

TRANSLATION AND CHILDHOOD: HISTORY, THEORY, TEACHING AND PRACTICE



Translation of children's literature has been increasingly gaining ground in academic research in Brazil and abroad. This regular thematic issue of the journal *Belas Infieis* (v. 8, n. 3) is part of a sequence of initiatives in the field of Translation Studies in order to promote and structure the studies on children's literature. Among some of the recent publications and events specifically devoted to this topic, we highlight the special issue of Canadian journal *Meta* (v. 48, n. 1-2), edited by Riitta Oittinen in 2003; the thematic issue of Brazilian journal *Cadernos de Tradução* (UFSC, v. 36, n. 1), published in 2016; and the congress *Translation Studies and Children's Literature*, organized by KU Leuven and the University of Antwerp in 2017. With this special issue, we intend to draw attention to the work that has been developed by Brazilian scholars, as well as to give visibility to research from other countries, searching for an international integration that may further encourage the development of the field.

The diversity of the contributions gathered in this issue lies in linguistic and geographic aspects, as well as in the subjects of the papers. We have articles by scholars from several countries besides Brazil, such as Germany, Italy, Spain, Greece and the United States, written in one of the four languages accepted by *Belas Infieis*: Portuguese, English, Spanish and French. The languages involved in the objects of research are also diverse: Spanish, Italian, English, Portuguese, French, Greek, Polish, Japanese and *Libras* (Brazilian Sign Language).

In what regards the theoretical approaches and the treatment of specific aspects of translation of children's literature, we find a similar plurality, as we will see later on. This thematic issue also features two articles with commented translations, in addition to a bilingual interview with Prof. Zohar Shavit, from Tel-Aviv University, and a book review.

We open this issue with a contribution by Emer O'Sullivan (*Leuphana Universität Lüneburg*, Germany), author of the book *Comparative Children's Literature* (Routledge, 2000), in which she systematizes comparative studies on children's literature, including Translation Studies. In her article "*Translating Children's Literature: What, How, for Whom and Why? A Basic Map of Actors, Factors and Contexts*," O'Sullivan draws a map of the field from a

perspective that aims for comprehensiveness. Departing from the question “Why translate Children’s Literature?,” the author examines the motivations and interests of the actors involved in the translation of children’s literature, emphasizing aspects related to the publishing market, to the addressees, and to how translations are being made.

Following O’Sullivan’s contribution, we have the article “*Manolito Gafotas en italiano. Reflexiones sobre dos traducciones diferentes de la primera novela de la serie,*” by Mercedes Ariza (*Scuola Superiore per Mediatori Linguistici San Pellegrino*, Italy). The author analyzes a retranslation of a children’s novel from the well-known Spanish series *Manolito Gafotas*, by Elvira Lindo, focusing on the paratextual material and on the importance of the images for the translation, both within and around the text. When investigating the motivations and the relevance of the retranslation, the author raises other pertinent questions: the ambivalence of the original addressees of the text, the adaptation procedures in the translation of the novel and the profile of the translators.

Next, in the article “*Do balão para a linha: as histórias em quadrinhos como modelo de tradução do diálogo na literatura infantojuvenil,*” Gustavo Brunetti (*Centro Universitário das Faculdades Metropolitanas Unidas*, SP, Brazil) explores orality marks in dialogues in comics, in order to inspire the translation of dialogues in children’s fiction. Although the author recognizes the distinctiveness of the language of comics in relation to literary fiction, he postulates the possibility of “benefiting from ideas by scholars of literary translation and taking them to the translation of comics.” He also proposes to illuminate the translation of children’s prose by looking into dialogues in comics.

Following in the field of translation practice, Daniella Bunn (*Universidade Federal de Santa Catarina*, Brazil) shares an experience of a teamwork translation of Brazilian picture books into Italian with the aim of promoting and teaching Italian language in Brazil. Her article “*O processo técnico-criativo na experiência de tradução de literatura infantil: entre palavras e sabores*” focuses on the didactic motivation of the translation and on issues regarding the presence of the illustrations, as well as the transposition of terms related to food in the literary texts.

In the following article, entitled “*Autores-tradutores na série Vaga-Lume: os casos de Lúcia Machado de Almeida e Marcos Rey,*” Cynthia Beatrice Costa (*Universidade Federal de Uberlândia*, Brazil) discusses the presence of foreign languages and cultures in children’s novels in the series “Vaga-Lume.” The author proposes a non-standard definition of the term “autotranslation” to mean the use of foreign language in texts by Lúcia Machado de Almeida

and Marcos Rey, with the explanation of its meaning. Costa also examines the role of the authors as cultural mediators, suggesting the influence of cultural imperialism in the construction of the narratives.

The next article, “Who are you, Maria dear? *Recepção de uma proposta de tradução de ‘As meninas’, de Cecília Meireles, entre crianças na Inglaterra,*” by Telma Franco Diniz (PhD, *Universidade de São Paulo*, Brazil), deals with the reception of translated children’s poetry. The author looks into the translation of poetry to children, emphasizing its reception by young readers. She displays data collected from activities promoted with foreign children living in Great Britain and comments their reactions to her own translation of the poem “*As meninas*,” by Cecília Meireles, into English. Empirical data suggest that the translator’s intentions do not always reach the public accordingly in their reception of the translated work.

Flávia Gonçalves (MD researcher, *Universidade de São Paulo*, Brazil), in the article “*A tragédia de Macbeth reescrita para o público infantil por Charles Lamb*,” looks into the adaptation of Shakespeare’s *Macbeth* by Charles and Mary Lamb. Gonçalves examines the role of the Lambs’ *Tales from Shakespear Designed for the use of young persons* (1807) in the dissemination of William Shakespeare’s work. This adaptation became famous and gained the status of a “new original” among children as well as adults.

In the following article, “*La traduction d’un album illustré dans un contexte universitaire : analyse des traductions français-espagnol de Yakouba de Thierry Dedieu*,” Raymonda Nodis (*Universidad de Alcalá*, Espanha) connects the formation of translators to children’s literature. Her work examines the strategies adopted by translation students when dealing with picture books. Her object of analysis are translations from French into Portuguese of the Spanish picture book *Yakouba*, by Thierry Dedieu, made in University classes.

Next we have the article “*The Place of Translated Children’s Literature in the Greek Book Market and Factors that Influence its Selection and Transfer*,” by Petros Panaou (*University of Georgia*, USA) and Tasoula Tsilimeni (*University of Thessaly*, Greece). The authors expose a relevant picture of the translation of children’s books in the contemporary Greek publishing market. The article begins with a brief historical panorama of the translation of children’s literature in Greece and then presents quantitative data regarding the origin of the translated works. This rather general vision is refined by the analysis of five interviews conducted with Greek translators and executives from publishing houses.

The article “*A literatura infantojuvenil e as amarras da literatura: arte com funcionalidade*,” by Anna Olga Prudente (postdoctoral researcher, *Universidade Federal do*

Paraná, Brazil), addresses the complexity of children's literature as a category defined by a specific addressee. She adopts a perspective that intends to overcome the understanding of children's literature as marginal within the literary system. The author also discusses the various terms used to name the rewriting of the so-called children's works, such as *translation*, *adaptation*, *retelling*, considering Lefevere's conception of the term "rewriting." Her theoretical reflections are illustrated by concrete examples of translation projects in the USA, Poland and Brazil.

In "A tradução de literatura infantil para Libras – a expressividade do corpo na produção de sentidos," Arlene Batista Silva (*Universidade Federal do Espírito Santo*, Brazil) and Marcilene da Penha Gonçalves Bravim (graduate, *Universidade Federal do Espírito Santo*, Brazil) explore the use of body and facial expressions in the production of literary works in Brazilian Sign Language (*Libras*). Their object of analysis is the work "As aventuras de Pinóquio," produced by Arara Azul publishing house. The authors suggest that signs of the literary text that become apparent on the body of the interpreter are able to produce meaning to the reader, and constitute a more significant form of literature for deaf people.

Finally, Paul Venzo (*Deakin University*, Australia), in "Wabi Sabi: *Intermediated textures of impermanence and imperfection*," explores the intermedial aspects – collage, photography, drawing, poetry and prose – of the picture book *Wabi Sabi*, by Ed Young, a book that incorporates Western and Japanese ways of narrating a story. The author states that the use of *haiku* and Japanese characters in this American book, as well as the presence of a glossary and an explanation about the *wabi sabi* culture, constitute forms of cultural translation.

The section of articles ends with two commented translations. Alípio Correia de Franca Neto (postdoctoral degree, *University of São Paulo*, Brazil), a recognized translator in the Brazilian literary scene, presents a translation of the poem *The pied piper of Hamelin*, by Robert Browning, in the article entitled "Um tipo de mágica: aspectos da rima em poemas originais e traduzidos." His Brazilian Portuguese version is preceded by comments regarding the translation of rhymes. Finally, Adriana Aparecida de Jesus Reis (graduate student, *Universidade Estadual Paulista*, Brazil) and Maria Celeste Tommasello Ramos (*Universidade Estadual Paulista*, Brazil) translate and comment the short story *Petrosinella*, by Neapolitan writer Giambattista Basile (1575-1632), bringing to the fore an author who is quite relevant in Italy but not well known in Brazil.

This thematic issue features also an interview and a book review. Lia A. Miranda de Lima (PhD researcher, *Universidade de Brasília*, Brazil) interviews Prof. Zohar Shavit

(*University of Tel-Aviv*, Israel). Zohar Shavit is a prominent researcher in the field of historical studies in children's literature, particularly in what regards the role of translation in the building of western national literatures. A version in English, language in which the interview was originally made, is available as well as its translation into Brazilian Portuguese. To conclude this issue, Prof. Álvaro Faleiros (*Universidade de São Paulo*, Brazil) reviews the book *Mosaicos de culturas de leitura e desafios da tradução na literatura infantojuvenil* (Paco Editorial, 2015), by Tania L. Wind. This book is currently one of the few available in Brazil specifically devoted to the translation of children's literature.

With this intriguing selection of works, we hope to bring children's literature to the fore within the field of Translation Studies and to strengthen international cooperation for the development of research in this field.

We wish you a pleasant reading!

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