Jack; "that is like one of your Welsh tricks, yet I hope to be cunning enough for you." Then, getting out of bed, he laid a billet in the bed in his stead, and hid himself in a corner of the room. At the dead time of the night in came the Welsh giant, who struck several heavy blows on the bed with his club, thinking he had broken every bone in Jack's skin. The next morning Jack, laughing in his sleeve, gave him hearty thanks for his night's lodging. "How have you rested?" quoth the giant; "did you not feel anything in the night?" "No," quoth Jack, "nothing but a rat, which gave me two or three slaps with her tail." With that, greatly wondering, the giant led Jack to breakfast, bringing him a bowl containing four gallons of hasty pudding.

Being loth to let the giant think it too much for him, Jack put a large leather bag under his loose coat, in such a way that he could convey the pudding into it without its being perceived. Then, telling the giant he would show him a trick, taking a knife, Jack ripped open the bag, and out came all the hasty pudding. Whereupon, saying, "Odds splutters hur nails, hur can do that trick hurself," the monster took the knife, and ripping open his belly, fell down dead.
Now, it happened in these days that King Arthur's only son asked his father to give him a large sum of money, in order that he might go and seek his fortune in the principality of Wales, where lived a

de Gales. Todo o mal que fazia provinha da sua instintiva e secreta maldade e unicamente por causa das suas manifestações de amizade e bons sentimentos. Quando Jack lhe disse que era viajante extraviado, o gigante deu-lhe boa vinda e levou-o a um aposento, em que havia u'a macia cama que lhe ofereceu para passar a noite; mas, mal o viajante se deitou, ouviu o gigante dizer, no quarto contíguo:
Comigo esta noite aqui poderás dormir, mas nunca mais o sol verás sair, de um golpe na cabeça hás de te extinguir.
— Ah! são assim? — disse Jack de si para si. A isso chegou a tua hospitalidade de velho galés? Bom, bom; veremos quem é mais esperto. Saltando da cama, conseguiu encontrar um lenho, que pôs no lugar que havia deixado, escondendo-se num canto do aposento. À meia-noite entrou o gigante com eu lenho e desfechou violentos golpes na cama, exatamente onde Jack pusera o tronco, até quando calculou haver-lhe arrebentado todos os ossos. No dia seguinte, hem cedo, Jack apresentou-se ao gigante para lhe agradecer a hospitalidade. — Como dormiste? — perguntou o gigante —. Nada te incomodou durante a noite? — Nada — respondeu Jack —. Nada mais que um rato, segundo creio, que me deu três ou quatro pancadas com o rabo. O gigante ficou muito admirado, mas não disse uma palavra, e foi buscar duas grandes terrinas de papas para o pequeno almoço.
Jack queria fazer crer ao gigante que era capaz de comer tanto quanto êle. Assim, pois, se arranjou de modo tal que pudesse colocar um saco de couro por baixo do «eu gibão e, fazendo que comia, levava as papas para saco de couro, logo a seguir disse ao gigante que ia ensinar-lhe ora artifício. Pegou a faca e cravou-a naco de couro, derramando-se todas as papas no chão.
— Isso é que é maravilhoso! — exclamou o gigante —. Deixo cortar-me as orelhas se não fôr capaz de o fazer também! Dizendo isto, pegou a faca, cravou-a na barriga e

beautiful lady possessed with seven evil spirits. The king did his best to persuade his son from it, but in vain; so at last gave way and the prince set out with two horses, one loaded with money, the other for himself to ride upon. Now, after several days' travel, he came to a market-town in Wales, where he beheld a vast crowd of people gathered together. The prince asked the reason of it, and was told that they had arrested a corpse for several large sums of money which the deceased owed when he died. The prince replied that it was a pity creditors should be so cruel, and said: "Go bury the dead, and let his creditors come to my lodging, and there their debts shall be paid." They came, in such great numbers that before night he had only twopence left for himself. Now Jack the Giant-Killer, coming that way, was so taken with the generosity of the prince, that he desired to be his servant. This being agreed upon, the next morning they set forward on their journey together, when, as they were riding out of the town, an old woman called after the prince, saying, "He has owed me twopence these seven years; pray pay me as well as the rest." Putting his hand to his pocket, the prince gave the woman all he had left, so that after their day's food, which cost what small spell Jack had by him, they were without a penny between them.

When the sun got low, the king's son said: "Jack, since we have no money, where can we lodge this night?" But Jack replied: "Master, we'll do well enough, for I have an uncle lives within two miles of this place; he is a huge and monstrous giant with three heads; he'll fight five hundred men in armour, and make them to fly before him." "Alas!" quoth the prince, "what shall we do there? He'll certainly chop us up at a mouthful. Nay, we are scarce enough to fill one of his hollow teeth!"

"It is no matter for that," quoth Jack; "I myself will go before and prepare the way for you; therefore stop here and wait till I return." Jack then rode away at full speed, and coming to the gate of the castle, he knocked so loud that he made the neighbouring hills resound. The giant roared out at this like thunder: "Who's there?"

Jack answered: "None but your poor cousin Jack."

Quoth he: "What news with my poor cousin Jack?"

caiu morto. Tendo-se libertado, dessa forma, do gigante galês, Jack recomeçou as suas jornadas e poucos dias depois encontrou no caminho o filho único do rei Artur que, com permissão de seu pai, se dirigia ao país de Gales com o propósito de libertar uma formosa dama do feitiço que sofria pelo poder de malvado feiticeiro. Quando se inteirou de que o jovem príncipe não levava criados, pediu permissão para lhe servir. O príncipe acedeu de muito bom grado, agradecendo-lhe muito a fineza. O filho do rei era reconhecidamente cavalheiro, tão valente quanto cortês e de tão bons sentimentos que socorria todos os pobres que encontrava. Por fim, deu a sua última moeda a uma anciã, e vendo, então, que o sol estava para desaparecer no horizonte, disse: — Já que não nos sobra nenhum dinheiro, onde nos alojaremos esta noite?

— Senhor — respondeu Jack, não vos desanimeis —. Cêrca de duas milhas daqui mora um tio meu. E' um monstruoso gigante de três cabeças. Enfrenta quinhentos homens armados e fá-los fugir diante dele. — Santo Deus! — exclamou o filho do rei —. valeria não havermos nascido que nos encontrarmos com semelhante monstro. — Senhor, deixai isso comigo; mas esperai-me aqui até que eu volte.

Jack afastou-se então a tôda pressa e, ao chegar às portas do castelo, deu uma pancada muito forte. — Quem é? — roncou o gigante cora voz que parecia trovão. Jack respondeu, dizendo:

— Ninguém mais do que vosso pobre sobrinho Jack.

— Que notícias me traz meu pobre sobrinho Jack? — perguntou o gigante.

He replied: "Dear uncle, heavy news, God wot!"

"Prithee," quoth the giant, "what heavy news can come to me? I am a giant with three heads, and besides thou knowest I can fight five hundred men in armour, and make them fly like chaff before the wind."

"Oh, but," quoth Jack, "here's the king's son a-coming with a thousand men in armour to kill you and destroy all that you have!"

"Oh, cousin Jack," said the giant, "this is heavy news indeed! I will immediately run and hide myself, and thou shalt lock, bolt, and bar me in, and keep the keys until the prince is gone." Having secured the giant, Jack fetched his master, when they made themselves heartily merry whilst the poor giant lay trembling in a vault under the ground.

Early in the morning Jack furnished his master with a fresh supply of gold and silver, and then sent him three miles forward on his journey, at which time the prince was pretty well out of the smell of the giant. Jack then returned, and let the giant out of the vault, who asked what he should give him for keeping the castle from destruction.

"Why," quoth Jack, "I want nothing but the old coat and cap, together with the old rusty sword and slippers which are at your bed's head." Quoth the giant: "You know not what you ask; they are the most precious things I have. The coat will keep you invisible, the cap will tell you all you want to know, the sword cuts asunder whatever you strike, and the shoes are of extraordinary swiftness. But you have been very serviceable to me, therefore take them with all my heart."

Jack thanked his uncle, and then went off with them. He soon overtook his master and they quickly arrived at the house of the lady the prince sought, who, finding the prince to be a suitor, prepared a splendid banquet for him. After the repast was concluded, she told him she had a task for him.

— Más notícias, querido tio. Deus nos valha!

— Cáspite! — exclamou o gigante —. Que más notícias podes trazer-me? Sou um gigante com três cabeças, posso opor-me a quinhentos homens armados e fazê-los fugir como poeira ante o vento.

— Ai de mim! Eis que o filho do rei vem com mil homens para te matar e despojar-te de tudo o que tens.

— Ah, sobrinho Jack! Na verdade, é u'a má notícia a que me trazes! todavia, escuta: tenho uma adega muito grande debaixo da terra, na qual me fecharás à chave, deixando a porta hem trancada. As chaves tu as guardarás até o filho do rei se haja ido embora. Assim que Jack fechou e trancou subterrâneo em que o gigante se refugiou, foi correndo buscar o príncipe. Ambos se entregaram ao regalo, enquanto o pobre gigante tremia de mêdo na adega. No dia seguinte, muito cedo, Jack encheu o filho do rei de ouro e prata, tirados do tesouro do gigante, e o acompanhou a uma distância de três milhas, que era suficiente para que seu tio não pudesse pressenti-lo. Êste lhe perguntou logo que haveria de lhe dar por lhe haver salvado o castelo.

— Querido tio, não quero outra cousa senão o velho casaco e o barrete, juntamente com a velha e bolorenta espada e as chinelas que estão penduradas à cabeceira da cama. — Tudo isso será teu, se o desejares — disse o gigante — mas peço-te por favor que o guardes hem, pois são cousas de muita utilidade. O casaco tornar-te-á invisível, o barrete dar-te-á sabedoria, a espada cortará tudo e as chinelas proporcionar-te-ão extraordinária ligeireza. Comei o proveito que podes tirar dessas prendas, eu tas ofereço de todo o coração.

Jack despediu-se do gigante, agradecendo-lhe tudo. Depois de se haver reünido com o príncipe, reataram a sua caminhada e não tardaram em chegar à casa da senhora que sofria de feitiço devido às más artimanhas de malvado feiticeiro. A senhora recebeu o príncipe com tôda a

She wiped his mouth with a handkerchief, saying: "You must show me that handkerchief to-morrow morning, or else you will lose your head." With that she put it in her bosom. The prince went to bed in great sorrow, but Jack's cap of knowledge informed him how it was to be obtained. In the middle of the night she called upon her familiar spirit to carry her to Lucifer. But Jack put on his coat of darkness and his shoes of swiftness, and was there as soon as she was. When she entered the place of the Old One, she gave the handkerchief to old Lucifer, who laid it upon a shelf, whence Jack took it and brought it to his master, who showed it to the lady next day, and so saved his life. On that day, she gave the prince a kiss and told him he must show her the lips to-morrow morning that she kissed last night, or lose his head. "Ah!" he replied, "if you kiss none but mine, I will." "That is neither here nor there," said she; "if you do not, death's your portion!" At midnight she went as before, and was angry with old Lucifer for letting the handkerchief go. "But now," quoth she, "I will be too hard for the king's son, for I will kiss thee, and he is to show me thy lips." Which she did, and Jack, when she was not standing by, cut off Lucifer's head and brought it under his invisible coat to his master, who the next morning pulled it out by the horns before the lady. This broke the enchantment and the evil spirit left her, and she appeared in all her beauty. They were married the next morning, and soon after went to the court of King Arthur, where Jack for his many great exploits, was made one of the Knights of the Round Table. Jack soon went searching for giants again, but he had not ridden far, when he saw a cave, near the entrance of which he beheld a giant sitting upon a block of timber, with a knotted iron club by his side. His goggle eyes were like flames of fire, his countenance grim and ugly, and his cheeks like a couple of large flitches of bacon, while the bristles of his beard resembled rods of iron wire, and the locks that hung down upon his brawny shoulders were like curled snakes or hissing adders. Jack alighted from his horse, and, putting on the coat of darkness, went up close to the giant, and said softly: "Oh! are you there? It will not be long before I take you fast by the beard." The giant all this while could not see

cortesia e preparou uma festa em sua honra. Depois do banquete se levantou e, limpando os lábios com fino lenço, disse: — Estimado senhor, havereis de vos sujeitar aos costumes do meu palácio. Amanhã de manhã me direis a quem entreguei êste lenço; se não adivinhardes, perdereis a cabeça. Dito isso, desapareceu. O jovem príncipe deitou-se naquela noite muito triste e preocupado; mas Jack pôs o barrete da sabedoria e logo depois soube que a dama se via obrigada, pela 1'ôrça do feitiço, a encontrar-se todas as noites com o malvado feiticeiro no meio de um bosque. Jack vestiu o casaco invisível e calçou as chinelas de rapidez, chegando ao bosque primeiro que ela. Quando a dama se juntou por fim ao feiticeiro, entregou-lhe o lenço. Jack, com a espada que tudo cortava, cortou rente a cabeça do malvado. Imediatamente cessou o feitiço, voltando a dama ao seu primitivo estado de formosura e bondade. No dia seguinte casou-se com o príncipe e pouco depois voltaram à corte do rei Artur, onde foram recebidos com sinais de grande regozijo, enquanto de Jack, por suas grandes façanhas, fizeram cavalheiro da Távola Redonda.

Animado pelo êxito, Jack resolveu não dormir sobre os lauréis, e sim fazer tudo o que lhe coubesse em benefício deu rei e dos seus domínios. Portanto, pediu a Sua Majestade um cavalo e dinheiro para com êles sair à procura de aventuras. — Porque — disse — vivem ainda muitos gigantes nas distantes paragens de Gales, que semeiam terror entre os vossos vassalos. Portanto, se Vossa Majestade se dignar favorecer-me nos meus desígnios, vosso reino ficará limpo depressa dêstes gigantes e monstros com figura humana. Quando o rei ouviu esta proposta, ofereceu quanto

him, on account of his invisible coat, so that Jack, coming up close to the monster, struck a blow with his sword at his head, but, missing his aim, he cut off the nose instead. At this, the giant roared like claps of thunder, and began to lay about him with his iron club like one stark mad. But Jack, running behind, drove his sword up to the hilt in the giant's back, so that he fell down dead. This done, Jack cut off the giant's head, and sent it, with his brother's also, to King Arthur, by a waggoner he hired for that purpose.

Jack now resolved to enter the giant's cave in search of his treasure, and, passing along through a great many windings and turnings, he came at length to a large room paved with freestone, at the upper end of which was a boiling caldron, and on the right hand a large table, at which the giant used to dine. Then he came to a window, barred with iron, through which he looked and beheld a vast number of miserable captives, who, seeing him, cried out: "Alas! young man, art thou come to be one amongst us in this miserable den?"

"Ay," quoth Jack, "but pray tell me what is the meaning of your captivity?" "We are kept here," said one, "till such time as the giants have a wish to feast, and then the fattest among us is slaughtered! And many are the times they have dined upon murdered men!" "Say you so," quoth Jack, and straightway unlocked the gate and let them free, who all rejoiced like condemned men at sight of a pardon. Then searching the giant's coffers, he shared the gold and silver equally amongst them and took them to a neighbouring castle, where they all feasted and made merry over their deliverance.

Jack considerou conveniente para a sua expedição. O jovem, tomando o casaco invisível, as chinelas velozes, a espada que tudo cortava e o barrete da sabedoria, que eram as melhores armas para levar a cabo, com êxito, quantas aventuras se lhe apresentassem de caminho, empreendeu a viagem. Atravessou colinas, vales e montanhas, e no terceiro dia chegou a um bosque muito extenso. Apenas entrou nêle, feriram-lhe os ouvidos guinchos agudos e gritos de susto. Acelerando os seus passos entre as árvores, não tardou em ver um monstruoso gigante que arrastava, agarrados pelos cabelos, um aparente cavalheiro e uma formosa dama, que com os seus gritos e lamúrias pungiam o coração do esforçado jovem. Jack desceu da sua cavalgadura, amarrando-a a um carvalho, e vestiu o casaco invisível, debaixo do qual levava a espada que tudo cortava.

Quando viu perto do gigante, assestou-lhe vários golpes e, por fim, empunhando a espada com as duas mãos e descarregando-a com todas as suas forças, cortou as pernas do gigante pelos próprios jarretes, fazendo- cair com violência tal que a terra tremeu. O nobre cavalheiro e a virtuosa dama não agradeceram a Jack com tôda a sua alma, comendo eu salvador, mas também o convidaram ao seu castelo, para que tomasse um refresco, que lhe faria muito bem depois daquele horroroso encontro, e levasse uma recompensa pelos seus bons serviços.

— Não, — disse Jack — não descansarei enquanto não encontrar a guarida do gigante. Quando o cavalheiro ouviu tamanha afirmação, mostrou-se muito sentido e replicou: — Nobre estrangeiro: é demasiado lançar-vos a uma segunda aventura muito perigosa do que a primeira. Esse monstro vivia, numa caverna da montanha, com eu irmão, muito mais feroz do que êle. Se fôsseis lá, pereceríeis na emprêsa, e nem eu nem minha esposa poderíamos consolar-nos da nossa pena. Assim, pois, ouvi meus rogos e não vos obstineis em levar adiante o vosso

But in the midst of all this mirth a messenger brought news that one Thunderdell, a giant with two heads, having heard of the death of his kinsmen, had come from the northern dales to be revenged on Jack, and was within a mile of the castle, the country people flying before him like chaff. But Jack was not a bit daunted, and said: "Let him come! I have a tool to pick his teeth; and you, ladies and gentlemen, walk out into the garden, and you shall witness this giant Thunderdell's death and destruction." The castle was situated in the midst of a small island surrounded by a moat thirty feet deep and twenty feet wide, over which lay a drawbridge.

So Jack employed men to cut through this bridge on both sides, nearly to the middle; and then, dressing himself in his invisible coat, he marched against the giant with his sword of sharpness. Although the giant could not see Jack, he smelt his approach, and cried out in these words:

"Fee, fi, fo, fum! I smell the blood of an Englishman! Be he alive or be he dead, I'll grind his bones to make me bread!"

"Say'st thou so," said Jack; "then thou art a

propósito. — De maneira alguma — replicou Jack —. Apenas, quer haja outro gigante, quer mais vinte, nenhum escapará ao meu justo furor. Todavia, quando eu houver terminado esta emprêsa, irei apresentar-vos os meus respeitos.
Jack não havia percorrido ainda milha e meia quando viu a entrada da caverna e, perto dela, sentado sobre um montão de troncos, com uma enorme clava de ferro apoiada nas pernas, o outro gigante, que esperava seu irmão. Seus olhos pareciam deitar chamas, sua fisionomia torva era horrenda e as suas faces como talhadas de toucinho; as cerdas da sua barba pareciam arames e a sua cabeleira desgrenhada caía-lhe pelos largos ombros como feixes de cobras retorcidas. Jack apeou-se do cavalo, levou-o para trás de um tojal, logo a seguir vestiu o casaco invisível e, aproximando-se um pouco, disse em voz baixa: — Como é que ainda estás aí? Espera um pouco. Não tardarei em te arrastar pela barba!
O gigante não podia vê-lo, por causa do casaco invisível, e Jack pôde assim aproximar-se, até quase tocá-lo, para lhe desfechar um golpe na cabeça com a sua espada que tudo cortava; mas perdeu a direção e só lhe cortou o nariz. O gigante começou a gritar que nem trovoada e, agarrando a clava de ferro, pôs-se a dar golpes à direita e à esquerda, come a dor o tivesse enlouquecido.
Jack, todavia, manobrou tão agilmente que, num momento em que o gigante se agachava para dar um golpe, cravou a espada, pelo lado, até o punho. Feito isto, cortou-lhe a cabeça e, juntando esta à deu irmão, mandou-as ao rei Artur num carro alugado expressamente. Mortos os dois monstros, Jack entrou na caverna à procura deu tesouro. Depois de dar muitas voltas por aquela cova, que penetrava na montanha como um labirinto, chegou a uma sala pavimentada de rocha viva. No fundo fervia um caldeirão e à direita havia u'a mesa enorme a que os gigantes costumavam comer.
Chegou então a uma janela com barrotes

monstrous miller indeed."

The giant cried out again: "Art thou that villain who killed my kinsmen? Then I will tear thee with my teeth, suck thy blood, and grind thy bones to powder."

"You'll have to catch me first," quoth Jack, and throwing off his invisible coat, so that the giant might see him, and putting on his shoes of swiftness, he ran from the giant, who followed like a walking castle, so that the very foundations of the earth seemed to shake at every step. Jack led him a long dance, in order that the gentlemen and ladies might see; and at last to end the matter, ran lightly over the drawbridge, the giant, in full speed, pursuing him with his club. Then, coming to the middle of the bridge, the giant's great weight broke it down, and he tumbled headlong into the water, where he rolled and wallowed like a whale. Jack, standing by the moat, laughed at him all the while; but though the giant foamed to hear him scoff, and plunged from place to place in the moat, yet he could not get out to be revenged. Jack at length got a cart-rope and cast it over the two heads of the giant, and drew him ashore by a team of horses, and then cut off both his heads with his sword of sharpness, and sent them to King Arthur.

After some time spent in mirth and pastime, Jack, taking leave of the knights and ladies, set out for new adventures. Through many woods he passed, and came at length to the foot of a high mountain. Here, late at night, he found a lonesome house, and knocked at the door, which was opened by an aged man with a head as white as snow. "Father," said Jack, "can you lodge a benighted traveller that has lost his way?" "Yes," said the old man; "you are right welcome to my poor cottage." Whereupon Jack entered, and down they sat together, and the old man began to speak as follows: "Son, I see by your belt you are the great conqueror of giants, and behold, my son, on the top of this mountain is an enchanted castle, this is kept by a giant named Galligantua, and he by the help of an old conjurer, betrays many knights and ladies into his castle, where by magic art they are transformed into sundry shapes and forms. But above all, I grieve for a duke's daughter, whom they fetched from her father's garden, carrying her through the air in a burning chariot drawn by fiery dragons, when they secured

de ferro, através dos quais viu numerosos presos que exprimiram a sua desgraça, lamentando a de Jack apenas o viram.

— Jovem infortunado! — exclamaram —. Como vieste aumentar nosso número nesta horrorosa caverna?

— Desgraçados! —respondeu-lhes Jack —. Melhor será que me expliqueis a que é devida a vossa presença aqui.

— Ah! — disse uma infeliz anciã — ides sabê-lo em seguida, senhor. Caímos em poder dos gigantes que habitam nesta caverna e mantém-nos aqui presos até que decidam dar um banquete; então um de nós há de morrer para servir de guisado com que êsses monstros se regozijam de prazer. Não faz muito, mataram três para o mesmo fim.

her within the castle, and transformed her into a white hind. And though many knights have tried to break the enchantment, and work her deliverance, yet no one could accomplish it, on account of two dreadful griffins which are placed at the castle gate and which destroy every one who comes near. But you, my son, may pass by them undiscovered, where on the gates of the castle you will find engraven in large letters how the spell may be broken." Jack gave the old man his hand, and promised that in the morning he would venture his life to free the lady. In the morning Jack arose and put on his invisible coat and magic cap and shoes, and prepared himself for the fray. Now, when he had reached the top of the mountain he soon discovered the two fiery griffins, but passed them without fear, because of his invisible coat. When he had got beyond them, he found upon the gates of the castle a golden trumpet hung by a silver chain, under which these lines were engraved:

"Whoever shall this trumpet blow,   Shall soon the giant overthrow,   And break the black enchantment straight;   So all shall be in happy state."

Jack had no sooner read this but he blew the trumpet, at which the castle trembled to its vast foundations, and the giant and conjurer were in horrid confusion, biting their thumbs and tearing their hair, knowing their wicked reign was at an end. Then the giant stooping to take up his club, Jack at one blow cut off his head; whereupon the conjurer, mounting up into the air, was carried away in a whirlwind. Then the enchantment was broken, and all the lords and ladies who had so long been transformed into birds and beasts returned to their proper shapes, and the castle vanished away in a cloud of smoke. This being done, the head of Galligantua was likewise, in the usual manner, conveyed to the Court of King Arthur, where, the very next day, Jack followed, with the knights and ladies who had been delivered. Whereupon, as a reward for his good services, the king prevailed upon the duke to bestow his daughter in marriage on honest Jack. So married they were, and the whole

— Já não comerão! — respondeu Jack, e sem comentário, abriu a porta de ferro, pondo-os em liberdade. Foram então procurar as arcas do gigante e Jack repartiu entre os presos todos os tesouros. No dia seguinte cada um voltou para sua casa, seguindo Jack para a do cavalheiro, a quem, não fazia muito, havia deixado com a sua esposa.

Receberam-no com as melhores demonstrações de alegria. Em sua honra, e para celebrar o êxito das suas façanhas, deram uma grande festa, para a qual foram convidados nobres e plebeus. Fizeram-lhe presente de lindo anel, em que estava primorosamente gravado o gigante arrastando um cavalheiro e uma dama, e em volta a seguinte legenda:

"Um dia em transe sem igual nos vimos dentro das garras do feroz gigante. Mas a salvação logo tivemos pela mão de Jack, nobre e pujante." Quando estavam no melhor da festa, chegou um mensageiro com a notícia de que Trovãosseco, um dos cruéis gigantes de duas cabeças, inteirado da morte dos seus dois compadres, vinha com o propósito de vingá-los em Jack e já estava a uma escassa milha da mansão do cavalheiro. Toda a gente fugia ante êle como a poeira foge ante o vento; mas Jack tomou a sua espada sem se perturbar, e disse:

kingdom was filled with joy at the wedding. Furthermore, the king bestowed on Jack a noble castle, with a very beautiful estate thereto belonging, where he and his lady lived in great joy and happiness all the rest of their days.

— Venha então. Aqui tenho um palito para que limpar-lhe os dentes. Peço-vos, damas e cavalheiros, que me façais o favor de ir pelo jardim, para que possais presenciar a derrota e a morte do gigante.

A casa do cavalheiro estava rodeada por um fôsse de trinta pés de profundidade por vinte de largura, sôbre o qual se extendia uma ponte levadiça. Jack ordenou a alguns operários que a serrassem de ambos os lados, até quase o meio. Em seguida vestiu o casaco invisível e saiu ao encontro do gigante, empunhando a espada que tudo cortava. Quando o gigante já estava perto, pressentiu, conquanto não pudesse ver Jack devido ao casaco mágico, que certo perigo o ameaçava, o que o fêz gritar:

Um, dois, três, cheiro de carne de inglês. Quer esteja vivo, ou morto esteja os seus ossos mastigarei.

— De veras? — disse Jack —. Pelo que se vê, tens na bôca mós de moinho!

— E's tu o vilão que matou os meus companheiros? Eu te despedaçarei com os meus dentes e reduzirei os teus ossos a pó.

— Antes terás de me pegar — replicou Jack —. Tirou o casaco invisível, depois de calçar os chinelos velozes, e começou a correr. O gigante seguia-o como um castelo que se move, fazendo estremecer a terra a cada passo.

Jack fê-lo dar várias voltas à casa, para que os convidados pudessem ver bem o monstro. Então, querendo acabar de uma vez, atravessou a ponte levadiça, até a qual o gigante seguiu agitando a sua clava; mas quando chegou ao meio da ponte, como estava cortada por ambos os lados, não pôde aguentar o pêso deu corpo e quebrou-se, caindo o gigante na água, em que ficou debatendo-se como uma grande baleia. Jack ria-se para o gigante, da borda do fôsso; mas o último, como não gostava de brincadeiras, escumava de raiva, e entre

tombos e trambolhões, corria de um lado ao outro do fôsso, procurando inutilmente sair para se vingar. Por fira Jack mandou que lhe trouxessem umas cordas bem fortes e amarrou com elas as duas cabeças do gigante por meio de nós corrediços, puxando-o para fora da água com o auxílio de dois cavalos. Quando o gigante estava à altura do fôsso, cortou-lhe as duas cabeças e mandou-as à côrte do rei Artur.

Depois de permanecer algum tempo com o cavalheiro, Jack recomeçou a sua viagem à procura de novas aventuras. Atravessou montes e vales sem encontrar nenhuma, até que chegou ao pé de u'a montanha muito alta. Ali chamou à porta de uma casinha humilde e solitária, vindo dar-lhe boa vinda um ancião de cabeça branca como neve.

— Avozinho, — disse Jack — queres dar agasalho a um caminhante que se extraviou?

— Com muito prazer, — respondeu o ancião — uma vez que te conformes com as poucas comodidades que a minha casinha proporciona.

Jack entrou e, como ceia, deu-lhe o ancião pão e fruta. Quando o viajante comeu até saciar a fome, disse-lhe o velho:

— Meu filho, revela-se-me que és o famoso vencedor de gigantes. No cimo desta montanha existe um castelo encantado, em que habita o gigante Galocanta que, com o auxílio de malvado feiticeiro, leva ao castelo muitos cavalheiros para os transformar nos esquisitos animais. Lastimo especialmente a triste sorte da filha de um duque, que êle surpreendeu quando passeava no jardim da sua casa, convertendo-a em cerva depois de havê-la arrebatado pelos ares com um carro puxado por dois dragões de fogo e levado seu castelo. Muitos cavalheiros tem tentado desfazer o feitiço e dar liberdade à duquesa, mas nenhum o conseguiu, porque dois ferozes grifos, que guardam a porta do castelo, matam todos que se atrevem a chegar até ali; porém como tu, meu filho, possues um casaco

invisível, poderias passar sem que te vissem. Nas próprias portas do castelo está escrita a fórmula para quebrar o feitiço. Jack prometeu que, no dia seguinte pela manhã, desmancharia o feitiço, mesmo que fôsse com risco de vida, e depois de dormir profundamente algumas horas, vestiu o casaco invisível e lançou-se à arriscada emprêsa. Quando chegou ao cimo da montanha, viu os dois ferozes grifos, mas passou entre os mesmos sem medo algum, já que não o podiam ver por causa deu casaco mágico. Na porta do castelo encontrou uma trombeta de ouro, em que estavam escritas as seguintes linhas: Quando ouvir om vibrante desta trombeta, morrerá o gigante.

Assim que Jack acabou de ler estas palavras, pegou a trombeta e, soprando com toda a força dos seus pulmões, tirou-lhe um som estridente e tão forte que as portas se abriram de lado a lado e até o castelo estremeceu. O gigante e o feiticeiro, sabendo que havia chegado o fim da sua vida de maldades, tremiam de mêdo, sem se atrever a cousa alguma. Jack, com a sua espada que tudo cortava, matou o gigante num instante, enquanto um remoinho de vento levou o feiticeiro. Todos os cavalheiros e formosas damas, que haviam sido transformados em pássaros e outros animais, recuperaram a sua primitiva forma. Galocanta foi enviado ao rei Artur. A fama de Jack havia-se espalhado por todo o reino, e por propostas do rei o duque deu-lhe sua filha em casamento, para grande regozijo de todos os vassalos. Depois disto o rei lhe cedeu um vasto domínio em que êle a sua esposa viveram felizes tôda a vida.