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ENSAIOS EM LÍNGUA INGLESA: VOLUME 2

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Ingrid Isis Del Grego HERRMANN; Vanessa Maria da SILVA (org.)

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INTRODUCTION

Ingrid Isis Del Grego HERRMANN

Reflecting about contemporary linguistic practices and their relationship with social, historical and identity aspects is paramount to understand the world as it is these days, as well as to recognize and interpret the changes we see happening on a regular basis. Therefore, it is a matter of utmost importance to bring this second volume of *Ensaios em Língua Inglesa* to a bigger public, and to be able to share our Translation and Interpretation undergraduate's perspectives on today's language, literature and translation issues.

The first volume (2023) presented nine articles which dealt with translation questions, such as technology use in translation processes, queer language and slangs and comics. In addition, as for language and literature, the use of pronoun "they" as an inclusive strategy, and Emily Brontë's *Wuthering Heights* and Kate Bush's related video were analyzed, for instance. It is interesting to notice that these topics are part of contemporary discursive practices, as they maintain their relevance amongst our students this term, also appearing in the composition of this volume, with distinctive tones of analysis.

On that ground, we proudly announce the publication of this second volume of *Ensaios em Língua Inglesa,* which comprises fifteen articles, on the realms of literature, culture and translation. The articles here discuss distinctive aspects of literature, manga and comics; also, in relation to music, games, TV series and films; and specific properties of translation.

We start the present volume with Noemi Gabriel's article, whose title is *"Women in STEM: How do Ali Hazelwood's novels represent the prejudice suffered by women in academia",* dedicated to examining Hazelwood's first book, *The Love Hypothesis* (2022), whose female characters have a constant battle in the academic world. In the sequence, we read the article *"Comparing the Original and English Version of* 'The

Hour of the Star*', by Clarice Lispector",* in which Nathália Pereira observes aspects of syntax and lexis in Benjamin Moser's translation of Lispector's masterpiece.

Still regarding female authors, Roberta Almondes analyses the translation of orality marks in two characters from distinct books: Hagrid and Joseph, in the article *"The Translation of Orality Marks in Literature: a comparative analysis of the books* Harry Potter and the Philosopher's Stone *and* Wuthering Heights", by J. K. Rowling and Emily Brontë, respectively. Moreover, Danilo Francisco considers Suzanne Collin's series and discusses how it brings social awareness and criticism in the article "*The Hunger Games: the impact and importance on dystopian literature and its connection to social issues".*

In addition, two articles consider the phenomenon of manga in Brazil and delve into it: the first one, "*The Process of Publishing a Manga: a closer look at the phases of adaptation*", by Lucas Fore, describes the steps to adapt and publish a manga in Brazil. It is followed by Gabriel Varela e Silva's *"Investigating the disparate cultures between official and fan translations: An analysis of Jojo's* Bizarre Adventure: Diamond is Unbreakable", in which the author compares lexical, grammar and typesetting elements in official and fan translations. Also, in the sequence, Gabriel Biazi keeps the discussion about comics, since he examines classifications of onomatopoeia in different literary texts and applies the properties of those classifications into 187 onomatopoeic words extracted from comics, in the article: *"The sound of pages: an analysis of onomatopoeia classifications in Marvel comics".*

In the same realm of analysis, other pieces of cultural production are scrutinized: a game, a song, a TV series and a movie. As for the game, Caio Rezende analyses Roblox's automatic translation strategies in "*Navigating Linguistic Obstacles: Difficulties in Improving Roblox's Inclusivity for an International Demographic*". Steffane Silva brings us the article "*Semantic Analysis of the Song 'Juntos'*", in which she considers the Portuguese version of the Oscar-winning song "Shallow" (GAGA, 2018) and discusses its translation choices. As for the TV series, Yasmin Souza studies the reasons why Spanish lines are not translated into Portuguese in the article "*Law & Order SVU's subtitles: An analysis about the translations from English to Brazilian Portuguese and Non-Translation of Spanish Lines*". In relation to the movie, Emilly Brandão, in "*Translation of "The Hangover" (2009): Subtitling and Dubbing*

Strategies in Conveying Cultural and Idiomatic Expressions to Brazilian Portuguese" focuses on showing how linguistic adaptation in audiovisual translation enables greater accessibility for Brazilian audiences.

Furthermore, a sequence with four articles about translation bring us important perspectives about historical and linguistic aspects related to translation and interpretation practices. Maria Madalena da Silva, in "*Analysing History: how the implementation of Simultaneous Interpretation saved the Nuremberg Trial (1945-1946)*", examines the event and its repercussions for the acknowledgment of the interpretation practice. In addition, Leida Souza discusses how the Brazilian censorship during the Military Regime impacted the translations of fairy tales into Portuguese in the article "*Forbidden Ideas and Enchanted Tales: Snow White under the censorship of the Military Regime*". Iara Rivelli, then, discusses challenges and possible solutions for the practice of translating gender-neutral terms from English into Portuguese in "*Gender-neutral language in comic books: the challenges of translating from English into Portuguese".* And lastly, but not least, Leticia Passos explains the constitution and status of English as a *lingua franca* in Brazil and illustrates it with a survey about perceptions and use of English on a daily basis in the article "*Analyzing the expansion of the English language as a lingua franca and its presence in Brazil".*

Therefore, every article conveys a singular analysis on the functioning of language practices, related to literature, contemporary culture and translation and, for such reason, each one is an invitation for our reflection as students, teachers and professionals who work with languages.

May each essay expand your knowledge and bring you inspiration, as they did to us.

WOMEN IN STEM: HOW DO ALI HAZELWOOD'S NOVELS REPRESENT THE PREJUDICE SUFFERED BY WOMEN IN ACADEMIA

Noemi Venancio Pereira Gabriel

INTRODUCTION

The gender biases experienced by women in STEM has been a significant concern over the past decades. Many studies have been conducted to understand this phenomenon, with the objective of shedding light to the issue at hand and to identifying possible change strategies. This article aims, however, at introducing and analyzing a new strategy chosen by Ali Hazelwood to represent the prejudice suffered by women in the academia: the utilization of writing romance novels on the subject.

One of the most persistent challenges faced by women in STEM-related fields is the discrepancy in treatment. This discrepancy includes, among other things, a lack of respect towards female students, professors, and researchers, lower compensation or grades for performing the same or even better work, fewer job and research opportunities and greater difficulty in establishing networks within academia. Hazelwood's novels reflect these issues through strong, intellectually driven female protagonists who, despite their qualifications, confront systemic biases in their academic and professional journeys.

For some readers, novels may serve solely as a form of entertainment; however, for others, literature is a vehicle for social critique. The general objective of this article is to show that books like Hazelwood's are not only made to entertain, but also to let the world see how academia works. It may not be the main purpose of the book, but the underlying social critiques are surely there for those who look closely.

To support this article, a total of four other papers were selected, each paper having different objectives and purposes. They are as follows: three of them analyzed how the stereotypes surrounding STEM-related fields affect students from elementary school through college and one of them reviews some of the published literature, analyzing hundreds to over a thousand papers on the subject, dating from 1985 to 2018. The purpose of the first three articles is to specifically show the correlation between the bias suffered by women in STEM and the stereotypes that discourage other women from pursuing careers in the field, and the last one's is to present how things have or have not changed from 40 years ago until now.

As for the proposed methodology, we will first introduce the characters relevant to our analysis and the topics into which the next section will be divided. Then, in the discussion section, we will introduce Ali Hazelwood and present the insights and

critical remarks that Hazelwood included in the selected moments of the book. Finally, in the last section, we will share our final considerations regarding all that has been discussed in this article.

LITERATURE REVIEW

While we were unable to find a study comparing STEMinist books to actual biases and stereotypes affecting women in STEM, we did find numerous articles addressing the stereotypes themselves, analyzing how they arise and spread. For our literature review, four papers were selected: two of them specifically analyze how gender stereotypes develop in early education, one of them analyzes the stereotypes present in college students and the last one is a literature review on the factors that influence the underrepresentation of women in science careers. The papers will be presented in this literature review in the same order as they were presented above.

First, Marlene Kollmayer, Barbara Schober & Christiane Spiel (2016) and Vanessa Zúñiga-Mejías & Jaime Huincahue (2024) agree that parents are the first to transmit traditional gender stereotypes to their children. This can happen consciously, when parents tell their children how boys and girls should and should not act, or what they should and should not like; but it can also happen unconsciously, through children absorbing how adults of their own gender act and are treated.

After parents, teachers are the most likely to perpetuate gender stereotypes. Whether through the reinforcement of stereotypes or the materials they use, teachers, like parents, are very capable of influencing children's perceptions of gender. Not only that, but it has been found that teachers are also able to influence parents' own perceptions of gender stereotypes, thereby affecting the perception of their children.

However, the vicious cycle created by the education system is not untouchable. Marlene Kollmayer, Barbara Schober & Christiane Spiel learned that by introducing strong and successful female role models and training teachers to understand and mitigate gender stereotypes, some programs have been able to challenge these persistent stereotypes and change the way STEM is viewed by children. This not only helps to overcome stereotypes, but also improves children's performance and motivation.

Second, Katrina Piatek-Jimenez, Jennifer Cribbs, & Nicole Gill (2018) examined how college students view STEM and what stereotypes exist in that environment. The most common is that STEM fields are male-dominated, and masculine traits are seen as more desirable than feminine traits. Similarly, math has been found to be associated with males and art with females. All of this has been shown to influence students' career choices.

In addition, it was learned that students in STEM fields, especially female students, may end up feeling conflicted about the difference between how they view themselves and how society expects them to identify. Female traits are often associated with caregiving, while male traits are associated with leadership and success; this leads students to bend and shape their identities to make them more socially acceptable.

Finally, Beatrice Avolio, Jessica Chávez & Carlos Vílchez-Román (2020) reviewed a total of 470 papers and selected 56 that could help them answer what factors contribute to the underrepresentation of women in scientific careers. It is well known that women have been underrepresented in science for centuries. In the aforementioned paper, the authors used literature on the subject to build a comprehensive model that identified factors to explain why this happens.

The factors were divided into five categories: individual, family, social, educational, and labor-economic. For the individual factors, it was found that there are no biological differences that explain the underrepresentation; there are no significant IQ differences between genders. However, the lack of role models ultimately affects women's confidence in scientific careers.

The family factors indicate that family support and encouragement are very important in influencing women's interest and persistence in science. If the parents have a scientific background or a higher level of education, the daughters are more likely to pursue a scientific career. Yet, stereotypes about gender roles in the family have a negative impact on women's careers. It is very common for women to find it difficult to balance a family and a career in science.

Regarding social factors, we can see that science, which is often perceived as a male-dominated field, can discourage women from entering the field. Although exposure to female scientists can positively influence young women's interest in STEM careers, the "chilly environment" of academia can have the opposite effect. In addition, racial barriers also hinder women's opportunities in science.

As for the last two factors, it was found in the educational factor that the science curriculum often fails to adequately appeal to female students. Vocational expectations may also impact students' interest in science careers. And finally, the labor-economic factors suggest that the lack of information about science careers ultimately limits students' career choices, and the information that is known, such as the wage disparities, only serves to push women further away from working with science.

PROPOSED METHODOLOGY

As previously stated, the objective of this article is to conduct a technical reading of Ali Hazelwood's novel, *The Love Hypothesis*, and to analyze the text. This analysis will be based on the collection of relevant excerpts, which will then be used to present a discussion about important points related to the topic of the article.

Prior to embarking on an analysis of the characters presented in *The Love Hypothesis*, it is first necessary to provide a summary of these characters. Olive, the protagonist, is a graduate student in biology at Stanford University. She is engaged in research aimed at developing noninvasive, cost-effective detection tools for pancreatic cancer, with the objective of facilitating early treatment and enhancing survival rates. Our second character is Adam, a biology professor at Stanford. Despite this professional connection, Adam and Olive have not had any direct interactions at the university. Two additional characters warrant discussion: Anh, Olive's closest friend

and one of the few other female figures present at Stanford, and Tom, a close friend of Adam's who is a prominent cancer researcher at Harvard.

The discussion section of this article will be divided into three subsections. In the first subsection, we will examine Olive's journey in the academia, the difficulties she faced and how she overcame them. The second subsection will focus on Anh, her close friendship with Olive, and her involvement with organizations that aim to support women in STEM. Finally, in the third subsection we will discuss Ali Hazelwood's comments on the Author's Note of the book.

DISCUSSION

Before we delve into the story of *The Love Hypothesis*, let us first introduce the author, Ali Hazelwood. Born in Italy, Hazelwood — a pseudonym — moved to the United States to pursue a Ph.D. in neuroscience and then became a professor. She began writing Star Trek fan fiction — fan-written stories based on a TV show, movie, book, game, etc. — as a hobby, a way to relax from all the stress academia was causing her. Later, a literary agent found one of her Star Wars fanfictions, thought it was promising enough to be turned into a book, and thus *The Love Hypothesis* was born.

Furthermore, the last piece of context we feel is necessary before we can properly begin our discussion is an explanation of what the STEMinist book genre mentioned in the literature review is, and how Hazelwood relates to it. In an interview with Slate magazine, Hazelwood shares that she does not know who came up with the term "STEMinist", but that to her it means "as it pertains to women in STEM," and we can safely say that this is a good description for her books. While Hazelwood was not the first person to use the term, it was popularized by her when *The Love Hypothesis*, which is her first book, became extremely famous on TikTok.

Now, as we explained in the previous section of this article, the discussion will be divided into three subsections. The first subsection will focus on Olive's journey in academia, the hardships she experienced, and how she dealt with them. The second will focus on Anh, her friendship with Olive, and her role in many organizations that aim to support women in STEM. Finally, the third subsection will discuss the information that Hazelwood shared in the Author's Note, at the very end of the book.

1. OLIVE

Before we start to discuss each subsection, we will first explain how it will be organized. For this first subsection, we have divided the moments to be discussed into four major topics. The first will deal with Olive's lack of confidence and the events that affect it, both those that build her confidence and those that tear it down. For the second topic, we will talk about Olive's struggles, specifically as a woman in STEM. The third topic will be about a specific moment that happens towards the middle of the book, where a man who works in the same lab as Olive verbally assaults her. The final topic will discuss two major moments in how Tom, introduced in the proposed

methodology as cancer researcher, treats Olive, more specifically the first being their first face-to-face meeting and the second being how he sexually assaults Olive and the repercussions of his actions.

The prologue of the book begins with Olive over at Stanford to interview for a position in their biology department. The first few paragraphs do a great job of establishing that our main character not only loves science, but also knows that academia has a "truckload of obvious red flags". Olive is aware that people in this field typically have to work eighty hours a week and are still both unappreciated and underpaid, but that none of this really bothers her. However, there is still something holding her back from joining “the most notorious and soul-sucking circle of hell (i.e., a Ph.D. program)”.

At first, we do not know what it is. Then, Adam, Olive’s romantic interest in this book, suddenly appears. They are both surprised by each other’s presence: Olive because she thought she was in the women’s bathroom, and Adam because the bathroom is used by him and the people who work in his lab to dispose of waste. Adam asks if she is okay because she seems to be crying, and Olive explains that she went to the bathroom to try to fix her contact lens. After some small talk, she blurts out “What if I’m not good enough?”. Instead of offering empty words of support, Adam asks her why she wants to get a Ph.D. Seeing that Olive is struggling a bit to answer his question, Adam tells her that what really matters is “whether your reason to be in academia is good enough”. This allows her to give him an honest answer: she has a specific research question and Olive is afraid that if she does not discover it, no one will. She then asks Adam if he thinks her reason is good enough, and he tells her that hers is “the best one”.

Adam is someone who has much more experience than Olive in academia, and this is the first of many times we see him help her build her confidence. With this first moment, we can clearly see how important it is for students in STEM to receive guidance, especially considering how competitive the field is and how others in it are willing to take advantage of those who are less experienced, as it will be discussed later in this article. However, Adam is not the only one in the book who helps Olive with this in particular, as we will see in the next moment that will be discussed.

Later in the story, Olive is invited to give an oral presentation at an important conference. When she receives this news, she panics, aware that graduate students are rarely chosen for anything other than to make posters about their findings. Olive then goes to the conference website to see if it is true. After downloading the program, Olive checks the list of speakers and not only finds her name there, but also notices that hers is the only one “not followed by any letters. No MD. No Ph.D. No MD-Ph.D.”

Our protagonist's first reaction is to grab her laptop and run to her advisor's office. Unlike Olive, her advisor, Dr. Aslan, is very happy that Olive has reached such a milestone. She tries to convince Olive that this is “wonderful news”, but Olive insists that she is “not ready. To speak. In public”. Her advisor counters that Olive is a good public speaker, but she insists that she is not. As Olive tries to explain herself, Dr. Aslan interrupts and asks, “What do I always tell you?”. After giving an incorrect

answer, Olive sighs, says, "'Carry yourself with the confidence of a mediocre white man.'", and Dr. Aslan adds "More than that, if possible. Since there is absolutely nothing mediocre about you". Dr. Aslan offers to practice with her, then ends the conversation by telling Olive that she will always be available to answer any questions she might have and asking Olive to record her presentation since she will not be able to attend the conference.

While Olive's first thought after this conversation is "Except that you won't be there, and I'll be alone", suggesting that Dr. Aslan's words did not do much to calm her down, we decided to include this moment to show how important it is for women in STEM to not only have someone to go to when they need guidance, but for that someone to be woman, especially for when that is something that would make them feel more comfortable to ask for help. It is also interesting to note that, later in the story, we see Olive talking to Adam about the presentation and telling him that, while she was "panicky" and "close to puking", she not only really enjoyed herself, but felt confident, "Like maybe I could be an academic, down the road. A real one. And maybe make a difference". While Olive deserves all of the credit for doing the work and putting herself out there, we believe it is important to mention how the help of Adam and Dr. Aslan was relevant to her journey.

The next topic will be a crucial transition for the two last ones, and in it we will talk about the moment in Olive's first day in grad school where she notices she is the only woman in the room. This happens in a Biology cohort orientation and found herself "virtually alone in a sea of white men". Our protagonist was so nervous that she just sat in the first empty seat she could find, thinking that maybe Adam was wrong, that she would never fit in, and that she should never have joined academia. All of that changed when "a girl with curly dark hair and a pretty, round face plopped in the chair next to hers and muttered, 'So much for the STEM programs' commitment to inclusivity, am I right?'".

This is where Olive meets Anh, who quickly becomes her best friend. While it is nice to see that Olive is not actually the only woman in the room, it does not change the fact that they were "the only two non-cis-white-male students in their year". Anh's comment is a great indicator of how the dynamic works in academia: there are programs that promote inclusivity in STEM, but they clearly did not work in *The Love Hypothesis*, or Olive and Anh would not be the only women in the room. Based on what has been presented in the Literature Review, we can recognize that this is a reflection of how academia is in the real world, and although many different strategies have been developed to change this situation, we clearly have a long way to go.

To discuss the next topic, we will begin with a moment in the book when Olive is recollecting how she chose a female advisor, hoping to "to avoid some of the nastiness that was so often directed at women in STEM. Unfortunately, she had still found herself in an all-male lab, which was... a less-than-ideal environment". Although she quickly made a close friend in the STEM environment, our protagonist was still stuck doing her research in an all-male lab There are not many moments in the books

that go into detail about what the situation was like for Olive in that lab, but in Chapter Seven, she has a very bad situation with a guy named Greg, who also works there.

In *The Love Hypothesis*, Olive and Adam start a fake relationship with each other and, so, when Adam fails his proposal, Greg decides to take out his frustration on her. The moment begins with Olive working in the lab and then Greg comes in and slams the door. As she watches him sulk, another lab mate, Chase, follows Greg inside and starts patting his friend on the back. Trying to be friendly, Olive approaches them and asks what is going on, expecting the answer to be something along the lines of "the production of my reagent has been discontinued" or "my p-value is .06", but instead she gets "Your stupid boyfriend is what's wrong".

As I mentioned, Olive and Adam are in a fake relationship and, at this point in the book, they have been in it for two weeks. Still, our protagonist gets taken aback because "Greg's words were so unexpected and full of venom that she couldn't help but answer, 'Who?'", and to that Greg spits out Adam's last name, Carlsen, as if it was a curse. Chase explains that Adam is on Greg's dissertation committee, and Olive quickly realizes that the whole situation could turn out very bad for her, but she still tries to be understanding and apologizes.

The conversation continues with Chase suddenly asking Olive if Adam talks to her about "this stuff" with her, to which she replies "No, he doesn't. I think it would be against regulations if he did". Greg then slams his hand on the edge of the bench, causing Olive to jump, and swears at Adam some more. Our protagonist tries to get more details about why Adam rejected Greg's proposal - maybe to give him advice, maybe to let him vent more, we do not know their reasons - and after he explains what happened, Olive apologizes again, "at a loss for anything better and genuinely feeling for Greg". In a situation like this, the expected reaction after someone apologizes is to hear a "thank you" or anything remotely similar, but instead Olive gets a "'Yeah, well.' He got up and walked around his bench, stopping in front of Olive. 'You should be.'"

Surprised by his words, Olive says "Excuse me?", thinking that she surely must have misheard it, but Greg keeps going, saying that she's Adam's girlfriend. Olive starts to respond, "Greg, I'm only dating him. I am not him. How would I have anything to do with—", but Greg interrupts her and says that she is fine with the way he acts and treats everyone, adding that otherwise she would not "be able to stomach being with him". Our protagonist takes a step back because of his tone and Chase tries to de-escalate the situation, but when Olive tells Greg that she is not the one that has failed him, he goes back to his rant, saying that she does not care that half of their department "lives in terror" of Adam.

At this point, Olive also starts to get angry and tries to explain that this is not true, that she is able to separate her professional and romantic relationship, but Greg interrupts her again and accuses her of not caring about anyone but herself. Frustrated, Olive asks what she should do, to which Greg replies, "Get him to stop failing people". The conversion only escalates after that, with Greg getting upset when Olive calls Adam by his first name, and it ends with him storming out of the lab and slamming the door behind him. Seeing how unsettled our protagonist is, Chase tries

to explain Greg’s reaction, saying that he does not mean what he said about Olive, which makes some of her anger to go away, but she still thinks that “Being horrible to me isn’t going to make his thesis work go any faster”.

In this situation, Greg was extremely unprofessional and disrespectful. The way he started his conversation with Olive, with “Your stupid boyfriend is what’s wrong”, was very aggressive; when Chase asks Olive if she and Adam talk about the dissertation committee, which is something very inappropriate to ask, Greg’s reaction to her answer was to slam his hand down on the bench; after Olive apologizes for the second time, he stands up and walks up to her, which, on top of everything else, could easily be seen as threatening. The rest of the conversation can be summarized as Greg insulting both Olive for dating Adam and Adam himself for being, in his opinion, a “sadistic piece of shit”. Towards the end of the conversation, Greg's tone becomes so aggressive that Olive feels the need to step back, away from him, and he ends the conversation as aggressively as he began, storming out and slamming the door behind him.

Having someone talk to you in such an aggressive manner would make anyone feel unsafe, especially when that person walks up to you while insulting both you and your boyfriend. Still, we want to emphasize that being a woman in a room with two men, one of whom is clearly feeling hostile to you and the other being at least unfriendly, is a new level of scary that not even Olive, who had already come to terms with how academia usually treats women, was expecting. Although our protagonist tried to be as empathetic as possible towards Greg's feelings, which on another moment might have helped to de-escalate the situation, he only got more and more angry, but one could still argue that him storming out was the best possible ending for that moment.

The final topic of Olive's subsection concerns two moments with the fourth character introduced in our Proposed Methodology, Tom. He was first mentioned in Chapter Two of the book as someone who might be able to help Olive further her research, and they meet for the first time at the very end of Chapter Four. As mentioned earlier, Tom is a close friend of Adam's and an important cancer researcher at Harvard, and the first impression he gives is that he is not a very professional person.

After exchanging a few emails, Olive and Tom agree to meet in person so that she can present her research to him in more detail. Instead of meeting at the agreed upon place and time, Olive ends up meeting Tom earlier while hanging out with Adam at a coffee shop. At first, Tom does not recognize her as the person he has been exchanging emails with, but once he does, they talk and agree to hold the meeting at the coffee shop instead.

Once they sit down, the first question Tom asks about Olive's research is, “Okay, tell me about your project. What's cool about it?”. The casual way he phrases his question makes it difficult for Olive to organize her thoughts at first, but she manages to do so with Adam's help. Given the informal nature of the meeting, his question would not be a problem on its own, but after Olive explains her entire

research, Tom asks why she chose to research pancreatic cancer specifically. When Olive starts to give him an academic answer, Tom interrupts her and asks if someone close to her has had cancer.

Olive is reluctant to respond, but eventually gives an affirmative answer. Tom immediately follows up his first question with another, this time questioning her about who it was. Adam tries to intervene by calling out Tom's name in a warning tone, but Olive felt she could not ignore the question. She did not want to say, but since she needed Tom's help, Olive answered that it was her mother. Our protagonist's first thought after answering the question was “Okay. It was out there now. She’d said it, and she could go back to trying not to think about it—”, and yet Tom goes further and asks if her mother had died.

After a beat of hesitation, Olive nods silently while avoiding looking at both Tom and Adam, and even though Tom is clearly out of line here, she still believes that he was just being curious, not malicious. Still, this was something our protagonist hardly talked about, even with her closest friends. Olive was already visibly at her limit, as the characters could tell by the way she was avoiding looking at them, and we as readers also have the added information of knowing that Olive was thinking that “She just... She couldn’t. She just couldn’t”.

Yet, Tom pushes even further and starts to ask how old Olive was when her mother died, but Adam interrupts him with a sharp tone and tells him to stop threatening “his girlfriend”. To that, Tom’s responds with a “Right. Yes. I’m an insensitive ass”, with a smile that Olive sees as apologetic, then adds “Then again, so is your boyfriend and winks at her. After this comment, Tom goes back to talking about Olive’s research and he asks her if she would be able to send him a report in two weeks so he could decide if he will have her at his lab or not. Even though she knows that two weeks is a very short time to produce such a report, Olive agrees.

This moment began very informally, which is not a problem, especially considering that they were having a meeting in a coffee shop. However, there is a big difference between Tom simply asking “Okay, tell me about your project. What's cool about it?” and him prying into Olive’s personal life. Throughout the rest of the novel, we learn more about Tom’s personality and, with that information, we can say that he was most definitely being malicious about his questions. There was no need for him to know anything about the specific reason why Olive chose pancreatic cancer to research, especially going so far as to ask how old Olive was when her mother died, all while he could see how uncomfortable she was at having to talk about it. On a first reading, we might assume that Olive was right and that Tom was just being curious, but on a second one, we can see that Tom is enjoying the power has over Olive, since our protagonist was so desperate for the opportunity he was presenting that she would answer whatever he asked to make sure she would not lose it.

The second moment happens in Chapter Fourteen, near the end of the book, and the consequences ripple through the rest of the story. After the conference we mentioned when discussing Olive's confidence, Tom waits for everyone to leave and then approaches her. He first compliments her, then talks ill of Adam; they have a bit

of a back and forth between him making creepy comments about her personally and talking about her research, all the while invading more and more of her personal space. Then, he suddenly grabs her arm in a “vise-tight grip” and tries to kiss her.

Managing to free her arm, Olive takes several steps back. When she asks why he did that, Tom says that the kiss was going to be a “preview”. When our protagonist makes it clear that she still does not understand what is going on, Tom says that “A pretty girl like you should know the score by now”, followed by a more than inappropriate comment about her legs and that he understands why “Adam is wasting his time on her”, as he moves closer to her again. Olive’s heels almost cause her to fall as she tries to keep her distance, and Tom ends his “argument” by insinuating that she only slept with Adam to further her career and that she would do the same with him.

Olive calls him disgusting and Tom says she is too, since, according to him, she used Adam to get to him, his lab and the conference. She tries to explain that she did not even know Adam when she submitted her research for the conference, but Tom just continues to belittle and insult her, saying that there is no way that her abstract would have been selected for its “quality and scientific importance”. Tom adds that Olive had a very high opinion of herself if she thinks that, that “her research is useless and derivative” and that “she can barely put together two words without stuttering like an idiot”.

At first, Olive says that none of these things are true, but Tom goes on to say that “scientists in the field want to impress the great Adam Carlsen” enough to try to please his partner and that this is what he was doing when he told Adam’s “very mediocre girlfriend” that she could work with him. Tom finishes his argument by saying “But maybe you’re right”, in a mocking tone, and that maybe Olive “knows STEM academia” better than he does. When Olive says that she will tell Adam everything that Tom said, he first offers her his phone to do so, but when he sees that she is about to leave, he asks who Olive thinks Adam would believe, then insults her while implying that Adam would believe him instead of her since they have been close friends for years and he is actually a “good scientist”.

Our protagonist asks Tom why is he doing all of that, and he replies, “Because I can”. He adds that it bothers him that Adam “needs to be best at everything” and that he likes “the idea of taking something away from him for once”. Tom then says that he is looking forward to spending more time with Olive in his lab next year, but she calls him crazy for thinking that she would actually go after everything that was just said and done to her. Tom says she will because she has no other choice, and implies that if she decides not to, he will replicate all of her research and “maybe mention her in the acknowledgment section”. Olive is shocked but says he would not do that as it is research misconduct, to which Tom says all she has to do is keep Adam happy and interested and then do the same with him and he will allow her to work in his lab.

At first Olive chooses not to tell Adam what happened and tries to hide the fact that anything happened at all, but he notices that she is sad and crying and asks her what happened She tells him that someone said hurtful things about her presentation,

without saying who it was, and he gets extremely angry on her behalf. Adam tells her that those things are not true and that Olive's work is "brilliant", which manages to cheer her up a bit, but Tom's words keep coming back to her mind.

In the following chapters, we get many moments of Adam talking to Olive, telling her that she is a good scientist and that her research is good. We can see how Olive fears telling Adam about Tom for many different reasons, including the possibility that he might not actually believe her, as Tom implied, and that telling Adam might be a possible reason for his friendship with Tom to end. She tries to prioritize Adam over herself, even though she was the one who was sexually harassed, because even though their relationship started as something fake, she really likes him now.

In Chapter Nineteen, Anh and another of Olive's close friends, Malcolm, are hanging out in the hotel room where Olive is staying when she notices an email from her advisor saying that, as Olive requested earlier in the book, she is willing to try to contact possible labs where Olive could work on her research on her behalf. Dr. Aslan also reminds Olive to send the recording of her presentation, as she had previously requested. Our protagonist is pleased with her response but considers whether she could just reply to the email without sending the recording. After thinking for a moment, Olive decides against it, and as she tries to edit the file, she ends up playing it instead. The moment only lasts a few seconds, but it is enough for her friends to be shocked by what they heard and ask what happened, as Anh recognizes the voice as Tom's. After a few questions, Olive ends up crying on Anh's lap, then lets them both listen to the full recording of what Tom said while she waits in the bathroom, not wanting to hear it all again.

It is important to note that this is the first time Olive actually realizes that, since she forgot to turn off her phone after her presentation, she has a recording of everything Tom said to her. After Anh and Malcolm finish listening to the recording, they join Olive in the bathroom, and at first they just sit together, with Anh crying on behalf of Olive. Malcolm starts to insult Tom, but Anh interrupts him to ask if Adam knew about the situation. When Olive shakes her head, her best friend says that Olive needs to tell him so that the two of them can report Tom and get him kicked out of the academia. Olive tells Anh that she cannot do it and her friend replies that what Tom did was "sexual harassment" and that there is no way Adam would not believe her, especially since Olive has a recording of Tom's words.

They talk more about the situation, and it is then that Anh learns that Olive and Adam's relationship is fake. Olive explains that she did this so that Anh would believe that she was over her ex, since she saw how much they liked each other, and that the fact that he and Olive had gone on a few dates together was the only reason they were not dating. Afterwards, Olive tries to explain that she does not want to ruin Adam's plans to work with Tom, but Anh insists that she has to tell Adam. Anh tells Olive that she thinks Adam would want to know, even going so far as to argue that if the roles were reversed and Olive was "the one who stood to lose something and Adam had been sexually harassed", Olive would want to know. Olive stops her in the middle of her argument to say that she was not harassed, but Anh insists that she was.

This is the moment when the “enormity of what had happened” dawns on Olive, but she continues the conversation saying that, while she would want to know if the roles were reversed, this situation is different. Olive does not tell Anh, but we as readers learn that a big part of why she does not want Adam to know is that she loves him and is trying to spare him the pain of learning that a close friend of his is such a horrible person. What she does tell her friends is simply that she does not want to take something that Adam loves away from him and that he might be better off not knowing.

Before we dissect the story further, we must introduce another character: Holden. Tom is introduced in the novel as one of Adam’s closest friends, but we quickly learn that Holden is his childhood friend and the person who knows him best. At this point in the story, Holden and Malcolm have recently started dating, and he suggests that Olive try to talk to Holden and ask him if he thinks Adam would prefer to know about what Tom did or not. Our protagonist then remembers that Holden hates Tom for a reason she does not know, and while Adam said it was just a “personality quirk of Holden’s”, the three friends begin to wonder if maybe there is an actual reason for it. Inspired by this new possibility, Malcolm texts Holden to ask where he is and Olive goes to talk to him.

Holden was giving a presentation at the conference and after he finishes, Olive comes up to him and they start talking. Our protagonist tells him that she wants to talk about Tom, and after a few questions, she asks him if he does not like Tom, to which he replies “It’s not that I don’t like him—even though I don’t. It’s more that I don’t trust him.” He then explains that the reason he does not trust Tom is because he believes that when they were in postgraduate school, Tom would tell his and Adam's advisor about every mistake Adam made and then pretend to mediate the situation when the advisor berated and belittled Adam for it.

On top of all of this information, when Olive asks him if he would show proof of what Tom did to Adam if he could, Holden says he cannot make that decision for her, but he will tell her three things: the first one is that Adam is a scientist, “and good science only happens when we draw conclusions based on all available evidence—not just the ones that are easy, or that confirm our hypotheses”; the second is that the collaboration between Adam and Tom benefits Tom more than it benefits Adam, because while Adam is the principal investigator, Tom is replaceable; the third is that many institutions have tried to recruit Adam in the past, offering "money, prestigious positions, unlimited access to facilities and equipment," yet Adam only accepted a position at Harvard after Olive decided to work in Tom's lab. Holden concludes the conversation with “Make of that what you will, Olive.”

With this new information, Olive decides to go see Adam right away. He is in a restaurant meeting with a group of Harvard professors to talk about the proposal he received, and Tom is in the group. As soon as Adam sees Olive in the entrance, he goes up to her and asks if she is okay. She tells him that she is fine and that she is sorry to interrupt such an important moment, but she has something to tell him.

At that moment, Tom approaches them and tries to convince Olive to leave, but Adam tells him that he should leave instead. As they argue, Olive grabs her phone

and plays part of the recording. This causes Adam and Tom to stop arguing for a second, then Tom tries to grab her phone and is stopped by Adam. The moment continues with Adam realizing that Tom was the one who badmouthed Olive after her presentation, and with Tom calling her names, saying she was crazy, which causes Adam to physically attack him. After the situation calms down, Adam starts to apologize to Olive and when one of the professors walks closer, demanding an explanation, he asks her to send him the recording, tells her he will take care of everything and leaves to talk to the professor.

Days later, after the conference is over, Olive and Malcolm are waiting for Adam and Holden at the airport when she checks her emails. In it, our protagonist found four emails from cancer researchers who replied to Dr. Aslan's message, all of them saying they would love to have Olive in their labs. Just then, Adam and Holden show up, and after talking for a while, the four of them decide to have dinner together. As for Tom's repercussions, later, while Adam is walking Olive home, she asks him about it and he tells her that Tom will be fired and will suffer other disciplinary measures that are yet to be decided.

In this subsection, we talked about the verbal and sexual assaults suffered by Olive and the effects that they had on her. Situations like the one Tom and Greg caused do not only happen in the academia, but we felt that it was important to detail them to show not only how bad the bias against women in this field can get, but also how Olive dealt with it. We also wanted to show how important it is to have support when dealing with this kind of offense. For this book, our protagonist had the support of friends, but we want to add that another possible place for a woman to get help is the institutions that support women in STEM, which will play a big role in the next two subsections.

2. ANH

The next subsection of our discussion will be about Anh. This subsection will be divided into three topics. The first will be about Anh's journey into STEM and the challenges she faced. The second topic will be about her participation in several organizations that support women in STEM. The third will be about the importance of mutual support and encouragement among women in traditionally male-dominated fields, such as academia, and how Anh and Olive are great examples of this.

We have already explained how Anh and Olive first met, but one of the reasons they became such close friends was because they shared their hardships with each other. In the book, Olive mentions how Anh opened up to her and “explained how hard it had been for her to get where she was today”. When she was a little girl, Anh had to deal with her older brothers making fun of her for liking math and for “being a nerd”. Later, already in university, Anh had a physics professor ask her if she was in the wrong class right on the first day of the semester. And more recently, when she told her advisor that she wanted to pursue a STEM degree, she was met with skepticism, even though Anh had excellent grades and research experience. Learning

all of this made Olive, “whose path to grad school had been rough but not nearly as rough”, get enraged and then in awe of how Anh turned her self-doubt into fierceness.

Continuing with our next topic, we will talk about another one of the reasons that were given for why these two became such good friends, which is how Anh took Olive to “every single ‘women in STEM’ support group” at their university. In Olive’s first description of Anh, we learn that she has not only become a part of these support groups, but is now the head of the Stanford Women in Science Association, the director of outreach for the Organization of BIPOC Scientists and even the president of the student senate. Not only that, but later in the story, when Anh and Olive are discussing whether they would rather work in academia or industry, Anh says that she knows and agrees that industry is a safer choice, with better pay and hours, but that she would still choose an academic job because it is “the only way to create a good environment for women” like them.

Anh is a very proactive person, and this is well illustrated in Chapter Six, where she explains that she is organizing an event for BIPOC women in STEM from around the country. The goal of the event is to connect Ph.D. students, like herself, to connect with undergraduate students who are applying to graduate school so that they are not alone. Throughout the book, we can see how this plan progresses, with Anh finding a location for the event in Chapter Twelve, and how the event went in Chapter Nineteen. It was such a success that they are thinking of making it an annual thing. Not only that, but they are going to establish peer-to-peer mentoring, where each graduate student is assigned two undergraduate students, and once those students start their Ph.D. program, they are also assigned two more undergraduate students. The idea is very smart and, over time, will ensure that BIPOC female students will always have support in STEM.

Finally, we will comment on a few moments where Anh and Olive show incredible support for each other. The first one was when they met, which is something that Olive describes as “the moment that everything changed”. Olive mentions how they could have just become allies, someone you only talk to when you need to complain about something you have in common, and yet they bonded in a special way. Not only that, but Anh was the person who kept Olive from dropping out when she felt she was not good enough. In addition, throughout the story, we see many nice moments where they verbally support each other, with Olive saying that she believes Anh will change the world, and Anh complimenting Olive after her presentation at the conference, saying that she did amazing and that she could see a future where Olive would be a “high-powered researcher, surrounded by students who hung on your every word”.

Although Anh is not the main character in the book, we consider her an inspiration. She persisted in her journey into STEM even though many people doubted her. Not only that, but instead of conforming to the situation of women in STEM, Anh joined many organizations and actively did her best to change it. Anh has shown the importance of supporting not only the women you know in STEM, but also those you do not. The idea behind her peer-to-peer mentoring project is something that can

ensure that BIPOC students feel more and more supported over time, and if done right, it is something that will continue to help even after she herself is no longer a part of STEM.

3. ALI HAZELWOOD

In this final subsection, we will discuss some of the comments made by Ali Hazelwood on the Author's Note of the book. First, she gives her personal insight into the life of someone in academia. Hazelwood mentions that the environment is very insular, all-consuming and isolating, and that even though she had excellent female mentors, there were at least a dozen times when she felt like "a massive failure blundering her way through science". Furthermore, Hazelwood also mentions that "academia has its own special way of tearing apart work-life balance, wearing people down, and making them forget that they are worth more than the number of papers they publish or the grant money they are able to rake in".

Still, writing stories, which she loves, and setting them in STEM academia is something that has become therapeutic for her. Although she has not had exactly the same experiences as Olive, Hazelwood has been able to channel many of her own "frustrations, joys and disappointments into her adventures". Yet, like Olive, the author of *The Love Hypothesis* has felt "lonely, determined, helpless, scared, happy, cornered, inadequate, misunderstood, enthusiastic" over the past few years. Hazelwood has managed to draw inspiration from her experiences and add a humorous tone to them, and she goes so far as to say that, for this reason, the selected book means more to her than her Ph.D. dissertation.

The end of the Author's Note is used to talk about Title IX, which is a "US federal law that prohibits any kind of discrimination on the basis of gender in all institutions that receive federal funding (i.e., most universities)". This law is mentioned a few times in the book between Olive and Adam in a humorous tone, but in this section Hazelwood explains how it works and how important it has been "to guarantee equal access to education and to protect students and employees against gender-based discrimination". Finally, in the last paragraph, the author clarifies that, while the organizations mentioned in the book are fictional, most universities have their own version of them, and then Hazelwood provides the websites of two real-life resources that support women in STEM: AWIS, Association for Women in Science, and SSWOC, Society of STEM Women of Color.

FINAL CONSIDERATIONS

Over the course of this paper, we have discussed many different types of gender bias women face in STEM and different tools to combat them, different tools to fight them, with a focus on how literature and storytelling can be a powerful tool to shed light on social issues like the one stated. Through her writing, Ali Hazelwood became one of the inspirations for the development of the STEMinist book genre and,

with the help of social media like TikTok, her stories have now given hundreds of thousands of readers around the world a glimpse into how academia operates.

It is important to be transparent about the limitations we had in writing this article, namely the time constraints and the lack of articles with a similar proposal. Considering that we had four months for the whole process of writing this article, we had to be very selective about the amount and which articles would be used for the literature review, and the same can be said about the books used. Originally, six articles were chosen for analysis and three more novellas were to be discussed, but we had to limit ourselves to four articles and one novel, *The Love Hypothesis*.

If the limitations were not an issue, a better article could have been written. For example, if we had more time, we would have been able to gather more information about gender bias in STEM and cross-analyze the different experiences of at least three more female protagonists; similarly, if we were able to find articles that have done other analyses of how these gender biases are portrayed in fictional novels, we would have a better foundation for such work and to compare the analyses done.

The findings produced by this research can be useful for many different purposes, including, but not limited to, producing other papers that analyze the social critiques contained in fictional novels, having a better understanding of the problems faced by women in STEM, and elaborating on possible solutions to these problems. By taking the approach of giving the reader as much detail as possible about the relevant moments we chose to discuss, we believe we were able to address the issues in such a way that even someone who had never heard of Ali Hazelwood before could understand them. In addition to our Discussion, the Literature Review presents a great deal of information about the history of the issue, and we encourage anyone interested in learning more to read the articles used in it in their entirety. Finally, the two sections mentioned above include a variety of possible ways to fight gender bias in STEM, ranging from raising awareness of the issue among parents and teachers to peer-to-peer mentoring projects in universities.

In conclusion, it is important to note that, despite the long-standing nature of the issue addressed in this paper, progress has been made. As reported by the Institution of Engineering and Technology, the number of women in STEM occupations has doubled over the past decade. Similarly, the National Center for Science and Engineering Statistics has documented a 31% increase in the number of women in the STEM workforce between 2011 and 2021, from 9.4 million to 12.3 million. With sufficient time and effort, the number of women in STEM fields will approach parity with the number of men. Once this occurs, expectations are that gender biases will be significantly reduced, if not entirely eliminated.

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COMPARING THE ORIGINAL AND ENGLISH VERSION OF "*THE HOUR OF THE STAR*", BY CLARICE LISPECTOR

Nathália Caroline Linhares Pereira

Introduction

The objective of the article is to determine whether the message conveyed by Clarice was accurately translated into English. Furthermore, this paper seeks to elucidate whether aspects of her writing have been maintained or altered, and if so, how these changes were made. Using four books as a source of analysis, the article contains a literature review, a presentation of the methodology, development of the discussion, and results.

The book was translated by Benjamin Moser, who has previously realized other translation works by Clarice Lispector, including: "*The Hour of the Star*" (2011), "*The Chandelier*" (2018) and "*The Woman Who Killed the Fish*" (2022). Moser is also the general editor of the new translations of Lispector's complete works at New Directions. Additionally, he has authored a biography of the Brazilian writer, entitled "*Why This World: A Biography of Clarice Lispector*", which was inspired by his interest in Portuguese-language literature.

This paper has significant academic value because Clarice was previously regarded as an isolated figure. For instance, in 1973, Henfil, a cartoonist for *O Jornal*, described her as follows:

> I put her in the Cemetery of the Living Dead because she puts herself in a Little Prince bubble, to stay in a world of flowers and birds, while Christ is being nailed to the cross. At a time like today, I have only one word to say about a person who keeps talking about flowers: they are alienated. (TERESA MONTEIRO p.71). (free translation)

Nevertheless, with this mistaken view, he probably didn't know that Clarice Lispector was a significant figure in influencing Brazilian public opinion during the military dictatorship, articulating her perspectives and ideals in literary works and newspaper columns. The book under examination is illustrative of this, portraying a woman from the northeastern region who epitomizes the marginalization, poverty, and disdain associated with her circumstances.

Clarice Lispector's last novel, *The Hour of the Star*, was published in 1977. Rodrigo S.M. tells the story of Macabéa, a nineteen-year-old orphan from the northeast of the country. She barely remembers her parents, who died when she was a child. Macabéa was raised by her unsympathetic aunt, her only relative, and spent her childhood without comfort, love or friends. After her aunt died, Macabéa went to Rio de Janeiro in search of a better life. During her stay in Rio, Macabéa experiences several problems. But what seems to be just a story about a northeastern girl in the big city has a lot of social criticism.

In an interview called *Panorama*, from *TV Cultura* realized in 1997, Clarice spoke about the creation of this novel. She talked about the main character and explained a little about the essence of the story. Describing it in her own words, this story is about “innocence trampled underfoot, anonymous misery” (free translation), the book is a critique of the human condition, addressing the contact between the northeastern immigrant and the big city.

In the “Author's Dedication” Clarice states, “It is an unfinished book because it does not have an answer” (free translation), in the production of this book the author uses a mixture of despair, hope and epiphany to tell this story. This makes the reader feel apprehension and despair at the injustices Macabéa suffers and, at the same time, empathy for the protagonist's innocence in not realizing the difficulties she is facing. And finally, after a promise of a better life, we have the moment of epiphany, where the reader is surprised by the hour of Macabéa’s death.

Literature Review

Clarice Lispector’s texts have been subjected to considerable analysis and study over a significant time. The depth of her narratives and the unique character of her writing have been the main points of focus in the analysis of her work. In 1961, the University of Texas made the first English translation of a Clarice Lispector novel, The Apple in the Dark. And that opened up a whole new field of study, the translation of her works.

According to Guerini, Sales and Cisneros (2022) Clarice Lispector’s works have been translated and retranslated in different cultural systems, including in the English-speaking domain, especially in the United States.

> “Clarice Lispector is one of the most important Brazilian writers of the twentieth century. She is a multifaceted author whose work cuts across several genres: from the novel to the short story, from chronicles to theater and translation.” (GUERINI, SALES, CISNEROS. 2022.)

After the initial translation, several more of Clarice's works were translated into English. But it was in 1990, with interest in world literature on the rise, that New Directions in the USA published a few more translations of the author. Finally, in 2009, after the publication of the biography *Why This World*, people's sudden interest in Clarice led New Directions to launch a series of new Lispector translations.

In consequence, several new studies have been conducted within the literary field, thereby providing an increasing contribution to Clarice's entry into the international literary canon. There are numerous studies that examine both her literary work and her stories. However, there is a lack of studies that focus on Clarice’s specific book “*The Hour of the Star*”. This paper aims to fill that gap by providing a specific comparative analysis of the English translation of this Clarice Lispector’s book.

Methodology

This article is based on qualitative research, which involved investigating previous studies on the subject to create a theoretical foundation. This article aims to compare the original version of Clarice Lispector's The Hour of the Star with the English version translated by Benjamin Moser.

The book was selected for analysis due to its significant contribution to the canon of Brazilian literature. This work deals with social and existential issues such as feminism, poverty, mysticism, life and death, with the aim of making the reader reflect on themselves as a form of self-knowledge. With a shy and naive protagonist. The book aims to show the daily struggle of a woman from the northeast trying her luck in the big city.

The objective of this study was to ascertain whether the English translation of Clarice's message was an accurate representation of the original text and whether the distinctive stylistic features of her writing were preserved in the translation. To this end, the two versions were subjected to a detailed analysis and comparison with the source text. The analysis revealed that Moser's translation was the most faithful to the original book. To investigate how this fidelity was achieved, a comprehensive examination of the syntactic, morphosyntactic, and grammatical elements was conducted.

Discussion:

In 1886, the inaugural translation of a Brazilian literary work into English was published. The book in question was "*Iraçema - The Honey-Lips: A Legend of Brazil*" written by José de Alencar and translated by Isabel Burton. The objective was to facilitate the dissemination of Brazilian literature in the English-speaking world after Brazil's independence. Consequently, other Brazilian authors were translated into English, including Machado de Assis, Guimarães Rosa, Jorge Amado, and Clarice Lispector. In particular, Clarice's translations will be examined in this article.

Clarice exerted a significant influence on Brazilian public opinion, especially during the period of the military dictatorship. It was therefore unexpected when, in 1971, cartoonist Henfil launched the comic strip Cabôco Mamadô in the newspaper *O Pasquim*. The character was a gravedigger who buried, in the "Cemetery of the Living Dead", public figures who sympathized with the military dictatorship or who, in the author's opinion, had not acted in response to the regime's atrocities. In 1972, the cartoonist buried Clarice Lispector, or rather "Clarisse Lispector", as the tombstone said. Henfil declared that he buried Clarice because she "puts herself inside a Little Prince bubble to remain in a world of flowers and birds, while Christ is being nailed to the cross", and characterized her as "alienated".

Documents unearthed by Teresa Montero, author of the biography "*À procura da própria coisa,*" indicate that the dictatorship did not perceive Clarice as alienated. In fact, the writer was even registered by the political police. In contrast, the telexes indicate that Clarice participated in various public events, including the *Passeata dos Cem Mil*, the largest popular demonstration against the dictatorship, on June 26, 1968, in Rio. Following the event, the writer is said to have convened with religious figures, trade unionists, and artists at the Colégio Santo Inácio, where she is reported to have

delivered a speech on the necessity of uniting the classes against the dictatorship. The motivation behind the dictatorship's decision to imprison Clarice remains unclear. What is known is that the author had previously utilized her column in the *Jornal do Brasil* to voice her political opinions. As a result, upon recognizing his misstep, he issued a statement:

> "I only regret having buried two people—Clarice Lispector and Elis Regina. (...) I failed to recognize the gravity of my actions. I am aware that I wielded a considerable influence, yet I did not anticipate the extent to which my critiques would prove detrimental." (Henfil. Furacão Elis. Nórdica, Rio de Janeiro, 1985.) (Free Translation.)

According to Júlio Diniz (2021), a professor at PUC-Rio and the organizer of the book "*Quanto ao futuro, Clarice"*, it is untenable to characterize a writer who created characters such as Macabéa, the northeastern migrant from *The Hour of the Star*, as alienated. She is among the most translated Brazilian authors abroad. Of her works, *The Hour of the Star* is the most requested by international publishers (BIBLIOTECA NACIONAL, 2016)(free translation), one of whom was Benjamin Moser, author of *Why This World: A Biography of Clarice Lispector* and translator of some of her works. Lispector was a Brazilian writer and philosopher. Her works are notable for their introspective and existentialist perspective on the human condition, as well as for their use of a minimalist vocabulary. She is widely regarded as one of the most challenging authors to translate. Moser's objective in translating her works was to establish a unified voice for Lispector in English, given the distinctiveness of her Portuguese style. The uniqueness of her writing is marked by unique punctuation and syntax, as well as an ability to re-signify words according to her wishes. With the book *The hour of Star*… Therefore, the question that remains is: Has Clarice's work been correctly translated into English?

In May 1986, The New York Times, an American daily newspaper, wrote an article entitled "Falling Down in Rio" talking about *The Hour of the Star*. At the time, the book had been translated by Giovanni Pontiero, and the article explains the book's main aspects. These include the creation of the narrator Rodrigo S.M, and it has significant value for history because:

> "She needs this facade to project a story that reflects her own social concerns - poverty, the Brazilian military dictatorship of the 70's - while she simultaneously ridicules the masculine notion of dominating language. The writer who thinks he controls it is mistaken, because, like the repressed, language always returns to overpower the author." (The New York Times. Falling Down in Rio. 1986)

And that's why she invents a confident male narrator in order to destroy him through irony. Although the text by Giovanni Pontiero was praised by critics as a good translation, "it was not necessarily a commercial success and was quickly forgotten." (PONTIERO, 1977). After the initial version by Giovanni Pontiero, a revised translation of the book was published in March 2011, the version by Benjamin Moser. Moser's aim in translating the book was twofold: firstly, to increase the number of Portuguese

works and, secondly, to create a unified voice for Clarice in English. And the reviews have been predominantly positive.

> “Her translators would do well to remember this. Because, as much as Clarice Lispector's prose sounds strange in the translated text, it sounds just as strange in the original.” (MOSER, 2011) (free translation).

As it can be observed, Moser's assessment of this phenomenon was indeed accurate. Upon reading the original version of the book, one discerns a discernible shift in syntax and a notable absence of adherence to conventional grammatical norms. However, upon encountering the translated version, it becomes evident that these distinctive stylistic elements have been largely retained in Clarice's writing, exhibiting minimal or no alterations.

The following points are of interest with regard to the analysis and the manner in which the translator succeeded in maintaining a comparable meaning to that of the original version.

Original Version	English Version (Moser)	English Version (Pontiero)
Desculpai-me mas vou continuar a falar de mim que sou meu desconhecido, e ao escrever me surpreendo um pouco pois descobri que tenho um destino. (LISPECTOR, Clarice. A hora da estrela. Rio de Janeiro: Editora Rocco, 1998. p. 27)	Forgive me but I’m going to keep talking about me who am unknown to myself, and as I write I’m a bit surprised because I discover I have a destiny. (MOSER, Benjamin. The Hour of the Star. 2011. New York : New Directions Pub. Corp. March, 2011. p. 17)	Forgive me if I add something more about myself since my identity is not very clear, and when I write I am surprised to find that I possess a destiny (PONTIEIRO, Giovanni. The Hour of the Star. New York : New Directions Pub. Corp. 1992. p. 15)

Source: the author.

In the source text, there is a notable absence of punctuation. In this case, it would be appropriate to insert a comma before the conjunction ‘but’. However, the translator chose to maintain the absence of the comma, as this absence is a stylistic choice that is in line with Clarice's style. Although this may seem irrelevant, a comparison with Giovanni Pontieiro's initial translation (1992) reveals that he uses the conjunction ‘if’ to exclude commas. On the other hand, Moser realized that this was a unique feature of the author's style and chose to keep it in the translation.

In the second example, we can see the same preservation of the author's style.

Original Version	English Version (Moser)	English Version (Pontiero)
ela como uma cadela vadia era teleguiada exclusivamente por si mesma. (LISPECTOR, Clarice. A hora da estrela. Rio de Janeiro: Editora Rocco, 1998. p. 28)	she like a stray dog was guided exclusively by herself. (MOSER, Benjamin. The Hour of the Star. 2011. New York : New Directions Pub. Corp. March, 2011. p. 19)	like some vagrant bitch she was guided entirely by her own remote control. (PONTIEIRO, Giovanni. The Hour of the Star. New York : New Directions Pub. Corp. 1992. p. 18)

Source: the author.

As it can be observed, while the meaning is conveyed in both translations, Moser once again opted to maintain the text's proximity to the original as closely as possible. While the two translations are similar, Moser's choice is more aligned with Clarice's original idea. A syntactical analysis of the original structure reveals that the optimal order would be: pronoun + conjunction + determiner + noun + adjective + verb + adjective + adverb + preposition + reflexive pronoun. Examining both structures, it is evident that Moser's version more closely aligns with the original, effectively preserving the author's character.

In the structure devised by Moser in his translation, it becomes evident that the sole distinction between his modification and the original version, as illustrated in the table below, was an inversion between the substantive and the adjective, in accordance with the English grammatical rule.

Original Version	pronoun + conjunction + determiner + noun + adjective + verb + adjective + adverb + preposition + reflexive pronoun.
English Version (Moser)	pronoun + conjunction + determiner + adjective + noun + verb + adjective + adverb + preposition + reflexive pronoun.
English Version (Pontiero)	conjunction + determiner + adjective + noun + pronoun + verb + adjective + adverb +preposition + reflexive pronoun + adjective + noun.

Source: the author.

Although Moser's translation was generally satisfactory, there was one case where the translation diverged from the original text in a questionable way. During the analysis, it was noted the omission of the adjective "yellow" from the description of the Mercedes that runs over the protagonist on page 72.

Original Version	English Version (Moser)	English Version (Pontiero)
E enorme como um transatlântico Mercedes amarelo pego-a. (LISPECTOR, Clarice. A hora da estrela. Rio de Janeiro: Editora Rocco, 1998. p. 82)	And the enormous as an ocean liner the Mercedes hit her. (MOSER, Benjamin. The Hour of the Star. 2011. New York : New Directions Pub. Corp. March, 2011. p. 72)	And a yellow Mercedes, as huge as an ocean liner, knocked her down. (PONTIEIRO, Giovanni. The Hour of the Star. New York : New Directions Pub. Corp. 1992. p. 79)

Source: the author

While this omission does not directly impact the narrative, it does prompt the question of why it was excluded. One is prompted to inquire as to the reason for its omission. Given that, the detail is of importance in characterizing the vehicle. After some research, no justification was found for it. In light of the initial iteration of the translation, the exclusion of the adjective was an unfortunate decision, particularly given that it was included in Giovanni Pontiero's version. The initial translation, conducted by Benjamin Mouser, was released in March 2011. However, an updated version was subsequently published in November, incorporating the adjective "yellow" into the sentence.

English Version (Moser, March 2011)	English Version (Moser, November 2011)
And the enormous as an ocean liner the Mercedes hit her (MOSER, Benjamin. The Hour of the Star. 2011. New York : New Directions Pub. Corp. March, 2011. p. 72).	And enormous as an ocean liner the yellow Mercedes hit her. (MOSER, Benjamin. The Hour of the Star. 2011. New York : New Directions Pub. Corp. November, 2011. p. 70)

Source: the author.

Results

The primary objective of this analysis is to ascertain the accuracy of the English translation of the book *The Hour of the Star* written by Clarice Lispector. As previously observed, the translator, Benjamin Moser, employed a range of techniques to preserve the stylistic nuances of the original author. Given the unconventional structure of Clarice's writing, characterized by fragmented texts imbued with existential contemplation, it can be asserted that Moser's translation has largely succeeded in approximating this quality.

Although one of the examples of Moser's version is different from the original and was subsequently altered, it is clear that Moser kept a significant number of elements that Clarice considered important to her writing. Despite the absence of the adjective "yellow" in the first version, Moser kept the syntactic structure and the absence of a comma, as seen in the original text, in a similar way to Clarice. Pontiero, although offering an equally praiseworthy translation, diverges from this approach by adding a conjunction that does not make use of a comma to the sentence, instead of just keeping the absence.

As Clarice herself quoted:

> "Don't correct me. Punctuation is the breath of the sentence, and my sentence breathes like that. And if you think I'm weird, respect me too. Even I was forced to respect myself. (A Descoberta do Mundo. Rio de Janeiro: Rocco, 1999.) " (free translation).

Therefore, even if the absence or inclusion of a comma appears inconsequential in the context of the text in question, when discussing Clarice Lispector, it is evident that each linguistic choice, whether pertaining to syntax, semantics, or grammar, was deliberately crafted by the author to fulfill a specific purpose.

It can therefore be concluded that Benjamin Moser's translation accurately reflects the author's original narrative. In addition to faithfully reproducing the meaning of the source text, the translator has also striven to preserve Lispector's distinctive syntactic and grammatical features. This aligns with the expectations that can be derived from a comparative analysis of the translation and the original text. In consequence, the translation by Benjamin Moser accurately conveys the message created by Clarice Lispector into English, thus making a valuable contribution to literature in the English language.

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The translation of orality marks in literature: a comparative analysis of the books Harry Potter and the Philosopher's Stone and Wuthering Heights

Roberta Silva Almondes

INTRODUCTION

The process of translating a book demands a tremendous amount from the translator. A literary text has a variety of functions; the author aims to express feelings in the work, to share his philosophies and ideologies and for these reasons, books can be a valuable source of thought from brilliant authors who seek to transmit ideas in captivating stories. Consequently, the writing aesthetic is paramount in the construction of a literary universe, allowing the author to emphasise the essence of their works.

Therefore , there is a quote in the book *A tradução literária* (Paulo Henriques Britto,2012) by Evando Nascimento, a brazilian professor and writer, in which he says that there are many readers around the world who are interested in reading books written in other languages and the responsibility of the translators is to bring these readers as close as possibles to those books. For this reason, it can be incredibly difficult and challenging to translate literature.

The two books that will be analysed here are from British literature. However, they were published 150 years apart. Despite this large time gap between their publication, they are part of the British literary scene and have a great prestige in the literary world. The reason for choosing these books for this analysis is based on the realisation that many readers may notice similarities that make them so susceptible to comparison. *Harry Potter and the Philosopher's Stone*, written by J.K Rowling in 1997, tells the story of a boy who discovers that he is part of the wizarding world. Meanwhile, *Wuthering Heights*, written by Emily Brontë in 1847, tells the story of the intrigues of a family in the countryside of England. Both books have secondary characters who stand out from the others due to their accented speech, a linguistic choice that says a lot about the characters. The subject was selected due to the growing interest in better understanding its implications within the translations field.

In this sense, the orality marks are a notable aspect within a text and an interesting resource to distinguish one character from another. Oral and written language are different and have their own characteristics. Written language can be defined as being

more precise because it requires the process of thinking and planning what is going to be said. On the other hand, oral language is more spontaneous with no planning process, which leads to repetitions, hesitations and chance of the lexicon in the middle of a sentence. By using the orality marks in a character's speech, the author manages to provoke a sense of strangeness during the reading.

This article has been structured in a clear way to enhance the reader's experience. A deeper presentation of the books, the stories and the character's speeches will be provided, along with the examples of their speeches in English and the official translation to Brazilian Portuguese. In the following pages, a comparison will be made between the characters' speeches and the methods used to translate each one. To sum up, this article is intended to be instructive and enlightening.

LITERATURE FRAMEWORK

In order to make the aspects that will be analysed in greater detail, some concepts will be explained, such as the orality marks, followed by the stories of the characters, the origins of their accents and what role they play in the main story, considering that they are secondary characters.

According to the article "Tradução Literária: O que tentamos traduzir?" (DA SILVA, Marco David Castro, 2021), the translation, regardless of the type, faces difficulties and particularities that make it an activity far removed from a mechanical or merely technical. In this sense, one may conclude that translating literature is quite challenging, as it is necessary to go as far as possible from a mechanical translation. Literature is art, and art is anything but mechanics; it is full of symbolism and meaning, and capturing all of this content in order to translate it to another language requires a very human understanding.

Therefore, literature is privileged in terms of freedom in writing and many writers make use of this freedom to escape the standard imposed by grammar in favour of building a literary universe that differs from the usual ones. The orality marks represent an excellent example of this. This resource incorporates features of spoken language in written text, such as slang, abbreviations, idiomatic expressions or grammatical errors. Two famous writers who made brilliant use of this resource were J. K Rowling and Emily Brontë.

Rowling creates a magical universe full of marvellous characters and creatures, and among these creations is the character Rubeus Hagrid, the gamekeeper of Hogwarts School of Witchcraft and Wizardry. Hagrid is a secondary but very important character because he is the first person from the magical world to contact Harry Potter and tell him he is a wizard. From that moment on, Hagrid becomes a dear friend of Harry . Often, he is described as a nice man with a gentle soul. Furthermore, he speaks an English dialect known as West Country. This means his speech is full of linguistic variations that concern phonological issues and grammatical patterns. According to Santika, R (2016), Rowling gives Hagrid this dialect because it is where she comes from and she also wanted to make an implicit description that the West Country people are very simple and humble.

Also, Brontë did the same thing in her unique and iconic work, *Wuthering Heights*. The book introduces the cloudy and turbulent atmosphere of a family in the English countryside in the 19th century, focussing on Catherine and Heathcliff's conflictive relationship. In this morbid and dark story, there is this character named Joseph, the family's grouchy and religious fanatical servant. "Brontë created Joseph as a critique of how some people perceive faith in a fanatical way"(Gern Scorz, Eduardo, 2018). The most distinctive feature of this character is the way he speaks, in Yorkshire dialect, which makes reading his lines almost incomprehensible. According to Khadidja Layadi - Mouffak (2020), Brontë provides a realistic representation of the characters' language to illustrate a particular state of reality in a way that can never be faithfully translated into standard English.

METHODOLOGY

The methodology of this paper is based on the analysis of the English books "*Harry Potter and the Philosopher's Stone*" and "*Wuthering Heights"*, focusing on the orality marks present in a secondary character in each book. The lines of the characters will be placed in a comparison table alongside with the official translations into Brazilian Portuguese. The translations will be analysed according to the method used in each book.

Considering all the discussion above, it is already clear that the process of translating literature is not that effortless, however, it is now possible to find out in more detail the reason for this. In both books, there is the same characteristic, the presence of orality marks in certain speeches. Despite being the same element used by two authors in different periods of literature, the translations, which were not done in the same period or by the same professional, are different.

So, by using comparison tables, it will be possible to analyse these speeches and the different methods used by the translators. Especially because the difference between two languages, such as English and Portuguese, go beyond the lexicon and grammatical structures, as it is a matter of notion of localising the target audience and adapting the language to provide a suitable experience for the reader.

DISCUSSION

This section will discuss the methods used in the translation of the books mentioned previously. To provide a comprehensive examination of the subject matter a comparative analysis will be conducted to better elucidate each of the methods. Hence, the analysis will be based on the characters' speeches, with comparison tables presenting the original English and the translation into Brazilian Portuguese. The tables will be organised separately for each book, with more than one table for each book, according to the variety of orality marks found in the character's speeches. These include the way they pronounce certain pronouns, prepositions, nouns and so on. Comments will be made on the translation choices and how they affect the story.

Harry Potter and the Philosopher's Stone

Hagrid, the gamekeeper at Hogwart School of Witchcraft and Wizardry, has an accent that distinguishes him apart from the other characters. His accent is known as West Country and is characterised by some of the words in his vocabulary. For example, in words like "Just" and "First".

Original	**Translated to Portuguese**
Now wait **jus'** one second! (p. 41)	Ora, espere aí um segundo! (p.41)
Firs'-years! **Firs'**-years over here! (p. 87)	Alunos do primeiro ano! Primeiro ano aqui! (p. 84)

Table 1. Source: The author

The words were written this way to emphasise the way he actually pronounces the words. In this case the [t] is dropped to highlight that he does not pronounce the letter

when spelling these words. In the translation, no resources were used to preserve this feature. Despite this, the semantic content was not affected.

It is also possible to report missing letters in word with the [ing] ending, when he drops the [g]. In sentences like :

Original	**Translated to Portuguese**
He fell asleep as we was **flyin'** over Bristol. (p. 16)	Ele dormiu quando estávamos sobrevoando Bristol. (p. 16)
Wanted ter make a clean job of it, I suppose, or maybe he just liked **killin'** by then. (p. 45)	Queria fazer o serviço completo, acho, ou então tinha começado a gostar de matar. (p. 45)
A scandal! Harry Potter not **knowin'** his own story when every kid in our world knows his name!' (p. 44)	Um escândalo! E Harry Potter não conhecer a própria história, quando qualquer garoto no nosso mundo conhece o nome dele! (p. 44)
Got **everythin'**? Come on, then. (p. 50)	Apanhou tudo? Vamos, então. (p. 50)

Table 2. Source: The author

This makes the speech very informal. Again, no resources were used to preserve this in Portuguese, resulting in a very formal speech. However, the meaning was not affected.

Another particular striking feature of this speech is the way he speaks certain pronouns. As we can see in the following table.

Original	**Translated to Portuguese**
Yeh look a lot like **yer** dad, but **yeh've** got **yer** mum's eyes. (p. 39)	Você parece muito com o seu pai, mas tem os olhos da sua mãe. (p. 39)
Did **yeh** never wonder where **yer** parents learnt it all? (p. 41)	Você nunca se perguntou onde foi que seus pais aprenderam tudo? (p. 41)

Ah, go boil **yer** heads, both of **yeh** (p. 42)	Ah, vão tomar banho, vocês dois (p. 42)
True, I haven't introduced **meself**. (p. 40)	É verdade, não me apresentei. (p. 40)
Shouldn'ta lost **me** temper (p. 48)	Não devia ter perdido as estribeiras (p. 48)

Table 3. Source: The author

These spelling are very unique from the ones shown above, which only lacked the last letter; In these examples of pronouns, they are written very differently from the standard form. Having the personal pronome "you" written as "yeh" and the possessive determiner "your" as "yer" is quite a deviation from the correct spelling and reflects a lot about the country accent. "The history of 'ye' comes from the forms of 'thou', 'thee', 'you' and 'ye' changing for different functions at different times and different parts of the UK" (Santika,Rika,2016). As well as "myself" being written as "meself" and "my" as "me". Although this is something that is striking and could be adapted to Portuguese, (such as changing the Portuguese pronoun "me" to "mim", a mistake that some people make) the translator chose to omit this feature and keep the correct spelling.

Other examples of orality marks in his speech are present in the following lines :

Original	**Translated to Portuguese**
But I c-c-can't stand it – Lily **an'** James dead – **an'** poor little Harry off **ter** live with Muggles (p. 17)	Mas nã-nã-não consigo suportar, Lílian e Tiago mortos, e o coitadinho do Harry ter de viver com os trouxas (p. 17)
'I'd not say no **ter summat** stronger if yeh've got it, mind.' (p. 40)	Eu não diria não a uma pessoa mais forte, se é que você me entende. (p. 40)
He usually gets me **ter** do important stuff **fer** him (p. 50)	Ele sempre me manda tratar de assuntos que acha importantes. (p. 50)
That's the biggest **myst'ry** (p. 46)	É o maior mistério (p. 46)

Not **s'posed ter** use magic now I've got yeh. (p. 51)	Não tenho permissão de usar mágica depois de apanhar você. (p. 51)
Hullo, Bane (p. 185)	Olá, Agouro (p. 184)

Table 4. Source: The author

In this variety of examples, there is the conjunction "and" which has lost the "d". Also the prepositions "for" and "to", which were written as "fer" and "ter". A very interesting example is the writing of the word "somewhat" as "summat". Furthermore, the words "mystery" and "supposed" have lost letters in the middle of the word and are written as "myst'ry" and "s'posed". As well as "hello" being changed to "hullo". Once again, none of the features were preserved in the translation, but the semantic content was not impacted and the message was conveyed. The translation of first names was established by the publisher and had nothing to do with the translation of Hagrid's speech marks.

All these examples of missing letters, shortened words and mispronunciations were done to portray a character from a lower social class and with a low level of education. When asked about the translation of Hagrid's lines, the Brazilian translator Lia Wyler argued that there were a few reasons for not trying to recreate an accent for Hagrid. The first book was written for children who may not understand or realise that what Hagrid says is considered wrong. Those who speak incorrectly do not do so because they want to. The books were translated not only for the upper classes who can afford to go to good schools, but also for the impoverished children and young people who queue at the libraries to read Harry Potter.

Wuthering Heights

Joseph, is the grumpy, religiously fanatical servant of the Wuthering Heights estate. A house set in the English countryside, described as dark and strange, and filled with family intrigue.This character is a great example of the 18th century Yorkshire accent, which is very thick and distinctive.This accent, when rendered in a literary text leaves a very strong mark and can make the text almost unintelligible.This difficulty in reading is evident in his first speech.

As it was not possible to make a selection of words that the character speaks differently because all the sentences are made up of a huge variety of orality marks,

the selection of sentences does not follow a pattern like the one used to analyse the previous book.

Original	**Translated to Portuguese**
What are ye for? (p. 12)	Quê qui voc'quer? (p. 28)
'T' maister's down i' t' fowld. Go round by th' end o' t' laith, if ye went to spake to him. (p. 12)	O patraum tá lá'mbaixo no curral. É só dar a volta pel' fundos e descer pra falar cum'le. (p. 28)

Table 1. Source : The author.

His speech is a very interesting one, the strangeness is present in the whole sentence. And the translation has found a way to bring that into Portuguese. Therefore, the orality marks as well as the semantic content were maintained.
More examples :

Original	**Translated to Portuguese**
'T' maister nobbut just buried, and Sabbath not o'ered, und t' sound o' t' gospel still i' yer lugs, and ye darr be laiking! (p. 27)	O patraum mal fo'enterrado, domingo nem cabou, os'vangelhos ainda ressoam nazoreleas e voc'já estavam aí de gargalhada! (p. 41)
I sud more likker look for th' horse (p. 107)	Meleor s'ria procurar p'lo cavalo (p. 107)
Nay, nay, he's noan at Gimmerton (p. 109)	Naum, em Gimmerto 'le naum tá(p. 108)
Yah knaw whet t' Scripture ses. (p. 109)	V'cẽ'sabem bem o qu'diz a bíblea (p. 108)

Table 2. Source : The author.

Here are some examples of how the lines differ from standard English. Only a few of the words are written in the standard form. Although the marks of orality are unique to each language, the translation has managed to use elements that can be considered equivalent. This helps to get as close as possible to the writer's original proposal. A few things worth highlighting: The way the translator managed to translate words like 'maister' and 'nay' in order to adapt them to 'patraum' and 'Naum' was very well

executed and it makes total sense considering the accent of some parts in the countryside of Brazil. Another interesting thing was that the name of the city was also adapted, even though it is spoken correctly in English. But in Portuguese the last letter has been omitted.
Another example of the adaptation of proper names:

Original	**Translated to Portuguese**
Hareton, thou willn't sup thy porridge to-neeght; they'll be naught but lumps as big as my neive. (p. 181)	Réretu, v'cê hoje vai ficar se'mingau, vai sobrar é só o c'roço. (p. 167)
Oh! it's Maister HATHECLIFF'S ye're wanting? (p. 182)	Ah! É o quarto d'senhor Ríficlife que v'cê quer?(168)

Table 3. Source : The author.

The interesting thing is that Joseph only mispronounces one, Heathclif's name, but the translation has also chosen to adapt Hareton's name. In the case of 'Heathcliff', the translator chose to transcribe the way a Brazilian would read the name. In the case of 'Hareton', the transcription is also the way a Brazilian would read the name, but with the last letter dropped, perhaps to make it sound more provincial.
A few other examples include :

Original	**Translated to Portuguese**
Gooid Lord! (p. 180)	D'us pai! (p. 167)
'I'd raythe r he'd goan hisseln for t' doctor! (p. 238)	Pref'ria que'ele tiv'sse ido buscar o doutor! (p. 218)
Varrah weell! (p. 258)	Muinto beim (p. 234)
Na ay! yah muh goa back whear yah coom frough. (p. 299)	Naummm! Pode dar me'a-volta. (p. 266)

Table 4. Source : The author.

In these cases, the meticulous work of Brazilian translator Marcia Heloisa is remarkable, as she was able to adapt the peculiarities of the English of the time and place to produce a similar effect on Brazilian readers. The way the translator found equivalents for Portuguese was often by dropping letters and combining two words to show that the character is speaking in a confused way. For example, in 'Gooid Lord',

he adds an 'i' that doesn't exist in English, but since this is probably the way he speaks, this letter is used to emphasise that this is the way he speaks. In Portuguese, the solution was to change 'Good Lord', which literally translates as 'Bom Deus', to 'D'us pai' (Father God) to be more faithful to the character's prosody.

In order to maintain the marks of orality, it was necessary to resort to a further recourse in the case of the final sentence in the table. If the text were to be translated literally, it would be rendered as "você deve voltar para o lugar de onde veio" (You must go back where you came from). However, this was adapted to **“**Pode dar me’a-volta.", which in English would be 'You can turn around', a very interior way of saying it and denotes the same essence. An additional example is the case of the 'varrah weell' being translated as 'muinto bem', which represents a particular form of writing utilized by some individuals in Portuguese, particularly when they are in the initial stages of learning the language or lack the requisite educational background to recognize the grammatical error of adding the 'n' in 'muito'.

These were just a few of the many other lines spoken by Joseph, a very striking character with a strong personality, whose speech is his main distinguishing feature from the others in the story. The translation note in the edition of the book used for this analysis explains that the decision was taken to make a translation that was as faithful as possible to the author's intentions, without simplifying the phonetic and grammatical variety present in the original text. The writing of this novel is the most unique feature of the book, so much so that some parts of the original were so incomprehensible that Charlotte Brontë, the author's sister, had to edit them for publication. In some English editions, the lines are reproduced with a glossary or 'translation' into contemporary English.

FINAL CONSIDERATIONS

Given the volume of material, this analysis could not incorporate all the sentences with orality marks from both books. A selection of the most relevant sentences was made for the discussion.

It's important to emphasise that the orality marks are present in secondary characters, who are described as people from the countryside, with simple lives and low educational levels, and who work as servants. This type of language serves to individualise a character and reflect their social status.

By analysing these two books, one can come to the conclusion that two translation methods were used. The translator of Harry Potter and the Philosopher's Stone made the decision to omit the orality marks of the character Hagrid, as the target audience is children or young people. In the case of the translation of Wuthering Heights, a book with exclusively adult content, the orality marks were reconstructed in the Portuguese text, due to the publisher's decision to be as faithful as possible to the original text.

Both methods are valid, depending on the narrative being conveyed. An analysis of the target audience and the source text is essential to determine the feasibility of incorporating certain elements into the target language.

Translating is a meticulous process that requires a lot of study, analysis and research. It is essential that this work is done very attentively because to transport words is to transport meaning. Knowing the author and understanding their intentions is also part of the process, as is being careful to recognise aspects of the writing, the character's speech, intonation and choice of words. In an ideal world, it would be wonderful if nothing were lost, but of course there is no such thing as total equivalence, so the translator's job is to ensure maximum accuracy in the best way possible. Some sacrifices may have to be made to guarantee a better way of bringing a message to another language and to a specific audience, such as some omissions and adaptations.

To sum up, the decision to whether or not to maintain the orality marks in the translation is arbitrary. In other words, it is a matter of the publisher to decide how to approach the story so that the translator knows how to reconstruct the narrative. Therefore, based on the analysis, it is possible to say that the way the lines are translated has an impact on the audience's perception of the characters. In the case of Hagrid, he went from being a rural character with an accent and a low level of education to being the same as the other characters, whereas in the case of Joseph, his strong accent was maintained, with his speech full of regionalism being prominent and making him different from the others, just as the original.

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THE HUNGER GAMES: THE IMPACT AND IMPORTANCE ON DYSTOPIAN LITERATURE AND ITS CONNECTION TO SOCIAL ISSUES

Danilo Tunes Francisco

INTRODUCTION

> “Literary dystopia … are imagined societies in which the deepest demands of human nature are either subverted, perverted, or simply made unattainable” (Barash, 2004, p.10).

The term "dystopia," first used by John Stuart Mill in 1868 as the antithesis of "utopia," is defined as a society characterized by extreme adversity and despair. Dystopian literature provides an analytical tool for the examination of urgent political issues, including environmental degradation, the concepts of individual freedom, and the complex relationship between technology and identity. Dystopian narratives are often set in the background of catastrophes, such as wars, plagues, or environmental collapse. These works portray civilizations that have disintegrated into oppressive regimes ruled by control and fear.

In Suzanne Collins' fictional setting, the country of Panem is divided into districts. One of these is District 13. In response to the oppressive regime ruled by the capitol, the residents of District 13 initiated an armed revolt against Panem's capitol. This revolt was subsequently crushed by the authorities in control of the districts. This resulted in the deaths of all residents. In honor of the occasion and to reinforce the Capitol's authority, the annual Hunger Games are held. The initial stage of the competition is the reaping, whereby one boy and one girl are selected from each district to participate in the Hunger Games. Subsequently, the games begin. 24 teenage participants, selected from each of the 12 districts, engage in a fight to the death in an expansive setting overseen by a panel of judges. The event is broadcast live on national television. It is likely that Collins drew inspiration for the novel from her own experiences, as she has stated that the idea for The Hunger Games first occurred to her while watching television, switching between a reality TV program and a news broadcast from the Iraq War. The premise of the novel is that there can only be one winner, who returns to their home district triumphant and wealthy.

The Hunger Games trilogy by Suzanne Collins, first published in 2008, has had a great importance on this landscape, inspiring a surge of similar narratives and reaching a broader audience by capturing the attention and imagination of young people. The emergence of the series coincided with the global market crash, which served to heighten the awareness of social issues among young adults, particularly those surrounding economic inequality facilitating the connection with the series and the world of Panem. The popularity of the series among young adults indicates a growing demand for narratives that confront harsh realities and inspire critical reflection on concepts such as freedom and justice.

Dystopian literature has been a prominent feature of the literary landscape for over a century, achieving a level of popularity and critical acclaim comparable to other successful genres. In recent decades, however, it has gained considerable recognition, particularly in the period following the turn of the century. This article will draw upon other works that examine this significance in general, some of which have mentioned The Hunger Games. The majority of these works, nevertheless, do not engage with the themes of the series in an in-depth manner. Due to that, it is not feasible to sufficiently explain the reason behind the popularity of The Hunger Games and its impact on dystopian literature. However, a number of probable factors, when considered collectively, provide a relatively clear picture of the underlying causes. The aim of this article is to collate the data and demonstrate the factors in order to create a more tangible result.

LITERATURE FRAMEWORK

The following paragraphs will present the most significant findings on the studies about the influence of dystopian literature on social issues awareness in order to clarify the objective of this study. It is first essential to have a clear understanding of the role of dystopia in general, and then to focus on The Hunger Games in particular.

> “People handle dystopia every day: in their lives, their dysfunctional families, their violence-ridden schools. They watch dystopia on television and movies about the real world where firearms bring about explosive conclusions to conflict.” (Ostry, 2013, p 29).

Ostry's (2013) quote vividly illustrates how dystopian elements permeate everyday life. By emphasizing that people engage with dystopia not only in fiction, but also in their realities, Ostry highlights the normalization of conflict and desensitization to violence, particularly as portrayed in the media. The reference to firearms as a means of conflict

resolution in movies and television raises critical concerns about societal attitudes toward violence and its impact on mental health and community safety.

According to Ames (2013), a significant number of scholars have engaged in discourse surrounding the presumed political disinterest of the Millennial Generation. Despite this common complaint and in contradiction to a substantial body of research indicating that this age group has historically demonstrated a lack of interest in global politics, the reading preferences of this generation suggest that the label of "apolitical" may not be as accurate as some believe. Indeed, the popularity of young adult dystopian literature, which is replete with these political themes, indicates that this group is, in fact, quite interested in these topics, even though they often turn to the safe confines of fiction to grapple with them.

From an early age, individuals are exposed to a range of fears and challenges that they perceive as potentially catastrophic, including incidents of school violence, illness, and other forms of adversity as previously discussed by Williams (2020). However, if it is assumed that these novels offer a solution or closure regarding the problems presented, it becomes evident that this is an inaccurate representation of the novels' actual content. Baldwin (2019) defines the novels as being distinguished by a somber tone, which leads the reader to experience a heightened sense of uncertainty rather than resolution. Despite the passage of time, it is evident that this genre of dystopian literature continues to exert a profound influence on contemporary society. Readers continue to be drawn to these works, which resonate with them on a significant level due to the extent to which they encourage engagement on political issues and the consideration of various perspectives on the matter. This fosters a sense of active participation in the discourse surrounding these injustices and inequalities, allowing readers to envision a world without them.

The plot of The Hunger Games shows some philosophical issues, such as moral and social questions about society, as well as more general questions about power and authority, such as the inequality between the rich and the poor, a hierarchical society between the upper, middle and lower classes (caste system). As claimed by Murtakin (2014) In describing the characters in her novel, Suzanne Collins focuses on ideas. The moral, social and philosophical issues in this genre are emphasized more than the characters. And then, the setting of place in this novel also supports the genre of dystopian fiction, because the atmosphere of the setting often frames the story with two different unequal conditions, indicating the social class system. From the above mentioned traits it is quite easy to conclude that this novel can be categorized as dystopian fiction genre based on the intrinsic elements of the novel, especially plot, character and setting.

PROPOSED METHODOLOGY

The objective of the research study is to identify the most significant data and events related to the impact of the Hunger Games on social issues. To achieve this, a qualitative approach was employed, with a particular focus on thematic analysis. This process entailed a detailed examination of a considerable body of research with the objective of identifying and organizing key patterns related to the topic.

In order to achieve this objective, this research refers to significant authors in the field of dystopian literature, social issues, and The Hunger Games, with the aim of obtaining a more expansive perspective from individuals who have been cited as references within this field. These include authors whose concepts have been discussed in previous sections, such as Ames (2013), Baldwin (2019), Gawne (2023), Murtakin (2014), Ostry (2013), Williams (2020), and others.

The final goal of this paper is to provide a well-rounded overview of the social issues and importance of The Hunger Games. Although a considerable amount of information on this topic is available, it is often dispersed and not sufficiently detailed across numerous articles. By synthesizing and organizing this information, the paper aims to present a comprehensive and accessible overview of the subject matter for researchers and the general public alike.

DISCUSSION

Now that the previous sections have shown all the important aspects of dystopian literature and social issues in a more general way. The results will identify the relevant themes in The Hunger Games and how they relate to real-life events and their impact on society in the following subtopics talking about privileges, scarcity as means of control, symbols and media and propaganda.

PRIVILEGES

> “The exceptions are the kids from the wealthier districts, the volunteers, the ones who have been fed and trained throughout their lives for this moment. The tributes from 1, 2, and 4 traditionally have this look about them. It’s technically against the rules to train tributes before they reach

> the Capitol but it happens every year. In District 12, we call them the Career Tributes, or just the Careers. And like as not, the winner will be one of them." (Collins, 2008, p. 93)

The Careers Tributes hail from wealthier districts, where they receive rigorous training from an early age with the understanding that they will compete in the Games. Those who become Career Tributes often possess an additional advantage, as they are frequently trained to participate in the Games and choose to do so of their own volition. The trained tributes, referred to as "Career Tributes" by the narrator, are typically larger, stronger, and better prepared for the challenges of The Hunger Games than the randomly selected tributes. As a result, they are more likely to survive. For these privileged tributes, participation in the Games is regarded as an honor, whereas for the less affluent competitors, it is viewed as a potentially fatal decision (Mutakin, 2014).

This discrepancy can be readily addressed by examining the contrasting social structures that shape the lives of these individuals. Some individuals are born into a privileged position, enjoying a multitude of advantages, including enhanced educational opportunities, healthier lifestyles, and a higher quality of life. The previously mentioned Career Tributes, for example, are known for having won the Hunger Games and also for going to the arena because they want and not because they are forced to do so by others. In contrast, others are born into circumstances that are less advantageous, resulting in a diminished quality of life and a necessity to work merely to meet necessities. In some instances, individuals lack the opportunity to contemplate alternatives to their immediate circumstances, particularly those residing in districts with greater economic disadvantages. For instance, residents of underprivileged districts, such as District 12, often lack the physical capacity and combat abilities to compete with those from more privileged districts.

Such circumstances are not uncommon in real life, where individuals are often required to compete with those from disparate backgrounds, possessing greater experience and expertise. This phenomenon can be observed in a multitude of contexts, including the pursuit of approval in a contest, the search for employment, and numerous other circumstances. In these situations, individuals may find themselves in disparate positions, with some having invested significant time and resources into their preparation, attending the most esteemed educational institutions and engaging in a multitude of extracurricular activities, while others have had to begin working at an early age due to necessity, have received only a substandard education, and are compelled to explore avenues such as contests and job opportunities as a means of potentially altering their circumstances, yet lack the required preparation.

SCARCITY AS A MEANS OF CONTROL

> “But here’s the catch. Say you are poor and starving as we were. You can opt to add your name more times in exchange for tesserae. Each tessera is worth a meager year’s supply of grain and oil for one person” (Collins, 2008, p. 13).

In the series, all major characters and political forces utilize food as a means of exerting control, manipulation, or as an act of rebellion. In a deliberate choice of name, Collins has given her fictional nation the name Panem, which is a reference to the Roman phrase "panem et circenses," which literally means "food and circuses." The citizens of the Capitol were concerned with two primary matters: the provision of sophisticated cuisine and the advancement of sophisticated entertainment, which would arouse excitement within them. The exploitation of the impoverished was primarily achieved through the restriction of their food supply. By employing this strategy, President Snow was able to diminish the physical and psychological strength of the population, thereby eliminating their ability to influence the political landscape of the country. In regard to the politically active citizens in the Capitol, Snow was able to divert their attention by maintaining a plentiful supply of food and exciting entertainment, which ultimately resulted in the loss of numerous lives in the districts. In contrast, the control of food supplies in the districts is meticulous.

It is possible to draw parallels between the use of food as a means of exerting control over populations in the fictional setting of The Hunger Games and the problems observed in actual real-life contexts. One illustrative example is the lack of education among impoverished individuals in Brazil, which can be viewed as a form of information control by the government in the context of politics. Important issues are not widely discussed among this group, and they are often left unrepresented in policy decisions. In fact, these individuals often lack access to knowledge and information, which can result in them being employed in manual labor with limited benefits and low salaries. This situation resonates with the reality portrayed in The Hunger Games when one considers the social structure.

SYMBOLS

The "three-finger salute" is referenced in the Hunger Games books (Collins 2008, 2009, 2010). The gesture is initially performed with the index, middle, and ring fingers extended and held together in a unified position. In the Hunger Games universe, the

emblem gesture is first employed following the inciting incident, when Katniss volunteers as tribute to save her sister, and the crowd responds: "Almost every member of the crowd touches the three middle fingers of their left hand to their lips and holds it out to me." It is an antiquated and seldom-performed gesture in our district, observed on rare occasions at funerals. The gesture signifies gratitude, admiration, and a final farewell to a beloved individual (Collins, 2008, p. 24). As the series progresses, the emblem's usage shifts from a gesture of respect and farewell to one of resistance against the fictional government. This shift is evidenced by the omission of the touch to the lips. In the narrative, the emblem's function shifts from a gesture of farewell to one of protest. This usage has been adopted by protesters in the real world in Hong Kong, Thailand, and Myanmar in recent years.

According to Gawne (2023), the three-finger salute is widely recognized as a universal symbol within the context of Scout and Guide organizations (Baden-Powell Scouts' Association, 2012, p. 9). The gesture differs from the Serbian three-finger salute in form but shares an associated meaning. It is therefore plausible to suggest that Collins drew inspiration from the extensive history of protest gestures when composing The Hunger Games.

In the context of both the Hunger Games and reality, the three-finger salute has evolved beyond its initial symbolism, becoming a representation of unity and the strength derived from collective action. The gesture represents the resilience of the oppressed spirit even in societies where power is concentrated in the hands of a few. It serves as a reminder that even a seemingly insignificant act, when adopted by many, can become an influential force for change. This simple act is a unifying symbol for both fictional and real-life movements, expressing the idea that people, when united, can challenge even the most firmly established systems of power.

MEDIA AND PROPAGANDA

> “Electricity in District 12 comes and goes, usually we only have it a few hours a day. Often the evenings are spent in candlelight. The only time you can count on it is when they’re airing the Games or some important

> government message on television that it’s mandatory to watch.” (Collins, 2008, p. 79)

In The Hunger Games, the Capitol employs propaganda as a primary instrument for maintaining its authority over the districts and influencing discourse surrounding the Games. The tributes are transformed into branded products, their personalities and backstories meticulously crafted to engage the public and maximize the spectacle of the Games. The manipulation of the media is a crucial aspect of this process, as the Capitol strategically orchestrates events, frames emotions, and spins every action to serve its political agenda. To illustrate, Katniss is crafted into the "girl on fire," with her image meticulously constructed to inspire sympathy and support, while her rebellion is framed as a symbol of defiance, despite being co-opted for the Capitol's own purposes. By controlling the narrative, the Capitol succeeds in diverting the population's attention from the harsh realities of their lives, ensuring that they remain emotionally invested in the televised violence of the Games.

This phenomenon of media manipulation has direct parallels in the ways in which modern media is often used to shape public opinion and political power. In numerous authoritarian regimes, the government exerts control over the media to disseminate a fabricated version of reality, in which the leadership is idealized as invincible and any opposition is vehemently condemned. Similarly, in many societies, media sources and political figures frequently engage in the practice of "persuasion, or 'spin," which involves presenting information in a manner that aligns with their desired interests. This often involves selectively highlighting certain issues while de-emphasizing others. For reference, just as the Capitol employs carefully crafted images of the tributes to distract and control the citizens of Panem, political figures in real life utilize media to influence public perception, frame their policies as successful, or deflect attention from their failures.

Moreover, the proliferation of disinformation – or, as it is more commonly known, "fake news" – in the digital age closely resembles the Capitol's efforts to control and manipulate the truth. In the contemporary era, media platforms are frequently replete with false or misleading information, crafted with the intention of influencing public opinion, exacerbating social divisions, or deflecting attention from salient matters. Similarly, contemporary propaganda can influence how individuals perceive political events, public figures, and social movements, in a manner analogous to the Capitol's manipulation of the tributes' narratives. The capacity to construct persuasive, emotionally charged narratives and disseminate them rapidly through social media platforms has become a formidable instrument for those aiming to influence public perception, much like the Capitol's ability to transform the brutal Games into a staged, emotionally manipulative spectacle.

FINAL CONSIDERATIONS

A review of the available data indicates that dystopian literature is capable of exploring a far greater range of themes and ideas than is commonly assumed. The initial focus on a narrative seen as a simple "battle royale" type, as illustrated by the example of The Hunger Games, proved to be a fruitful topic for discussion. This study represents a single analysis of a contemporary dystopian work; however, there are numerous other examples that are worthy of examination and discussion. Ultimately, such discussion is highly relevant and valuable, with the potential to examine these complex narratives in greater and more nuanced detail.

The analysis of the collected articles has provided a substantial amount of information about dystopian literature, social issues, and The Hunger Games. This data has been sufficient to portray and clarify The Hunger Games' importance in the field and identify key aspects within the novel. In light of the information presented in the article, it can be reasonably concluded that the objective was achieved. However, due to time limits and the vast scope of potential topics within the novel, it was not feasible to include all of them.

A variety of subjects may be addressed in future discussions. Further research could examine, for example, the manner in which other themes from The Hunger Games also resonate with contemporary societal issues, including the desensitization to violence, dehumanization, and survival in conflict zones. The representation of violence in Panem is illustrative of the manner in which the media frequently sensationalizes or normalizes genuine suffering in the real world. Moreover, the dehumanization of the tributes mirrors the marginalization of vulnerable groups during periods of crisis. Additionally, the survival strategies utilized in the Games are analogous to the harsh realities confronted by individuals in war zones or refugee camps, where moral compromises become a means of survival. This fusion of fiction and reality provides insights into how societies respond to violence, displacement, and trauma, and their lasting impact on both individuals and communities.

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THE PROCESS OF PUBLISHING A MANGA: A CLOSER LOOK AT THE PHASES OF ADAPTATION

Lucas Itiro Fore

1. Introduction

Manga, a form of comics or graphic novels originating in Japan, is a distinctive literary style that uses graphic elements to tell stories in a unique narrative style. Manga differs from Western comics in its wide range of genres and diversity for a broader age group and has achieved cultural success not only in Japan but also throughout the world.

Over the past few decades, manga has grown in popularity worldwide. The global market size was estimated at USD 13.69 billion in 2023 and is expected to grow at a CAGR (Compound Annual Growth Rate) of 18.0% from 2024 to 2030. Once considered a niche product, the manga world became a big entertainment market, thus making it a culture and not just a subculture.

Because of this upward trend, the number of companies willing to take the risk of publishing manga has increased throughout the years. Due to that, the number of professionals required in the area has also increased. While it may seem simple to transform the source material into a finished product, adapting a manga involves several stages before reaching readers.

The adaptation process starts with the initial acquisition of the original license of the work, which involves negotiating with the publishers. Then, the translation process begins, requiring the direct rendering of words but also the interpretation of idioms and onomatopoeias. The text then moves on to the proofreading stage, where it is checked for punctuation errors, cohesion issues, and overall accuracy and coherence. Once finalized, the typesetting phase is responsible for merging dialogue and onomatopoeias, selecting appropriate fonts, and positioning the text inside the speech balloons.

This article allows the viewer to understand more of the manga adaptation process from start to finish. The detailed explanation of each step allows the reader to visualize the workflow in this field and learn how professionals work to make sure that every single adaptation has the quality needed to please the target audience while remaining loyal to the original work. This paper seeks to educate readers on the obstacles and hurdles of the publication of a foreign manga and the extent of work that is required.

2. Literature review

In this paper, we observe and articulate all the steps of adapting a manga for a foreign audience, focusing on publications in the Brazilian market, using examples of adaptations from Brazilian publishers, specifically highlighting the manga Gash Bell!, published originally by Shogakukan in Japan and later by Editora MPEG in Brazil. To provide more depth to the analysis, the review will begin by addressing relevant academic papers, to trace the evolution of scholarly thought on these topics.

Dahlan (2010), in “The Publishing and Distribution System of Japanese Manga and Doujinshi”, gives us an overview of the manga industry, and how the distribution system works, as well as tracing how niche markets like doujinshi (self-published works) operate parallel to mainstream manga.

In “Manga Translation and Interculture” (2011) by Cathy Sell, the text states, "They have since entered the consciousness of mainstream culture and have become firmly established commercial products; no longer limited to specialist bookstores [...]" This observation reflects how manga has transcended to become a major cultural product that is consumed globally.

Valero-Porras and Cassany (2016) presents a paper titled "Multimodality and Language Learning in a Scanlation Community" describing how fans scan, translate, and share manga online. Their study explains how fans use multimodal resources and explores how these versions made by the fans differ from professional ones, with a "socio-semiotic approach to multimodality" emphasizing the cultural construction of meaning in manga. The study is important for understanding how fan involvement impacts the market, focusing on how readers' expectations have been evolving.

Together, these works present the groundwork that this article is based on. They indicate how cultural adaptation, fan interaction, and the dynamics of translation affect the publication process.

3. Proposed Methodology

This is a qualitative research paper, in which we used prior studies in the area related to the process of manga publication to establish a theoretical framework. The current academic article focuses on discussing in detail all the stages underlying foreign manga adaptations, keeping the main emphasis on translation, editing, and typesetting practices. The works referred are expected to frame the context in view of manga adaptation in professional and fan-driven forms.

The analysis will evaluate the workflow of manga adaptation to understand the importance and difficulty faced in each stage, divided into these the following sections:

- Acquisition of license;
- Translation;
- Proofreading;
- Art;

- Typesetting.

Each of these steps will be explained in detail in the analysis section by referencing the content that was observed from the articles, as well as practical aspects that have been observed inside the adaptation process.

By the time this paper reaches its conclusion, a full understanding of the manga adaptation process and the cooperative roles that the translator, editor, and designer play in the production of a faithful yet appealing product should be reached.

4. Analysis

This section examines all aspects in detail, from licensing negotiations and cultural translations to their consideration of design decisions and quality control. This analysis highlights how professionals collaborate at each stage and shows how they work together to overcome the unique linguistic and visual challenges of manga. It also shows that these collaborative tasks, from the translators and editors to the designers, allow them to pay attention to both the aesthetic integrity and narrative authenticity that are crucial to keeping a manga appealing to foreign readers.

4.1 Licensing rights

Obtaining licensing rights is the first step that will be needed for the publication of a manga. This stage defines the legal framework required by the publisher to be able to manufacture and market manga in a new market.

First, negotiations are held between the publishers and the original rights holders of the manga. These negotiations can become difficult since they involve many factors, including quality control, market reach, and even the publication format (print or digital). Contrary to popular belief, this process does not only involve the author and publisher. As Dahlan (2010) explains, “Each of these companies might have different types of company layers, depending on the size of the company and the “strength” of their manga series.”

According to the Kodansha website, one of the most known manga publishers in Japan, the process for inquiries goes as follows:

1. Inquiry
2. Submit a project proposal
3. Submit an application for merchandising rights
4. Form a merchandising license agreement
5. An advance payment
6. Providing the necessary data for manufacturing the product
7. Editorial supervision
8. Provide & attach the certificate stamp
9. Submit a golden sample

In the Inquiry phase, the process starts with a publisher's formal proposal for adaptation and distribution. In this regard, a publisher must be able to prove his capability to adapt the manga while being appealing to the target audience. It is worth pointing out that licenses for popular manga titles are very difficult to obtain, as many publishers prefer to work with a company that has a track record on the market. If the license has been successfully applied for, negotiations on license fees, royalties and revenue shares follow.

In the supervision phase, rights holders often have some degree of creative control regarding how manga is adapted and marketed abroad. It may concern everything from linguistic accuracy, passing through the design and packaging of the book to specific colors that must be used. This is usually to protect the integrity of the original product to maintain the authenticity of the manga as they are adapted to new cultural contexts. Once these requirements are met, then the manga is allowed to be published.

Going through this procedure allows the publisher to legally begin the adaptation process, from translation to production. This agreement is necessary to establish a professional relationship between international publishers and the original creators.

4.2 Translation

The translation phase is a very important topic step when it comes to adapting a foreign product. There are a lot of factors that need to be considered during the process, such as lexical transfer, cultural context and the genre's multimodality. The task is not just a conversion but also an adaptation of cultural phrases, sounds and images that are unique in Japan.to the Japanese language. Sell (2011) points out that “cultural content and language issues are common to all text types, but the image-text structural differences are special aspects to be taken into account when translating manga.” Those involved in the process need to decide which Japanese expressions to keep maintaining their originality while not disturbing the understanding for a broad audience. This is very important as it shows how much the text impacts readers and fans of the original work to appreciate and understand what the author wanted to deliver in the original source.

Despite the difficulties involved in this stage, some readers ask for versions that are more similar to the original, not considering the need for adjustments that are normally made by official releases. Many fans believe that fidelity is the most important aspect of a manga and believe that any changes compromise the integrity of the source material. As Valero Porras and Cassany (2016) argue, the multimodal elements of manga are often deeply embedded in the Japanese cultural context. Literal renderings of these elements might create confusion or misunderstanding for someone who doesn't have much knowledge or isn’t integrated into Japanese culture. Those responsible for this task must be aware of when to adapt itmake adaptations,

even against when going against the original text to keep maintain a coherent pattern for the whole entirety of the work.

Scanlations (unofficial, fan-made translations) usually go against the concept that professional practices follow, since scanlation communities usually deal directly with the cultural expectations and interpretations of their audiences that are already familiar with the elements of Japanese culture that would otherwise be adopted. This approach provides insight into how fans think a quality work should be, serving as a tool to help professionals find a balance between staying true to the original and making necessary changes to appeal to a wider range of viewers.

This section explains how complicated the translation process is and how many factors need to be considered. The translator needs to find a balance between keeping cultural elements intact and ensuring the content is accessible to the target audience.

4.3 Proofreading

The process of proofreading guarantees that the text is accurate and coherent. After the translation is finished, the content is examined carefully by a proofreader or a group of editors who are native speakers of the manga's target language.

In addition to correcting grammatical mistakes, this phase aims to maintain the tone and aesthetic of the original manga by editing the text to conform to linguistic and cultural quirks (as mentioned in the previous section). Additionally, it examines the coherence of character names, semantic problems, and specific linguistic decisions made by the translator. Especially in manga, proofreaders also must pay attention to onomatopoeic expressions, idioms, and cultural references, as these are very important in bringing out the intended meaning for readers. Since manga often includes culturally specific humor, idiomatic phrases, and visual cues, it also needs to look at the stylistic consistency of the chapters or volumes. This helps the reader have the same feel in terms of narration and that elements repeating throughout are in the same format, something very important for serialized manga.

All of these factors are relevant and needed in order to deliver a high-quality adaptation that is both linguistically accurate and culturally relevant. While the translator also has to pay attention to these details, it is important to have someone looking specifically at the consistency of the finalized text.

4.4 Art

The art phase goes beyond the linguistic and business challenges we have discussed so far. The focus of the designer redesigning the cover is to make careful adjustments to recreate the original aspects in a new, finished design. This step includes decisions about layout, fonts and graphic elements that guarantee the cover remains visually appealing and true to the original design while meeting the aesthetic expectations of the target culture.

These decisions may look much more difficult than they sound. Since the designer must faithfully reproduce the original artwork down to the exact colors, this is usually a prerequisite for approval by the owners of the original rights, one must be very strict to stay true to the source material. Even small color adjustments can change the perception of the manga and be rejected by the licensors if they do not match the intent of the original. Designers must meet precisely the source material to reproduce the original color palette so that the visual effect matches the creator's vision and the licensor's expectations for color accuracy.

Balancing these aspects will ensure that the cover and back cover provide an accurate introduction idea as to the content of the manga and give readers a faithful introduction to the product itself while guaranteeing that the quality of the adaptation meets the criteria established by the original publishers.

4.5 Typesetting

Typesetting can be considered the least known area for the public. In this step, the translated text is brought together with the visual layout of the original. Using the Adobe InDesign program, the typesetter must use the original layout of the manga and position each element accordingly to create a coherent flow and visual rhythm that was intended by the original artist.

The positioning of the text and the size of the font must be carefully chosen so that the immersion and narrative flow are maintained naturally. Fonts must also be chosen currently to reflect the mood expressed by the characters in each scene. The size of the font must be scaled to remain legible while fitting within the panel area, which often requires adjustments to fit the context of each scene. As Sell (2011) states, “Problems occur during translation when the target language must be combined with the source images. The text must sometimes be reduced, or the speech balloon widened. The reduction can be achieved by omitting content, choosing shorter words, or hyphenating lengthy words, although the latter can be read awkwardly if overused.”

The other important aspect of this phase is the text centering. This part is also crucial in maintaining balance and readability. Text alignment guides how the reader perceives the information. The consistency of the positioning of the dialogue is very important for the reader’s experience when reading a manga. Proper typesetting requires attention with every single step, ensuring that translated text, visual elements, and artistic intent are all in harmony to preserve the manga’s authenticity while making it accessible to a new audience.

The work is not only limited to the word aspects. Retouching is an important step in the typesetting phase, where editing software such as Photoshop is used to adjust and improve visual elements in such a way that the original quality is retained. In this phase, for example, the speech bubbles are cleaned up or the artwork is changed so that Japanese text or sound effects are replaced with translated content. These subtle changes may seem like small details, but they create a much more

immersive experience for the reader. This topic is covered in more detail in the “Results” section.

4.6 Final Steps

After every stage is complete, the editorial manager performs a detailed review using the plotter, which is the final draft. With this version, he goes through the entire work and looks for possible errors in each phase we have gone through with the article. This final check makes sure that the printed version that goes on sale is approved in every aspect.

After this review is complete and any necessary changes are made, the team can proceed with producing the manga knowing that readers will receive a quality product.

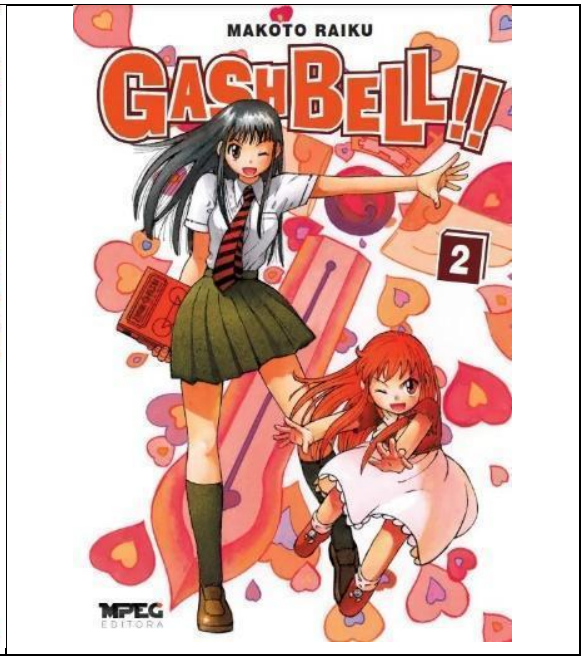
5. Results

In this section, we will use all the information we have gathered in this article in a real-life example by comparing three versions: the original version of the manga Gash Bell!, republished by Kraken Comics, the official version published in Brazil by Editora MPEG and a scan version created by Chrono Scans. Specifically, we will use chapter 34 of the second volume, titled “O pior tipo de professor” (“The worst kind of teacher”). It is important to point out that this comparison does not have the goal of disparaging fan-made scanlations, but to examine the differences between a professional production and a fan-made one.

Before going through the comparative analysis, it is important to point out the work done in the cover, as outlined in section 4.4 Art. As seen below, Editora MPEG did a meticulous job to retain the core elements of the cover, while adapting fonts to a western audience.

Japanese Version (Kraken Comics)	Brazilian Version (Editora MPEG)



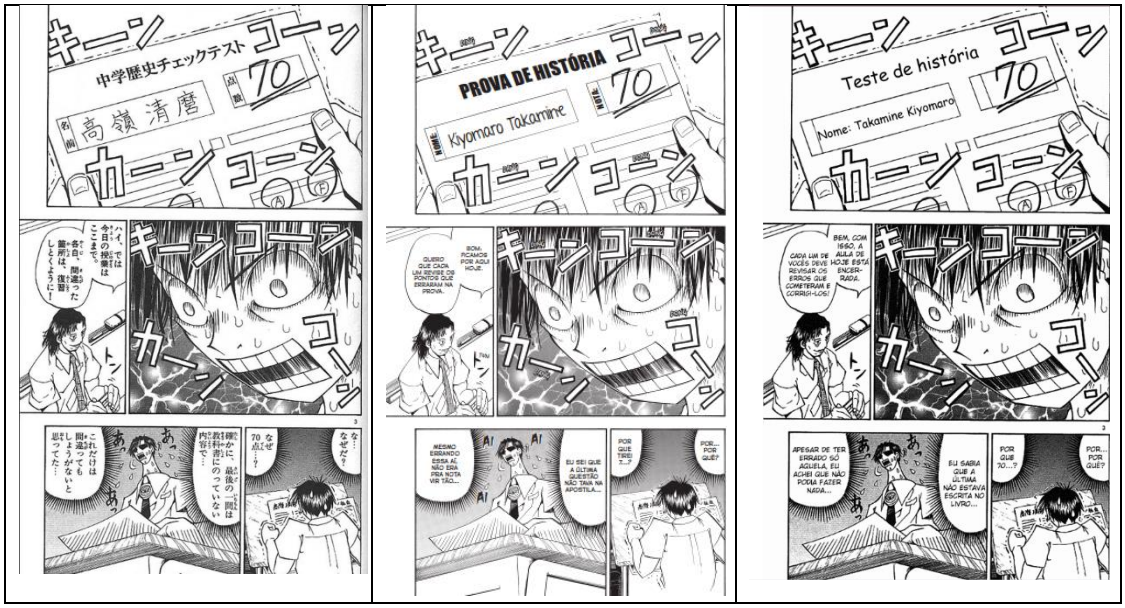


Starting with the first page of the chapter, we can already see a subtle difference: Editora MPEG chose to erase the original title of the chapter and replace it with the translation, while the Chrono Scans version chose to maintain the original title and put the translation altogether. Where the Editora MPEG has taken the approach of localization, the choice by Chrono Scans retains the original element and lets their readers get closer to the source material. While neither version made a wrong decision, this points to the choices made for each purpose.

Brazilian Version (Editora MPEG)	Scan Version (Chrono Scans)
	

In the third page, we can delve into the aspects of translation, proofreading and typesetting, in a single page.

Japanese Version (Kraken Comics)	Brazilian Version (Editora MPEG)	Scan Version (Chrono Scans)



We can see that the distribution of elements in the test has been placed more carefully and is more similar to the original layout in the Editora MPEG version. Even if these details seem insignificant at first glance and may even go unnoticed, the attention to detail contributes significantly to the reader's immersion. By looking at the typesetting in the MPEG version, care has been taken to ensure that the characters between the speech bubbles do not overlap and that the text is more evenly spaced.

In the translation aspect, we see that the MPEG version altered the character's test score from "70" to "7", while the scan version maintained the original grade. This type of instance is frequently seen during the translation stage, and it is the job of the translator, the proofreader and the editor to find the best solution of translating accordingly in each case. Changing the grade to "7" aligns with a Brazilian audience's expectations, as its score range (0 to 10) is more familiar in Brazilian contexts within a Brazilian context, even though a 0 to 100 grading scale is commonly understood. Adjustments like these aims to enhance relatability for readers while balancing the authenticity of the original.

We can also see that some visual elements have been considered in the MPEG version. In addition to the small translations of the individual onomatopoeias, the translation of the onomatopoeia "あっ" (ai) in the last panel was made by Editora MPEG to illustrate the despair experienced by the character due to the grade, being even more highlighted by the use of a flashier font.

Japanese Version (Kraken Comics)	Brazilian Version (Editora MPEG)	Scan Version (Chrono Scans)



On the 14th page we see a similar example of the retouching done in the test on page 3. The MPEG version respects the original version and tries to reproduce it more faithfully, while the scan version reproduces the information in a simpler way.

Japanese Version (Kraken Comics)	Brazilian Version (Editora MPEG)	Scan Version (Chrono Scans)
		

Throughout the translation, it is possible to see a pattern where MPEG's version is more casual than the Chrono Scans' one. To illustrate the differences between them, we will use an excerpt from the second panel, specifically the second speech bubble.

Japanese Version (Kraken Comics)	Brazilian Version (Editora MPEG)	Scan Version (Chrono Scans)
		

The translation of the original dialogue is as follows: "*We didn't even see it in class, so I doubt you'll be able to solve it!*". In the MPEG version, it was "*The whole class doesn't know how to solve this! I want to see how you're going to handle it!*". In the Chrono Scans version, it was "*This is a problem that even the whole class cannot answer. Solve it if you can!*". While the scan version is more similar to the original, the

MPEG version is a more natural version for daily dialogue, reinforcing the idea of immersion mentioned before in this section.

By analyzing these examples, we can see how meticulous a professional publisher is and how much attention to detail goes into every single aspect of the adaptation. As seen throughout all the sections of this article, the work of all the professionals involved not only involves a simple transposition of the original source, but requires a deep understanding of every detail that provides a quality piece of work.

6. Conclusion

Throughout this article, we provided a deep insight into the process of manga adaptation and illustrated the work required to make Japanese manga accessible to international readers while preserving its original essence. At every stage, from licensing to publication, this study has shown that adaptation is far more than a simple translation process solely translating the original work; it requires a lot of steps to get to the finished product, both linguistically and artistically.

The papers used in this article have helped to contextualize the cultural implications that each decision in this process entails and how fans influence such a decision by showing the evolution of readers' expectations during this time. However, there is only a limited amount of work on this topic, especially when it comes to the complex processes of translation and localization. Expanding research on this topic would be interesting in order to develop the discussion on manga adaptations at a deeper level, and would also help to make the field more accessible for people who are interested in the area.

In the “Analysis” section, we could see in detail how each step has its hurdles and what the workers involved in the process must do and consider to achieve a satisfactory result. We were also able to see how each piece of the puzzle relates to the other stages of the process. By analyzing each step, it became clear how much a consistent workflow affects the quality of the manga as a whole.

In the "Results" section, we have used all the data collected in this article to show the differences between professional and fan-made adaptations using concrete examples. By comparing the aspects discussed in the analysis section, we have illustrated the different skills required for professional work and shown the importance of ensuring both quality and authenticity in official manga adaptations.

In conclusion, this work had the goal to offer a better understanding of the collaboration between professionals to guarantee the quality in an official manga adaptation. It illustrates not only their technical skills, but also the level of commitment required to make this work accessible to an international audience.

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INVESTIGATING THE DISPARATE CULTURES BETWEEN OFFICIAL AND FAN TRANSLATIONS: AN ANALYSIS OF JOJO'S BIZARRE ADVENTURE DIAMOND IS UNBREAKABLE

Gabriel Rodrigues Varela e Silva

Introduction

The objective of this paper is to analyze the diverging cultures of translation between official translations produced by professionals having their work published by a licensed company, and fan translations, also known as "*scanlations*" (scan + translations), made entirely by fans of a certain piece of media, who usually release their work for free through the internet. This study will focus solely on the translation of manga produced in Japan, which has been localized into the English language. In what aspects do both kinds of productions differ? How do different types of translators, be they professional or amateur, approach the same line? Could there be any form of overt philosophical methodology seen behind both types of works? And can an objective distinction in quality be determined between them? This paper aims to answer these questions in an attempt to educate readers on the translation process and nature of localization quality.

The primary source of media that will be analyzed is Japanese manga, which is roughly equivalent to what Americans would call comic books (BRIENZA, 2009, p.102). It is imperative to acknowledge that manga was not originally as popular outside of Japan as it is now. Japanese manga was introduced outside of Japan through grassroots fan trading (SELL, 2011, p. 93), and these works were then translated by the few fans who had a grasp on the Japanese language.

The target of this study will be the manga series "Jojo's Bizarre Adventure Part 4: Diamond is Unbreakable" written and illustrated by Hirohiko Araki. The story follows Josuke Higashikata, a first-year high school student living in the fictional seaside town of Morioh, Japan. One day he is visited by his uncle, a man named Jotaro Kujo, protagonist of the third part of the series, who informs him that he is the illegitimate son of Joseph Joestar, a real-estate mogul residing in the United States of America. Jotaro also tells him that through an ability named "Stands", which is the metaphysical embodiment of a person's soul, a power that most members of the Joestar lineage possess, Joseph has discovered that an evil presence is lurking within Morioh. And thus, Josuke and Jotaro, with the power of their own stands and several allies that they make along the course of their journey, engage in supernaturally powered battles in order to root out this mysterious evil lurking within this quiet and seemingly idyllic town.

Despite its original publication in 1992, Diamond is Unbreakable would only receive an official English release in 2019. It initially gained popularity among English-speaking audiences, thanks in part to the existence of fan *scanlations*. Due to the attention that they received, the series was then translated and published by Viz

Media. However, this would only transpire owing to the popularity that it had garnered online. Without the existence of the fan-made *scanlations*, it is plausible that the series would never have become as well known as it is and, consequently, would have never been officially released. In that sense, the *scanlations* are an important piece of the series history.

The questions asked by this article will be answered by comparing the original Japanese text to three separate translations, which are the official English release and two separate fan-works. Both types of translations, be it the fan versions or the official version, have been met with some degree of scrutiny and analysis over the years, making them the ideal example to be used in a study of this kind. .

To begin, during the literature review segment, publications that were gathered in order to supplement the theoretical foundation of this research paper, along with their importance, will be cited. Subsequently, the methodology section will be presented. Here, the guiding questions for this paper will be reintroduced and each translation will be introduced in the order that they will be explored during the analysis section. Afterward, the conclusion of the research conducted during the course of this paper will be explained. Finally, the sources utilized in this publication will be acknowledged, and a brief appendix will be presented containing the translations produced by the author.

Literature Review

The object of this analysis will be the fourth part of the long-running Jojo's Bizarre Adventure series, Diamond is Unbreakable, written and illustrated by Hirohiko Araki and published between 1992 and 1996, by Shueisha.

In addition to the originally published Japanese version of the series, three different translations will be examined. The official release from Viz Media, published from 2019 to 2021. Next is the series first ever translation, a fan-work referred to as the "Duwang Translation", published online in 2010 by an unidentified individual. Lastly, the second major fan release, the "Colored Adventure Project" released online in 2017 by Jojo's Colored Team Adventure in collaboration with "The Invincible Trio" .

It is worth noting that this paper is one of the few publications that provides a direct comparison between official and fan translations. Although translation has received increasing attention in the realm of academic study, the majority of research into the subject has primarily focused on the analysis of renowned literary works and the development of theoretical frameworks to aid in the translation process. The world of manga translation is still relatively untouched, especially regarding the world of fan translations of this type of media.

The majority of the works chosen to supplement the research of this paper were done so not to directly link into the comparison of both kinds of works, but to provide a better understanding of the translation process for manga and the culture behind fan translations. This literature review will be divided into parts, with works that focus on specific fields being presented together.

First are the articles that delve into the realm of manga, both in terms of translation, and the medium of manga as a whole. First, is “Books, Not Comics: Publishing Fields, Globalization, and Japanese Manga in the United States” by Casey E. Brienza, published in 2009. It helped clarify the minute details of what a manga is, and also shed light on the boom of popularity that manga has received in the past two decades, and how the medium fits within the wider literary world. The following production focuses on the domain of manga translation itself. “Manga Translation and Interculture” by Cathy Sell, published in 2011. This study examines the difficulties faced by manga translators, specifically due to the nature of manga as an intertextual medium that blends images and text. This can be seen when the author states: “Because comics and manga combine images and texts, their translation encounters a range of problems. Translators confront combinations of pictorial and linguistic elements that work together to tell the story, such as reading direction, page layout, speech balloon shape, and onomatopoeia.” (SELL, 2011, p. 93)

The following three compositions focus on the medium of fan translation itself. The first article is entitled Scanlation vs Official Translation: A Case Study on Tokyo Ghoul by Sebastian Anderson, 2022. This work also directly analyzes *scanlations* and official translations. The author's own insight into the subject was valuable when drawing conclusions for this text. In his work, Sebastian Anderson discusses the presence of domestication and foreignization (Anderson, 2022 p. 9), an element that was also noted in this work. The next publication is Spreading the word: fan translations of manga in a global context by Kristen Anderson Terpstra, published in 2012. This article also explores the culture of fan translations, but with a focus on how they spread throughout the world and why they came to exist in the first place. This can be seen when the author states: “Shortly before the establishment of an American manga publishing industry and the investment in resources to publish manga legally, fans calling themselves scanslators (scan + translators) began translating Japanese manga themselves and distributing it to other fans through the Internet.” (Terpstra, 2012, p. 1) Next is Fan translation of games, anime, and fanfiction by Boris Vazquez-Calvo, Leticia Tian Zhang, Mariona Pascual and Daniel Cassany, 2019. Here, the authors discuss the production of fan translations, and how they can be used as an opportunity in the language learning process. What was of interest for this article was the analysis of how *scanlators* deal with the writing process, which can be seen here: Moreover, we consider that fan practices contrast with formal writing and genres “less because of an inadequate mastery of correct writing by those who engage with it, but because of the nature of communication and social interaction in the given context” (Barton & Papen, 2010, p. 10 *apud* VAZQUEZ-CALVO et alii, 2019, p. 65).

The final work that was used to supplement this paper was “The Translator's Invisibility: A history of Translation” by Lawrence Venutti (1995)”. Here, the author discusses the existence of Domestication and Foreignization practices within the realm of translation, concepts that are referenced in this work and elaborated upon below.

Proposed Methodology

This article will adopt a qualitative research model. By analyzing previously published articles in order to create a theoretical framework, and by directly analyzing the object of study covered by this article, the following questions will be answered:

- In what aspects do both kinds of translation differ?
- How do different translators, be they professional or amateur, tackle the same line?
- Can any form of overt philosophical methodology be seen in between both types of works?
- Can an objective difference in quality be seen between both kinds of translations?

For the purpose of this analysis, 4 different works will be analyzed: First is the original Japanese version of the manga, written and illustrated by Hirohiko Araki from 1992 to 1996 and published by Shueisha. The second is the official release by VIZ Media, published from 2019 to 2021. The third is the Duwang translation, named after a translation mistake made in this version. This release was also the first attempt at translating the series into the English language. It was published online in 2010 by an unknown individual. Finally, the last version is the Jojo's Colored Adventure project, which sought to produce a superior translation in comparison to the Duwang version by utilizing the digitally colored edition of the series that was released online by Shueisha and by fixing the translation mistakes made in the previous work. It was released online in 2017 by a group named "The Invincible Trio" in collaboration with "Jojo's Colored Team Adventure."

The original Japanese version will be supplemented with a very direct, literal translation made by the author of this paper. This was done so that no previous knowledge of the Japanese language is required in order to understand the contents that are being presented.

In a similar vein, it is worth noting that manga is not read like traditional American comic books. In order to properly interpret a manga page, both the panels and the speech bubbles must be read from right to left, with those on the top preceding those below.

Another important aspect to keep in mind is the numbering of pages and volumes between different versions of the manga. The wider Jojo's Bizarre Adventure story is separated into distinct story arcs, which are referred to as "parts." As of the time of writing, there are nine currently completed parts, with the tenth having recently started in 2023. Diamond is Unbreakable is the fourth major story arc in the series, and it was published between 1992 and 1996. The original Japanese volume releases do not separate each of its major story parts into different volume groups, therefore, the entirety of Diamond is Unbreakable consists of volumes 29-47 of the whole of the

Jojo's Bizarre Adventure series. On the other hand, all three English versions being analyzed for the purpose of this paper publish each part individually as their own standalone releases. The official Viz Media version has grouped all 19 volumes into an eight-part series, where most releases feature two volumes within one book, with the exception of the final volume, which includes three. Therefore, volume and page numbers differ from the original. Both *scanlations* also group their volumes differently. Either one has organized each volume individually, but due to translator credits and a few missing pages, they do not possess the same numbering of their pages.

Analysis

Example 1:









Japanese+Translation	Official	Duwang	Colored Adventure
"美しい町だ..... 杜王町....."	"Morioh is a beautiful town."	"What a beautiful Duwang!"	"What a beautiful Duwang!"

“This town is beautiful... Morioh...” “こんなすばらしい町が他にあるかな” “I wonder if there are any other towns as splendid as this one.” “まるでピクニック来てる気分だな” “It’s like the feeling of a picnic has come.” (ARAKI, JoJo no Kimyō na Bōken, (1986, Volume 38, p. 16)	“I wonder if there could possibly be a more splendid city anywhere else in the world.” “This feels like we're having a picnic together. “ (ARAKI, Hirohiko. Jojo’s Bizarre Adventure Part 4: Diamond is Unbreakable, 2019, VIZ Media, Volume 5, p. 12)	“There must be no other place as pretty as this town.” “This feels like a picnic.” (ARAKI, Hirohiko. Jojo’s Bizarre Adventure Part 4: Diamond is Unbreakable, 2010, Online Version, Volume 9, p. 9)	“I don’t think you’d be able to find it’s like anywhere else!” “It’s just perfect for picnics.” (ARAKI, Hirohiko. Jojo’s Bizarre Adventure Part 4: Diamond is Unbreakable, 2017, Online Version, Volume 9, p. 12)

Source: The author

Context: This scene depicts Diamond is Unbreakable’s main villain, the serial killer Yoshikage Kira, having lunch alongside the disembodied hand of his previous victim and contemplating the beauty of his hometown of Morioh.

The original Japanese version contains two elements that work better in Japanese, requiring special attention during the localization process. The first is the construction of the initial line that initiates the panel: “This town is beautiful… Morioh…”. By separating the noun “Morioh” from the adjective “beautiful,” and placing it before, the line becomes unnatural in spoken English, which is the norm for manga dialogue. The separation with ellipsis was done in order to give the line a sense of calm, as if Kira were taking a deep breath as he ponders his hometown. The construction of this phrase is normal for the Japanese language, however, it does not work in English. The second is with the third line of dialogue: “It’s like the feeling of a picnic has come.” Similarly to the last example, this works within the Japanese

language, but sounds unnatural when translated directly into English. Therefore, both lines must go through changes in order to be appropriately localized.

The official translation aims to accurately translate the dialogue by modifying the construction of the text in order to conform to common spoken English. The initial line maintains the original meaning by having Kira express his opinion on the beauty of the town, however, it chooses to remove the ellipsis, thus eliminating the intended pause in the dialogue. The second line is similar to the original Japanese version, bringing a near literal translation. More extensive changes were made, however, to the third piece of dialogue, where, in order to be more in line with English standards, it has been adapted into: “This feels like we're having a picnic together.” The construction of the phrase differs from the original, however, the modifications were necessary for the proper conveyance of the intended meaning. What is also notable is the addition of “together.” In the original, a word that expresses that Kira is eating with his victim is never used. This is a common occurrence in the Japanese language, as it tends to be impersonal, not referencing people present in the action that is being taken.

Regarding the Duwang translation, changes are also made in order to preserve the proper use of the English language, but there are other problems that are present in the construction of this translation. The most prominent issue is with the use of the word “Duwang” itself. This is a mistranslation of the word Morioh, which was improperly read by the *scanlator*. This is a mistake that ought to have been rectified during the editing process prior to publication. Similar to the official translation, the second line has maintained a close resemblance to the original and is serviceable. The third line also remains similar to the original, but has been adapted to work in the English language, and, unlike the official version, it does not feature any other additions.

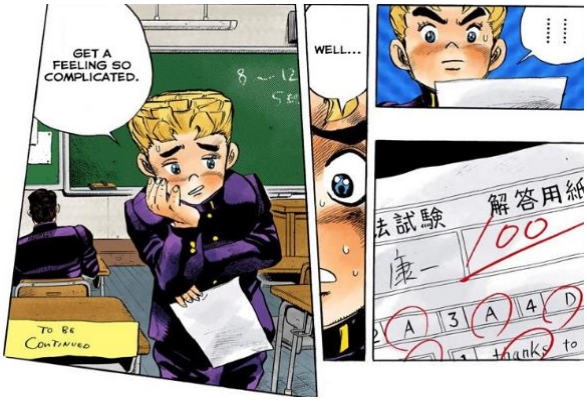
The Colored Adventure translation exhibits a blend of elements that are present both in the official release and the Duwang translation. What is immediately apparent is the use of the word “Duwang” instead of Morioh. This, however, is not a translation mistake, but instead an intentional reference to the first translation. The translator took the creative liberty of referencing a line that has become notorious within the Jojo’s Bizarre Adventure community. The issue here is that this use of intertextuality harms the narrative flow of the translation. This is the only time during the Colored Adventure version where Morioh is referred to as “Duwang”, therefore any readers who are unfamiliar with the term may not understand the intended message. As with the other two translations, the second line remains faithful to the original, with minimal modifications made to the meaning or construction of the text. However, the third line exhibits variations in comparison to the other two translations. “It’s just perfect for picnics.” refers directly to Morioh, and not to the situation itself.

Example 2:









Japanese+Translation	Official	Duwang	Colored Adventure
“……” “なんか... “ “Uhm...” “複雑な気分だなあ...” “This is a complicated feeling”	“…” “Ah geez…” “I don’t know how to feel about this…” (ARAKI, Hirohiko. Jojo’s Bizarre Adventure Part 4:	“……” “唉...” “Get a feeling so complicated.” (ARAKI, Hirohiko. Jojo’s Bizarre Adventure Part 4: Diamond is	“……” “Well…” “Get a feeling so complicated” (ARAKI, Hirohiko. Jojo’s Bizarre Adventure Part 4: Diamond is

(ARAKI, JoJo no Kimyō na Bōken, (1986, Volume 32, p. 92)	Diamond is Unbreakable, 2019, VIZ Media, Volume 2, p. 376)	Unbreakable, 2010, Online Version, Volume 4, p. 93)	Unbreakable, 2017, Online Version, Volume 4, p. 93)

Source: The author

Context: This series of panels shows one of Diamond is Unbreakable's protagonists, Hirose Koichi, reacting to the perfect score he achieved on his test after being subjected to his stalkers' study sessions.

The original Japanese text presents a limited amount of dialogue with little semantic depth. Nonetheless, it is constructed in a manner that is characteristic of the Japanese language and that only functions within its constructs. The dialogue begins with the use of an interjection that is used to convey vagueness (なんか, read as *nanka*, and translated as Uhm…), a verbal component that does not possess a direct equivalent in the English language. The scene continues with the second line of dialogue located in the last panel, where a literal translation would be: "This is a complicated feeling". The character is expressing confusion about how he should be feeling at the moment. Without the utilization of a verb, Koichi is directly verbalizing his mental state, which has the effect of making the line sound unnatural when translated literally into the English language. In order to preserve the fluidity of spoken dialogue, changes must be made during the localization process.

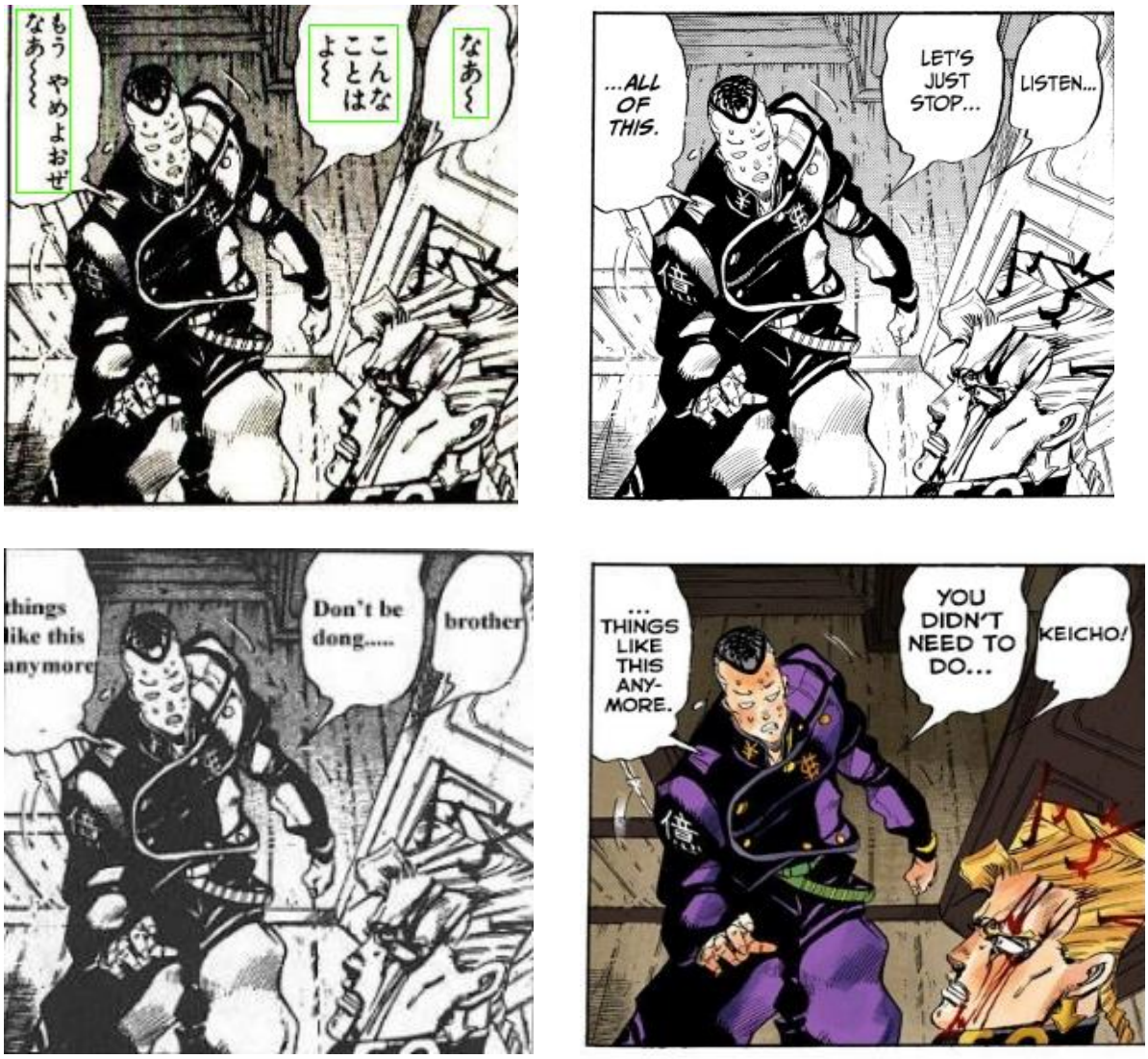
The official translation has made several minor adjustments to the original text in order to localize it for an English-speaking audience. What can first be observed is that the interjection has been adapted into the expression "Ah geez…", which is utilized to convey surprise. The change made was a simple one, where an exclusive component of the Japanese language was substituted with a commonly used expression in the English language that carries a similar meaning. This trend of adaptation persists with the last speech bubble, where the line was translated as "I don't know how to feel about this…". By transforming the phrase into a typical sentence composed of a noun phrase and a verbal phrase, the fluidity of spoken dialogue is preserved.

When analyzing the Duwang translation, a few elements stand out. The first is the absence of a translation for the interjection present in the third panel. The character 唉 was left over from the translated Chinese version that was utilized in order to scan the pages of the volume. This is an issue that should have been identified and corrected during the editing process before publication. The presence of a foreign character pulls the reader out of the narrative and may cause confusion when regarding story progression. Observing the final panel, what can be seen is a literal translation of the original Japanese text. Without any modifications made during the localization process, the line remains unnatural within the constructs of the spoken

English language. This consequently has the effect of pulling the reader away from the story and towards the phrase's improper construction.

Finally, what can be observed in the Colored Adventure Translation is that it contains elements from both previously mentioned releases. The interjection utilized is “well…” used to express Koichi's surprise at the situation and is an appropriate substitution for the original. However, problems arise during the last panel, where the translator once again opted to maintain the Duwang translation's mistranslation in order to create humorous intertextuality with the previous iteration. This choice recalls the same problems that were pointed out during Example 1, where the word “Duwang” was utilized to a similar effect.

Example 3:



Japanese+Translation	Official	Duwang	Colored Adventure

なあ~ “Hey” “こんなことはよ~” “All of this” “もう　やめようぜなあ~~” “Let’s just stop already” (ARAKI, JoJo no Kimyō na Bōken, (1986, Volume 30, p. 169)	“Listen…” “Let’s just stop…” “…All of this.” (ARAKI, Hirohiko. Jojo’s Bizarre Adventure Part 4: Diamond is Unbreakable, 2019, VIZ Media, Volume 1, p. 352)	“brother” “Don’t be dong…..” “things like this anymore.” (ARAKI, Hirohiko. Jojo’s Bizarre Adventure Part 4: Diamond is Unbreakable, 2010, Online Version, Volume 2, p. 85)	“Keicho!” “You didn’t need to do…” “…Things like things like this anymore.” (ARAKI, Hirohiko. Jojo’s Bizarre Adventure Part 4: Diamond is Unbreakable, 2017, Online Version, Volume 2, p. 85)

Source: The author

Context: This scene features the character Okuyasu, portrayed on the left, pleading with his older brother Keicho, trying to convince him to abandon his evil ways.

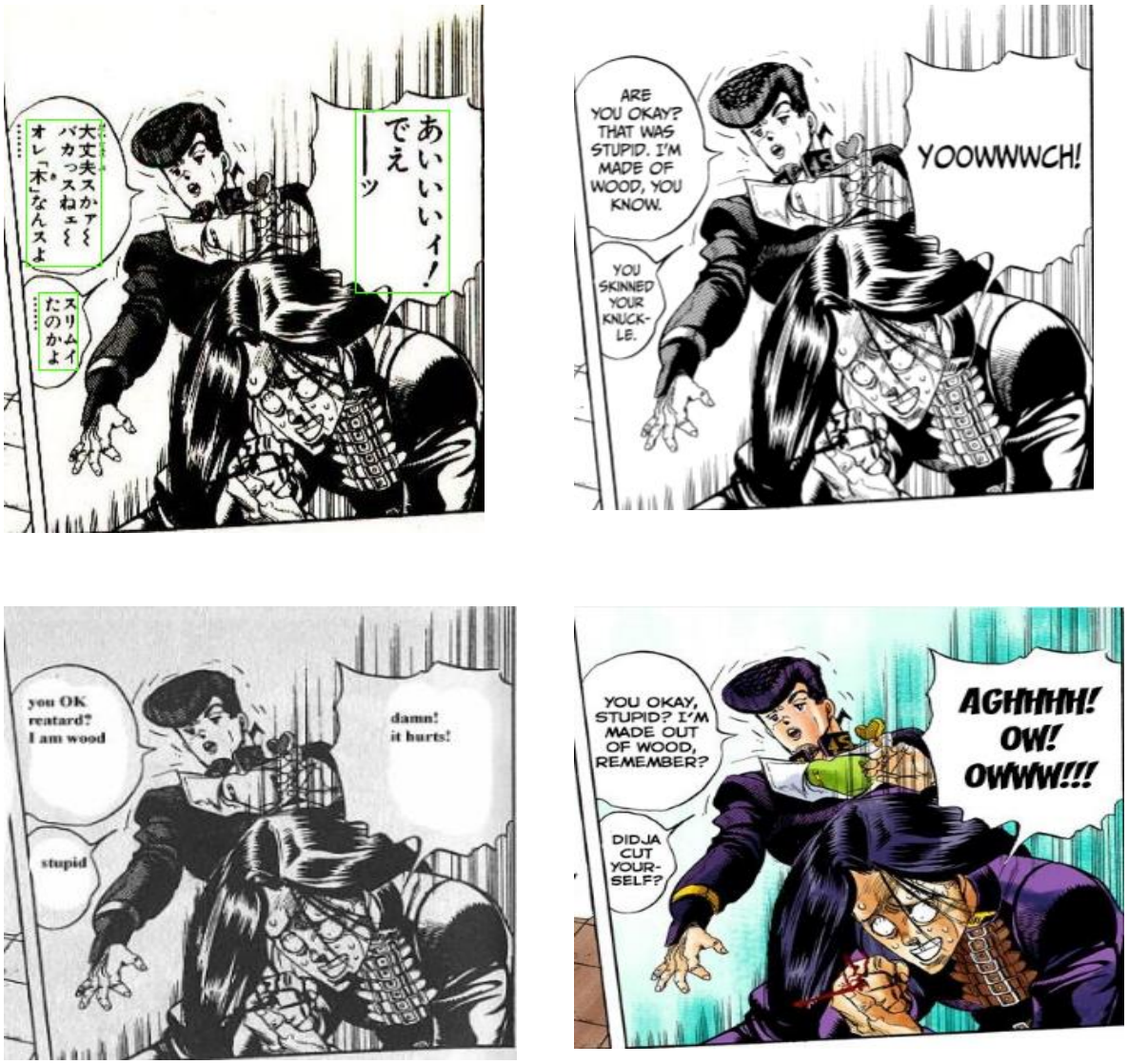
The original Japanese is semantically simple and uses sound extensions (~) to convey Okuyasu's tone of resignation.

The official version is faithful to the original and is well constructed. In order to maintain Okuyasu’s heavy tone, the translator chose to use a more literal translation, opting to begin with “listen” which serves as an interjection. It also uses ellipsis in order to emulate the sound extensions present in the original to make it seem as though Okuyasu is speaking slowly, thus successfully maintaining the scenes somber and quiet tone.

The Duwang translation, however, takes liberties with the construction of the dialogue and presents some failings that should have been fixed during the editing process. The first element is the use of “brother” instead of the interjection used by the previous two versions. This choice adds additional weight to the line as the character calls out directly to his sibling. However, as the word is a proper noun, the use of capitalization was necessary. In the second line, what stands out is the misspelling of “doing”, written instead as “dong”. The combination of spelling errors and lack of proper review serve as detriments to what is supposed to be an otherwise heartfelt moment, again, casting the reader's attention away from the meaning of the text and instead to its construction.

The Colored Adventure *scanlation* once again features elements that are present in both other translations. Instead of an interjection, Okuyasu will directly call out for his brother by using his name, which is also accompanied by an exclamation point instead of ellipses. The use of this punctuation mark has the effect of skewing the scene's previously quiet and somber tone into a more dramatic one. The second line, similar to the Duwang version, contains a spelling mistake, which causes semantic problems for this line of dialogue. The utilization of “didn't” in place of “don't” makes the following “...Things like this anymore” confusing, distracting the reader, and being detrimental to the scene’s intended tone. A lack of editing has lowered the overall quality of the translation, and modifications to the punctuation have changed the tone intended by the author.

Example 4:



Japanese+Translation	Official	Duwang	Colored Adventure
“あいいいィ！でえーッ” “OWWWWW” “大丈夫スかァ~バカっスねェ” “You okay? That was dumb.” “オレ[木]なんスよ” “I'm wood, ya know” “スリムイたのかよ…” “You skinned yourself” (ARAKI, JoJo no Kimyō na Bōken, (1986, Volume 31, p. 171)	“Yoowwwch!” “Are you okay? That was stupid. I’m made of wood, you know.” “You skinned your knuckle.” (ARAKI, Hirohiko. Jojo’s Bizarre Adventure Part 4: Diamond is Unbreakable, 2019, VIZ Media, Volume 2, p. 165)	“damn! it hurts!” “you OK retard? I am wood” “Stupid” (ARAKI, Hirohiko. Jojo’s Bizarre Adventure Part 4: Diamond is Unbreakable, 2010, Online Version, Volume 3, p. 86)	“AGHHH! OW! OWWW!!!” “You okay, stupid? I’m made out of wood, remember?” “Didja cut yourself?” (ARAKI, Hirohiko. Jojo’s Bizarre Adventure Part 4: Diamond is Unbreakable, 2017, Online Version, Volume 3, p. 86)

Source: The author

Context: This scene features minor antagonist, Hazamada Toshikazu reeling in pain after punching his stand ability, a wooden doll that has taken on the form of protagonist Josuke Higashikata in order to impersonate him.

Analyzing the original Japanese release of this panel, a few elements stand out. First is the repetition of characters used to represent Hazamada’s yelling. Second is the alternated use of the Hiragana and Katakana spelling systems used to represent the vulgar way that the fake Josuke speaks in the second and third speech bubbles. The third is the way that the Fake explains the composition of his body, which is done by simply stating that he is wood, and not by using a verb to express what he is made of. This line may be translated as “I'm wood, ya know”, which is a common way of constructing phrases in the Japanese language, but will not work when translated

literally into English. In order to properly localize these elements, changes must be made to the English dialogue.

Concerning the official translation, certain elements were kept, whereas others were not brought over. First is Hazamada's yell, whereby repeating the letter "W" the lengthened effect present in the original was successfully maintained, giving the reader the impression that the character is screeching for a prolonged period of time. However, during the second and third lines of dialogue, Fake Josuke's speech mannerisms were not adhered to. Instead, the translator decided to keep his speech in proper spoken English. Another change that was made is in the way that the Fake reminds his master that he is made of wood, which was done by stating the fact with the verb phrase "I am made of wood".

Next is the Duwang translation. What is immediately noticeable is that Hazamada's cries of pain are replaced instead with the use of short sentences composed mostly of profanity. This adaptation of the line is effective in expressing his pain, but some elements hinder its quality. Manga is a visual medium, and the composition of the speech bubbles is important to the reading experience. Here, by shortening his dialogue, the text has become too small in comparison to the speech bubble, which diminishes the loud effect that his dialogue is intended to express. Another point that can be observed in this line is the lack of proper capitalization, which occurs in both sentences. During the second line, the usage of profanity was once again repeated, where instead of having Fake Josuke state that Hazamada's actions were not well-thought-out, the translator opted instead to have the dialogue be used as an insult directed at him. The use of the word "Retard" skews the line of dialogue into ableist and offensive territory. A term such as this should not be employed in a published work as it may potentially alienate and offend members of the reader base. The original utilizes the word バカ (Baka) which can be interpreted as stupid or foolish, with a less offensive connotation behind it. In the same speech bubble, a literal translation was used in "I am wood", which carried over the unnaturalness of the line from the original Japanese text. Finally, in the third speech bubble, the stand's observation regarding Hazamada's injured hand is removed, being replaced instead with the word "stupid". The utilization of another insult is illogical in this context, and can therefore be considered a mistranslation that damages the narrative presented in the scene, as the stand's original, concerned intentions have been erased.

Finally, as it has often been the case, the Colored Adventure translation combines elements from other versions. First is maintaining Hazamada's yell, conveying his pain, and using the space offered by the bubble effectively. Second, by using the word "Baka" as "stupid" and utilizing it as an insult towards Hazamada, Fake Josuke's vulgar way of speaking is effectively localized into English. The third point pertains to the use of the abbreviated form of "Did you" as "Didja". This choice also effectively preserves Fake Josuke's particular verbal mannerisms.

Example 5:









Japanese+Translation	Official	Duwang	Colored Adventure
“本当に**万引き**してたのあいつ？” “Did he really **shoplift**?” “最低だなー Terrible, huh.” ああそーとも “Yeah, seems like it.”	“Is it really true that he **shoplifted**?” “What a jerk?” “It’s true.” He bragged about it “to my face.”	“That Koichi really steals?” “No dignity” “Hell yeah” “He told me himself!!” “He said you can train yourself, he	“You really saw him **shoplifting?”** “That's terrible!” “Oh, yeah!” “Koichi was talking about it, so it must be true!”

“康一が自分で話してたからたしかだろーよ “ “Koichi was talking about it himself, so it must be true.” “でも万引きをよー 困難を克服した手柄話のよーなんてセコイ男だよな” “But **shoplifting**. He was talking about it as if it were an achievement for conquering a difficulty. What a shallow man.” (ARAKI, JoJo no Kimyō na Bōken, (1986, Volume 32, p. 28)	“He made it sound as if he was hot shit for stealing too. What a **weasel**!” (ARAKI, Hirohiko. Jojo’s Bizarre Adventure Part 4: Diamond is Unbreakable, 2019, VIZ Media, Volume 2, p. 251)	worked hard for this skill!” (ARAKI, Hirohiko. Jojo’s Bizarre Adventure Part 4: Diamond is Unbreakable, 2010, Online Version, Volume 4, p. 30)	“But you know, it’s really shallow of him to brag about **shoplifting** as if he completed some sort of mission!” (ARAKI, Hirohiko. Jojo’s Bizarre Adventure Part 4: Diamond is Unbreakable, 2017, Online Version, Volume 4, p. 30)

Source: The author

Context: This scene features two of the cast's main characters and one minor antagonist: Josuke Higashikata, situated on the right, Okuyasu Nijimura in the middle, and finally Yukako Yamagishi on the left. The two boys are attempting to slander their friend Koichi in order to get Yukako to stop obsessing over him. They do this by making up a story about Koichi and shoplifting.

The original Japanese version presents dialogue that could cause varying interpretations and one line that would sound unnatural in spoken English dialogue. One visual component is also present to aid in the storytelling process. The visual characteristic provided is the utilization of bold lettering in the word “*万引き*” (*Manbiki*), which can be translated as shoplifting. This was done in order to create the impression

that the boys are emphasizing this word in a way that would attract Yukako's attention. The line that has the potential to provoke multiple interpretations is the second speech bubble spoken by Josuke, where he says "最低だなー" (saiteidana-), which is translated as "Terrible, huh". This line stands out because he does not specify what he finds to be terrible, whether it is the act of shoplifting or Koichi as a person. This vagueness is a common trait of the Japanese language, where, societally, it is common to be less direct about your feelings towards a person or situation. The next point that is worth noting is the line "困難を克服した手柄話のよー なんてセコイ男だよな" which, if translated literally, would read: "He was talking about it as if it were an achievement for conquering a difficulty". "What a shallow man." Although this line is not grammatically incorrect, it does sound unnatural in English, necessitating modifications during the localization process.

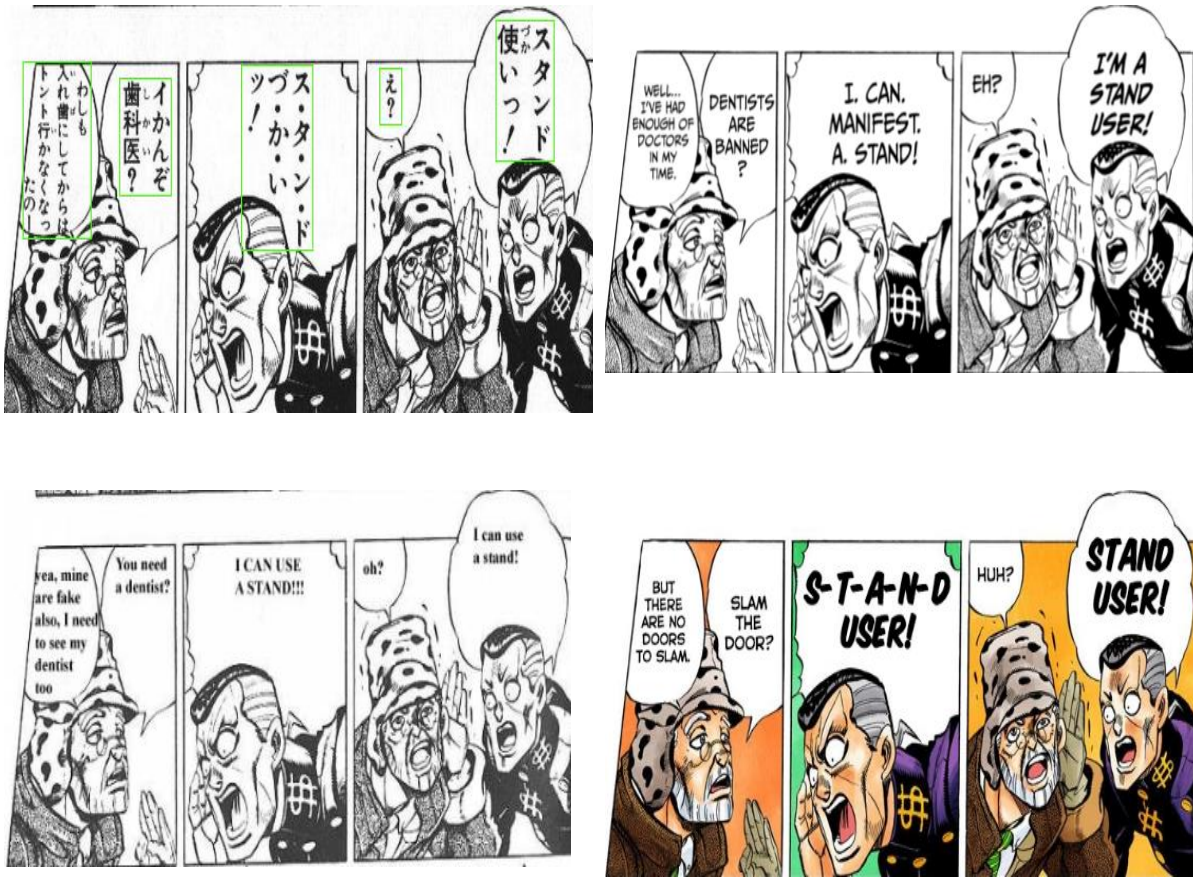
While analyzing the official translation, a few points make themselves noticeable. First is the fact that the translator opted to maintain the use of bold lettering. This is done twice, but not in the same way as the original. The first instance pertains to the use of the word "shoplifting" itself, whereas the second pertains to the word "weasel". The second occurrence stands out as the word chosen in the translation was not utilized in the original. It appears here as part of an adaptation made to the line by the translator, which will soon be analyzed. The next point is with the translation of the second speech bubble, where the translator interpreted "that's awful" as "What a jerk", a reference to Koichi himself, thereby transforming the line into an insult. Finally is with the way that the final line itself was changed, which became: "He made it sound as if he was hot shit for stealing too. What a **weasel**!". Two things can be observed here. First is the fact that the author kept with the theme of the boys insulting Koichi, which is evident with the use of profanity in "hot shit", which has the meaning of referring to someone who believes that they are greater than they really are. This particular adaptation is able to successfully maintain the intended meaning that Koichi was proud to have been able to overcome a great challenge by shoplifting, and the idea that his actions are morally reprehensible, thus being a proper adaptation of the line. Second is by having Okuyasu call Koichi a "Weasel" instead of shallow, the theme of insults that was chosen for this scene is properly maintained. Although different to the original, these changes do not serve as a detriment to the story, and is successful in conveying the idea that the characters are slandering their friend.

Next is the Duwang translation. Here, what may be observed is the fact that the author has opted to remove all uses of bold lettering in the text, which has the consequence of eliminating the intended effect caused by the stylistic choice. Next is the translation of the second speech bubble. The author here, similarly to the official translation, opted to translate the line in reference to Koichi himself, opting for "No dignity". This line is not grammatically incorrect, however, its short and curt construction is strange in spoken dialogue, especially when uttered by Josuke who does not tend to speak in this manner. Regarding the final speech bubble, what stands out is with the way that the final line was translated, where the author decided to adapt the dialogue as: "He said you can train yourself, he worked hard for this skill!". Despite

being grammatically incorrect, it is once again constructed awkwardly for spoken dialogue and fails to fully convey the intended meaning of the original text.

Finally, the Colored Adventure version proceeds in a distinct manner from the previous two translations in order to reach its final construction. First is the fact that the translator opted to preserve the bold letters present in both uses of shoplifting, thereby adhering to the original text. Next is that the second line was interpreted not in reference to Koichi himself, but to the act of shoplifting, being the only version that did this. Finally, regarding the translation of the final line, the author made a few adaptations, while also making certain choices that maintained a close resemblance to the original. First is that they have chosen to adhere to the utilization of “shallow” by incorporating it at the beginning rather than at the end of the line, thereby using it to characterize what comes after. Subsequently, in order to maintain the impression that Koichi believes that he has conquered a great difficulty, the previously awkward phrase has been rephrased into “...brag about **shoplifting** as if he completed some sort of mission!. This version, despite a few adaptations, chose to go with a literal translation in meaning, but still being able to construct dialogue that adheres to the norms of the English language.

Example 6:



Japanese+Translation	Official	Duwang	Colored Adventure
“スタンド使いっ！！” STAND USER!! え？ Huh? ス・タ・ン・ド・づ・か・いッ！ S T A N D U S E R! いかんぞ歯科医 Oh, a Dentist. わしも入れ歯にしてからはトントン行かなくなったの I also have dentures, so I must go soon. (ARAKI, JoJo no Kimyō na Bōken, (1986, Volume 34, p. 29)	**“I’m a Stand user!”** “Eh?” “I.CAN.MANIFEST.A.STAND” “Dentists are banned?” “Well… I’ve had enough of doctors in my time.” (ARAKI, Hirohiko. Jojo’s Bizarre Adventure Part 4: Diamond is Unbreakable, 2019, VIZ Media, Volume 3, p. 215)	“I can use a stand!” “Oh?” “I CAN USE A STAND!!!” “You need a dentist?” “Yea, mine are fake also, I need to see my dentist too.” (ARAKI, Hirohiko. Jojo’s Bizarre Adventure Part 4: Diamond is Unbreakable, 2010, Online Version, Volume 6, p. 15)	**“STAND USER”** “Huh?” **S-T-A-N-D USER!** “Slam the door?” “But there are no doors to slam.” (ARAKI, Hirohiko. Jojo’s Bizarre Adventure Part 4: Diamond is Unbreakable, 2017, Online Version, Volume 6, p. 15)

Source: The author

Context: This scene depicts the character Okuyasu Nijimura, on the right, attempting to convey that he is also a stand user to Joseph Joestar, on the left, who has become hard of hearing in his age. Due to his hearing impairment, Okuyasu must resort to shouting in order to be understood.

The original version utilizes visual elements in order to express the tone of Okuyasu's speech, as well as a play on phonetics in order to represent Joseph’s misunderstanding. First is the way that the author has decided to represent that

Okuyasu is attempting to speak in a slower manner in order to convey his message in the second panel. This is done by separating each letter with a bullet point “・”, which has the effect of making the reader pause during the reading process. Next is with the play on phonetics used during the last panel. The word utilized in the series to represent someone who has manifested the ability of a stand is “スタンド使い”, read as “Stando Tsu**kai**” and translated as “Stand User”. Due to his failing hearing, Joseph misunderstands this word as “歯科医”, which is read as “Shi**kai**” and translated as “Dentist”. This word was selected as they both end with “kai”. In English, Stand User and Dentist are not phonetically similar, so in order to properly translate this joke, modifications must be made during the localization process.

Regarding the officially translated version, changes were made in order to properly adapt the phonetic joke, as well as incorporating stylistic choices in order to faithfully portray the author's intended reading. The first is with the way that the author chose to represent Okuyasu’s slower speech speed. This was accomplished by separating each word with a period “.”, which results in the reader stopping after every word and consequently lowering the speed of their internal monologue. Next is with the phonetic joke made during the third panel. As has already been explained, the joke would not achieve the desired effect if it were simply translated literally into the English language. In order to circumvent this, the author made changes to the dialogue. In the second panel, rather than having Okuyasu simply state that he is a stand user, as was done in the original, the translator instead has him say “I.CAN.MANIFEST.A.STAND”. By changing this piece of dialogue, the next line must also be in accordance with it phonetically in order to properly convey the intended joke. This was successfully done by having Joseph say “Dentists are banned?” which is phonetically similar to the previous line.

Next is the Duwang version, which once again attempts a more literal translation of the original Japanese release, which causes some problems in the translated text. The first is with the way that Okuyasu’s interrupted speech was localized. Here, the author forgoes any sort of visual tell, consequently eliminating the intended effect. Next is the phonetic joke caused by Joseph's hearing loss. Unlike the official translation, no changes were made to the line in the second panel, instead, the author decided to keep this line as “Stand User”. Problems arise with the subsequent panel, where Joseph still misunderstands the previous line as “Dentist”. As was previously stated, these two lines are not phonetically similar, and thus the intended effect is foregone.

Finally, is the colored Adventure release. Similar to the official translation, changes were made to meet the required elements necessary for a successful adaptation. In Okuyasu’s initial speech bubble, the author chose to use hyphens “-” in between each letter of the word “Stand”, thus emulating the intended effect of his method of speaking. Since the emphasis was given to the word “stand”, Joseph must now consequently use a word that is phonetically similar to it. This was done by utilizing the word “slam”, which, like stand, begins with the letter “s” and possesses the

letter “a” in its middle. Both words bear some resemblance, but the intended impact is not as strong as the adaptation made by the official translation.

Conclusion

In conclusion, noticeable differences in quality, philosophical, and translation methodologies could be observed between the officially translated version of Diamond Is Unbreakable and both fan-translations.

In terms of quality, the official translation is the superior version. Although not as often as the two *scanlations*, there were moments when adaptations made to the text did not coincide with the author's original intentions, but they were few and far apart. This release also featured no instances of improperly constructed phrases or spelling mistakes. It thus represents the best way to experience the story. Both fan translations contained numerous spelling and grammatical errors, which disrupted the flow of the dialogue and, in some cases, rendered the narrative unintelligible. The Duwang translation contained more of each type of mistake. Many of these errors could have been rectified with a more rigorous editing process. Also noticeable is the lack of translations in a few moments of the manga. This version also has an issue with excessive use of swearing in the dialogue, which was not present in the original. This has the adverse effect of giving the text an unprofessional tone. Due to the numerous errors and instances of missing translations, it is the least recommended version of this work. Conversely, and to a lesser extent, mistakes of this kind could also be found within the Colored Adventure version. The quality was more comparable to the official translation, however, it still contained spelling errors and a few instances of awkward sentence construction. This translation encountered a unique issue with the use of callbacks to the Duwang translation, which had the adverse effect of damaging reader understandability, as all of these instances featured either mistranslations or poor grammatical construction, thus lowering the *scanlations* overall quality. Despite some errors, this version of the story remains a viable option for readers and thus serves as the second most optimal means of experiencing the manga.

Regarding philosophical and translation methodologies, differences can be observed. The officially translated version seemed to prefer a domesticated approach to translation, which, according to American translation theorist Lawrence Venuti in his 1995 work “The Translator's Invisibility: A history of Translation”, is the act of making a translation more culturally palatable for its intended target audience. This can be observed in the less frequent utilization of literal translations, where the translator opted to modify the dialogue away from its original Japanese construction, and more towards an English-based construction. Another example of foreignization was in the adaptation of puns, where the author attempted to bring over their intended effect but in a way that would work within spoken English. The opposite is seen within the fan-versions, where the translators opted for a foreignized approach. According to

Lawrence Venuti, foreignization is the process of creating a translation that carries over qualities from the manga's original language into the translation's target language. This can be seen in the repeated use of more literal translations and the lack of localization for jokes present in the original. This was especially noticeable in the Duwang translation, where the translator often translated a line as literally as possible from its original Japanese counterpart. In many instances this once again had an adverse effect on the readability of the text.

Despite their shortcomings, both fan translations were invaluable in spreading the word about the Jojo's Bizarre Adventure series. This can be said of *scanlations* as a whole, in her 2012 work, Kristin Anderson Terpstra says: "Titles are often selected to fill a lack within the market that American manga publishers have not yet filled. (2012, p. 91)". This gap was filled by the translators who worked on the fan translations, and in this sense, they remain an invaluable component in the series' history and should not be forgotten.

This production is quite limited in its scope, as it focuses on only one work. However, in his 2022 paper "Scanlation vs. Official Translation: A Case Study on Tokyo Ghoul", Sebastian Anderson found similar findings as to the ones observed here, such as in official translations favoring a domesticated approach to their translation and fan versions favoring a foreignization approach. For more concrete findings to be observed, a wider library of works must be analyzed in order to confirm if these discoveries remain consistent.

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THE SOUND OF THE PAGES: AN ANALYSIS OF ONOMATOPOEIA CLASSIFICATIONS IN MARVEL COMICS

Gabriel Biazi Pereira

Introduction

Warley Souza (2024) defines onomatopoeia as a figure of speech that consists of the formation of a word through the imitation of a sound produced by a person, animal, object or natural phenomenon (originally in Portuguese). According to the Oxford English Dictionary, onomatopoeia is “The formation of a word from a sound associated with the thing or action being named; the formation of words imitative of sounds”.

The academic study of onomatopoeia is involved in different disciplines, mainly linguistics, semiotics, literary studies and communication. The academic investigation of onomatopoeic words explores their function as a linguistic resource that imitates sounds and their role in the construction of meaning in visual texts.

The use of onomatopoeia is present in music, poetry, prose and comic books. Comics make extensive use of onomatopoeia, often visually incorporated into images, so that the drawing itself emphasizes the sound. In comic books, according to popular culture historian Tim DeForest, writer and artist Roy Crane (1901–1977) pioneered the use of onomatopoeic sound effects.

Marvel Comics is considered the biggest comic book publisher in the world. The company has a vast number of superheroes in its magazines, and its countless stories are full of action, movement and explosions. And, between fights and combats, heroes and villains face off to the inaudible sound of colorful and dynamic onomatopoeias throughout the pages.

The onomatopoeias present in the great comic book event *Avengers Vs. X-Men*, issues 0 to 12, will be classified according to three different onomatopoeia classification methodologies. The story shows us the return of the Phoenix Force and the subsequent war between the Avengers and the X-Men. The choice of this specific story was motivated by the large number of onomatopoeias, as it will allow for a more comprehensive analysis of all the onomatopoeic classifications that will be studied in this essay.

In the literature review, three existing classification methodologies of onomatopoeia and their definition will be presented: primary onomatopoeia and secondary onomatopoeia (Stephen Ullmann, 1964); direct onomatopoeia, associative onomatopoeia and exemplary onomatopoeia (Hugh Bredin, 1996); calls of animals,

sounds of nature, sounds made by humans and miscellaneous sounds (Elham Akhlaghi and Hessein Seyyedi, 2013).

In the methodology, the reason for choosing the specific narrative arc of Marvel Comics will be explained and how the classification methodologies will be applied to the onomatopoeias found through an example with the first onomatopoeia present in the story.

In the analysis, the onomatopoeias found in the Marvel comic book event *Avengers Vs. X-Men* will be classified according to the three classification methodologies of onomatopoeia. Two examples of each type of onomatopoeia will be presented, followed by the context in which the onomatopoeia is inserted and the classification itself.

Finally, in the final considerations, significant limitations of existing classification methodologies of onomatopoeia were highlighted in meeting the specific needs of onomatopoeias analyzed in superhero comics. To conclude, the references and the appendix will be presented.

Literature Review

The book *Language and Style*, by Stephen Ullmann, was first published in 1964. The articles in the work are grouped around three main themes: meaning, style, and the influence of language upon thought. Each of the three sections starts with a general survey of the field, followed by one or more chapters on particular problems. In chapter V, *Semantic Universals*, the author tries to classify onomatopoeia from literary texts, such as poetry, sonnets and prose, into two types: Primary Onomatopoeia and Secondary Onomatopoeia.

Ullmann defines Primary as the imitation of sound by sound (1964:69), in other words, is the direct imitation of a sound produced by an object. Secondary is where non-acoustic experiences are represented by sounds such as movement, size, emotive tones, etc (Ullmann, 1964:69). Secondary is more complex and controversial, with a subtler connection between sound and sense compared to Primary.

In the essay “Onomatopoeia as a Figure and a Linguistic Principle”, published in volume 27 of the academic journal *New Literary History*, in 1996, Hugh Bredin discusses the complexity of defining onomatopoeia. In his work, Bredin observes that some authors define onomatopoeia in a narrow sense, as words imitating sounds, while others provide broader or metaphorical definitions. Then, the author clarifies his view by distinguishing three different types of onomatopoeia: Direct Onomatopoeia, Associative Onomatopoeia and Exemplary Onomatopoeia.

Direct Onomatopoeia is the sound of the word that resembles the sound that it names (Bredin 1996:558). It occurs, simultaneously, when the literal meaning of a word is a class of sounds and when the sound of the word resembles a member of the

class. Some examples such as *hiss* and *moan* show that few words closely resemble the sounds they denote, and others such as *splash* and *rustle* have some sound similarities to their meaning, but these are often limited. This indicates that there are varying degrees of onomatopoeic resemblance, but that few words achieve precise resemblance.

In Associative Onomatopoeia, the words do not have a sound that resembles the objects or actions they denote, but instead have a sound that resembles a sound associated with whatever the word denotes. *Cuckoo* is a good example, because although it is the name of the bird, its acoustic resemblance is to the song that it produces and not the bird itself. The word *bubble* does not resemble the object or the action, but it does have similarity with the sound of a bubbling liquid.

In Exemplary Onomatopoeia, its foundation rests upon the amount and character of the physical work used by a speaker in uttering a word (Bredin 1996:563). Unlike the other two types, in Exemplar Onomatopoeia, the second term of the onomatopoeic relation is to be found in the connotation of a word and the relation between the two terms is a relation of instantiation.

Bredin explains that some words require less muscular and pulmonary effort than others. He illustrates this idea with the example of the word *nimble*. The author argues that the sound of *nimble* does not sound like anything the word denotes or resembles the idea it connotes, as sounds and concepts cannot truly "sound alike" because concepts, for example, have no sound. Rather, the sound of the word embodies nimbleness, as it inherently possesses a nimble quality in its own phonetic character.

The dissertation of Elham Akhlaghi and Hessein Seyyedi: “The Study of Onomatopoeia in the Muslims’ Holy Write: Qur’na”, published in 2013, explores onomatopoeia in the *Quran*, highlighting that there are only 9 onomatopoeic words in the sacred text. This study focuses on the relevance of onomatopoeia as part of the development of language and contradicts the common view that the sound of words is arbitrary.

According to Akhlaghi and Seyyedi, onomatopoeia has its origins in the imitation of natural sounds, being found in all languages and possibly among the first words spoken by humans, as it may have been an early form of communication. The pair of writers suggests four types of onomatopoeic classification: Calls of animals; Sounds of nature; Sounds made by human and Miscellaneous sounds.

Akhlaghi and Seyyedi prioritize sound sources and objective categorizations. Their classification is less about “how” onomatopoeia works and more about “where” it comes from. Akhlaghi and Seyyedi’s methodology appear to be more descriptive. It seeks to categorize onomatopoeias based on their acoustic and contextual origins, which contrasts with the analytical approach of Ullmann and Bredin, who explore the connections between sound, form, and meaning.

In the research carried out, it was not possible to find any work, essay or article that developed some type of classification of the onomatopoeias present in comic books, since this type of visual narrative presents specificities in the construction of these figures of speech.

Methodology

The onomatopoeic classifications of the authors will be applied to the onomatopoeias found in issues 0 to 12 of the Marvel Comics event *Avengers vs. X-Men* (2012). The selection of this specific corpus was intentional, since an extensive arc allows for the collection of a wide range of onomatopoeias within a single narrative, which favors a more detailed analysis of the types of onomatopoeias found.

In addition, the main narrative, centered on the war between the Avengers and the X-Men, presents a variety of characters with distinct abilities and powers. This context is essential, as it allows us to observe the application of onomatopoeic classifications in specific onomatopoeias, such as onomatopoeias originating from mystical, magical and cosmic powers, for example.

Each onomatopoeia collected will be analyzed and classified according to the specific definitions and concepts of each author. First, the onomatopoeia will be classified according to Ullmann's typology. Then, the same onomatopoeia will be evaluated according to Bredin's analysis, and finally, classified according to Akhlaghi and Seyyedi's theory. Below, a detailed example of the analysis applied to the first onomatopoeia that appears in the story will be presented:



Avengers Vs. X-men, 2012: Issue 0

The onomatopoeia *FAPISSSS* attempts to reproduce the sound of a mechanism suffering an electrical short circuit. In the narrative, M.O.D.O.K.'s firing device is damaged by the Scarlet Witch's Chaos Magic. According to Ullmann's classification, this onomatopoeia falls under primary onomatopoeia since it attempts to imitate a sound by sound, unlike secondary onomatopoeia in which non-acoustic experiences are represented by sounds, such as movement, for example.

According to Bredin's classification, *FAPISSSS* is classified as direct onomatopoeia, since the sound of the word resembles the sound that it names,

differentiating it from associative and exemplary onomatopoeia. In the first, the sound of the word would need to resemble a sound associated with whatever the word denotes and in the second, the word should be related to the physical work used by a speaker when uttering a word, which is not the case with *FAPISSSS*.

From Akhlaghi and Seyyedi's point of view, the onomatopoeic word *FAPISSSS* is classified as miscellaneous sounds, since it cannot be considered a call of animals, sounds of nature and sounds made by humans.

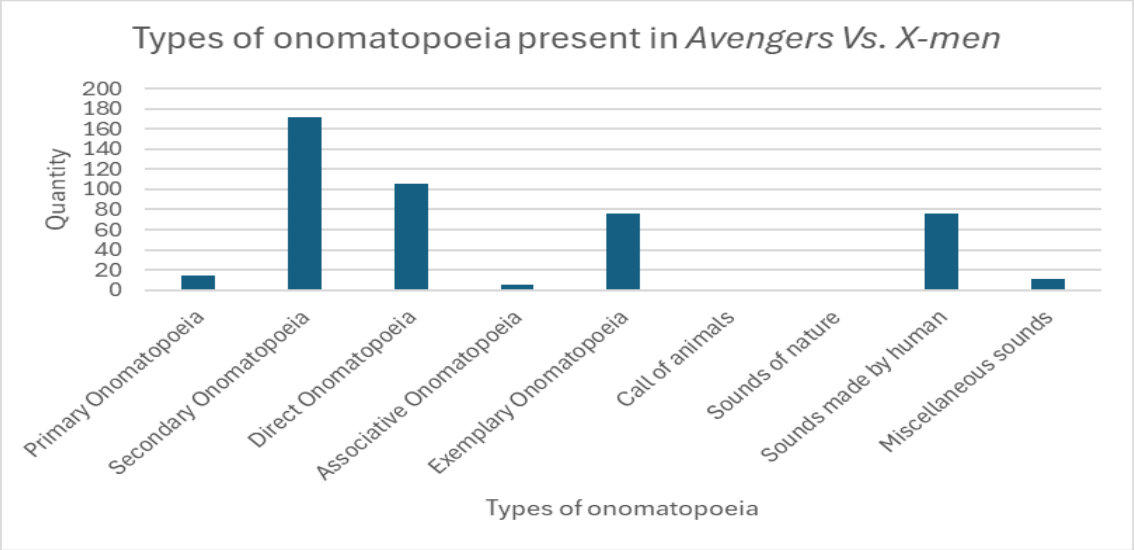
Analysis

A total of 187 onomatopoeias were found in the 13 issues of *Avengers Vs. X-men*. The classifications of onomatopoeia are not appropriate for comic books and do not determine differences between imitations of real sounds or not, therefore all onomatopoeias collected were classified according to the methodological proposals suggested by the authors with the greatest possible proximity between the contextual meaning of the onomatopoeia and the definition of each type of onomatopoeic classification.

Some onomatopoeias have specific functions, such as representing the sound of bioelectric energy blasts, optical concussive force blasts, spiritual energy, stun blasts and cosmic forces, as well as sounds emitted by mythological and prehistoric creatures such as dragons and monsters, which has caused some doubt in their classifications.

The total number of onomatopoeias will be classified by the authors' typologies. According to Ullmann's studies, 15 (8.02%) Primary Onomatopoeias and 172 (91.98%) Secondary Onomatopoeias were found. According to Bredin's theory, 106 (56.68%) Direct Onomatopoeias, 5 (2.68%) Associative Onomatopoeias and 76 (40.64%) Exemplary Onomatopoeias were found. According to Akhlaghi and Seyyedi's analysis, 76 (40.64%) onomatopoeias characterized by sounds made by humans and 111 (59.36%) onomatopoeias characterized by miscellaneous sounds were found. No onomatopoeias characterized by the call of animals and sounds of nature were found.

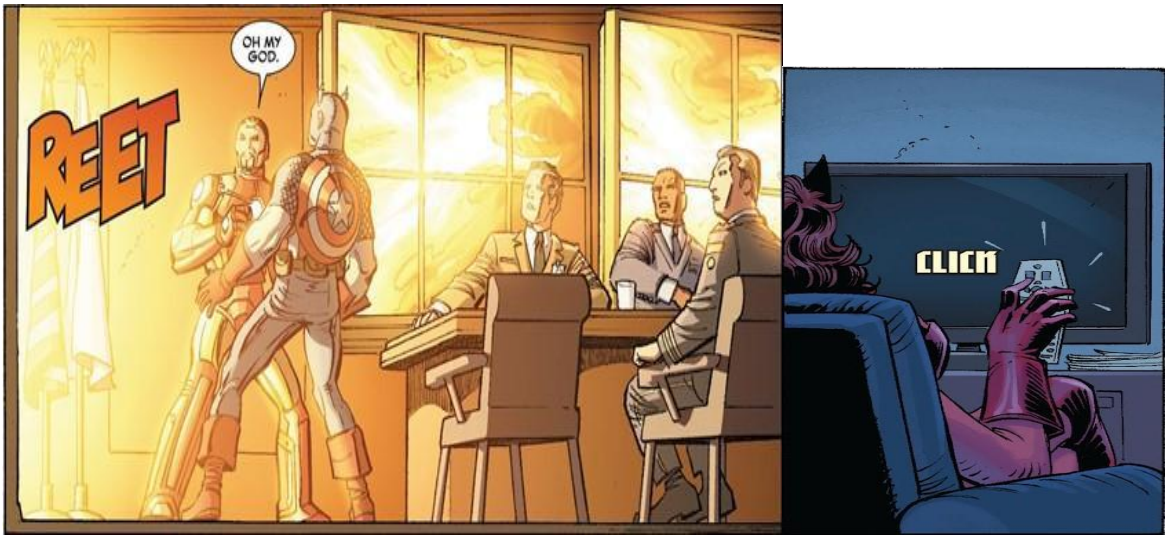
A graph will be presented to illustrate these numbers:



Two examples of each type of onomatopoeia found will be presented, followed by the context in which the onomatopoeia is inserted and the classification itself:

1. Primary Onomatopoeia

15 onomatopoeias were classified as primary onomatopoeia.



Avengers Vs. X-men, 2012: Issue 1 *Avengers Vs. X-men*, 2012: Issue 2

The first image shows Iron Man and Captain America in a meeting with the American president, receiving an alert on a television set that the Phoenix Force has been felt on Earth with the onomatopoeia *REET*. The second image shows Scarlet Witch turning off the television by pressing the button on the remote control, upon seeing her brother Mercury participating in the beginning of the battle between the Avengers and the X-Men, accompanied by the onomatopoeia *CLICK*.

Based on the theory proposed by Ullmann, primary onomatopoeia is the imitation of sound by sound (1964). In the examples provided above, the onomatopoeic words *REET* and *CLICK* are primary onomatopoeias. *REET* is the

onomatopoeic word for the noise of a television set emitting a warning and *CLICK* is the onomatopoeia arising from the sound produced by the button of a remote control when it is pressed.

2. Secondary Onomatopoeia

172 onomatopoeias were classified as secondary onomatopoeia.



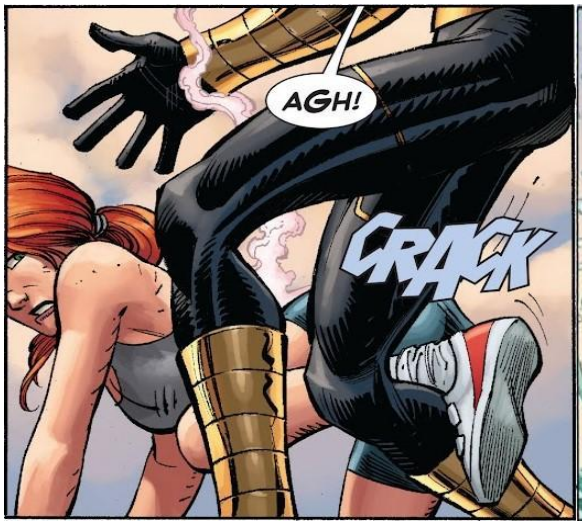
Avengers Vs. X-men, 2012: Issue 4 *Avengers Vs. X-men*, 2012: Issue 12

The first image features Magik stepping through a portal and stabbing Giant-Man in the back with her Soulsword as he screams *AAARRGGH!*. The second image shows Cyclops screaming *GGGGRRRRGGHHH!* as he is consumed by the power of the Phoenix Force.

Ullmann theorizes that secondary onomatopoeia is the non-acoustic experience represented by sound (1964), and the term is also used to describe onomatopoeias that represent abstract concepts or sensations such as emotions. In the examples provided above, the onomatopoeic words *AAARRGGH!* and *GGGGRRRRGGHHH!* are secondary onomatopoeias. *AAARRGGH!* is the onomatopoeia for a scream of pain and *GGGGRRRRGGHHH!* is the onomatopoeic word for an agonizing or tortured scream.

3. Direct Onomatopoeia

106 onomatopoeias were classified as direct onomatopoeia.





Avengers Vs. X-men, 2012: Issue 1 *Avengers Vs. X-men*, 2012: Issue 2

The first image shows Hope kicking Cyclops with the onomatopoeia *CRACK* as they train to increase Hope's abilities. The second image features Luke Cage punching Namor to the sound of *KRAK* as they fight in the sea.

Bredin argues that direct onomatopoeia is the most “obvious” type, where the sound of the word directly imitates the sound it describes. In this type of onomatopoeia, the sound of the word attempts to reproduce the real sound associated with what it represents. However, this imitation is never perfect due to the limitations of languages and the human vocal apparatus.

In the examples shown above, the onomatopoeias *CRACK* and *KRAK* are direct onomatopoeias. The sound of the onomatopoeic word *CRACK* tries to resemble the real sound of bones cracking or grinding when receiving a strong impact and *KRAK* tries to reproduce the real sound of a punch being delivered with great force.

4. Associative Onomatopoeia

Only 5 onomatopoeic words were classified as associative onomatopoeia.



Avengers Vs. X-men, 2012: Issue 4 *Avengers Vs. X-men*, 2012: Issue 10

The first image features a prehistoric creature bursting out of the ground and grabbing heroes and mutants as they fight in Tabula Rasa, emitting the sound *SSCRREEEEEEE!*. The second image shows the immortal Chinese dragon Shao-Lao producing the sound *...WWHH... NNNHHH...* after being hit by Cyclops' optical concussive force blasts.

According to Bredin, in associative onomatopoeia, the word imitates a sound that is associated with the object or action, but not the sound of the object itself. *SSCRREEEEEEE!* and *...WWHH... NNNHHH...* are classified as associative onomatopoeia, as they both attempt to reproduce the sound associated with these creatures (even if they are prehistoric and mythological).

5. Exemplary Onomatopoeia

Of the onomatopoeias collected, 76 were classified as exemplary onomatopoeia.



Avengers Vs. X-men, 2012: Issue 1 *Avengers Vs. X-men*, 2012: Issue 4

The first image features Ms. Marvel trying to catch the top of the Chrysler Building, which is in free fall after Nova crashes into it, shouting the onomatopoeic expression *AAAAAAAAAAAAAGH!*. The second image shows Red Hulk inflicting a blow on Iceman, after he has transformed his own body into a barrier of ice, uttering the onomatopoeia *RRAARRRRR!*.

Exemplary onomatopoeia, according to Bredin, is a form of speech that mimics a real sound based on physical labor or the amount of sound it represents. In this case, *AAAAAAAAAAAAAGH!* and *RRAARRRRR!* can be considered exemplary onomatopoeic words. The onomatopoeia *AAAAAAAAAAAAAGH!*, evoking physical intensity in a scream of effort to contain something heavy, and the word *RRAARRRRR!*, imitating a scream of aggressive impact derived from destructive force, are words uttered in physical work.

7. Sounds made by human

76 onomatopoeias were classified as sounds made by human.



Avengers Vs. X-men, 2012: Issue 8



Avengers Vs. X-men, 2012: Issue 12

The first image shows Namor falling after being defeated, shouting *NYYAAAGGH!*, while Vision carries the unconscious Scarlet Witch. The second image features Cyclops being corrupted and charged with cosmic energy by the Phoenix Force while shouting *RRRRRGGHH!*. Both the onomatopoeic words *NYYAAAGGH!* and *RRRRRGGHH!* are classified as sounds made by humans according to Akhlaghi and Seyyedi classification.

Something important to clarify is that the sound onomatopoeias reproduced by mutants were also classified as sounds made by humans. In the comics, mutants are humans who were born with physiological mutations that give them abnormal abilities. This issue has caused doubts, because in the comics, such characters are part of the mutant race and not the human race.

8. Miscellaneous sounds

111 onomatopoeias were classified as miscellaneous sounds.



Avengers Vs. X-men, 2012: Issue 0 *Avengers Vs. X-men*, 2012: Issue 4

The first image shows Hope fleeing with a jetpack after attacking Cyclops with the onomatopoeia *FWOOOSH* demonstrating the power of the sound. The second image features the onomatopoeia *BA-BOOOOOM!* after Thor falls with intensity and impact on the surface of the Moon. The *BA-BOOOOOM!* structure conveys an explosive sound in two parts: the initial *BA* creates the idea of an abrupt and powerful impact, while the prolonged *BOOOOOM* suggests the deep reverberation of the force.

Akhlaghi and Seyyedi proposed this type of onomatopoeia for the association of any sound that was not of animals, nature or made by humans.

Final Considerations

Although the classifications already established offer a high degree of applicability, they do not fully address the nuances of comic book onomatopoeia. All onomatopoeias were classified according to theoretical studies, adapting and coming as close as possible to the definition suggested by the authors. However, some onomatopoeias do not exactly fit the proposed concepts, even with broader interpretations that, in a way, support the preexisting classifications, they signal some limitations.

In the dynamic universe of Marvel Comics, some sounds of forces and energies go beyond the barrier of reality. Onomatopoeias originating from cosmic forces, spiritual energies and stun blasts, optical concussive force and bioelectric energy defy traditional categories. The adaptive use of existing classifications for these types of onomatopoeia highlights the need for a specific typology for the comic book genre, where aspects such as visual context and the overlapping of real and imaginary sounds demand a more flexible classificatory approach.

In conclusion, this article achieved its goal of classifying the onomatopoeias present in a specific comic book by Marvel Comics through existing classification methodologies. The essay applies such methodologies and highlights some limitations, suggesting future directions for a theoretical development more appropriate to the universe of comics, such as a possible adapted alternative classification.

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NAVIGATING LINGUISTIC OBSTACLES: DIFFICULTIES IN IMPROVING ROBLOX'S INCLUSIVITY FOR AN INTERNATIONAL DEMOGRAPHIC

Caio Augusto Feitosa Rezende

INTRODUCTION

Roblox, a virtual world that has garnered the affection of many players worldwide, has emerged as a remarkable phenomenon within the domain of digital gaming. It provides a variety of tools for players to participate in creative tasks, share content, and connect. However, as the platform keeps growing, language differences pose a major challenge to the developers.

Roblox has long been regarded as a widely known and popular game. Furthermore, the platform is free to use, has been meticulously optimized for functionality across a diverse array of devices, and captivates players spanning various age demographics. Moreover, the recent rise in popularity of *Dress To Impress*, one of the many experiences in the Roblox gaming catalog, has significantly contributed to the game’s rise in global recognition. This phenomenon highlights how engaging gameplay and creative expression can attract a wide audience.

Still, as players from different linguistic backgrounds join the platform, the restrictions of Roblox's language support become increasingly apparent. For those who are proficient in English, navigating the platform's features is a straightforward process. On the other hand, for those lacking such proficiency, the experience can be quite taxing. Although alternative languages are provided, the inadequacies of Roblox's translations pose a significant barrier to users who speak other languages. This situation can impair their ability to understand the game's instructions and communicate with other players.

It is crucial that, in today's digital landscape, products such as video games, social media platforms, or even cinematic works are as accessible as possible. This is not only advantageous from a financial standpoint, as an increase in the number of users will result in greater profits. But, by trying to overcome these language barriers, it is possible to ensure that all users can enjoy the platform and have a positive experience, especially considering that Roblox is a space that encourages creativity in many ways.

The objective of this essay is twofold: firstly, to examine the obstacles faced by the international demographic of Roblox users; secondly, to evaluate the precision and functionality of the platform's automatic translation tools. In pursuit of this objective, an investigation will employ both qualitative and quantitative approaches. This entails the gathering of direct feedback from Roblox users through surveys, with the aim of

acquiring insight into their experiences with the platform's content. Moreover, a comparative analysis of select translation issues within Roblox, including misleading instructions, inaccurate terminography, and lack of consistency, will be conducted through the examination of screenshots. By categorizing these errors and assessing their impact on gameplay, the study will highlight recurring translation challenges.

Furthermore, the investigation will include an overview of the existing translation algorithms utilized by Roblox, if accessible, or comparable platforms. This analysis will examine the limitations of these algorithms in handling context, slang, and regional nuances. The aim is to provide a comprehensive understanding of the shortcomings of current systems and to suggest feasible improvements based on the feedback gathered.

LITERATURE REVIEW

To conduct an effective and comprehensive analysis of the multifaceted impact of language barriers on international gaming platforms, such as Roblox, it is essential to examine the significant role of automated translation tools in mitigating such barriers. These tools facilitate communication among players from diverse linguistic backgrounds and enhance the overall gaming experience. However, while they may aim to facilitate communication among players from diverse linguistic backgrounds, they can also lead to misunderstandings and misinterpretations.

According to the study *Lost in Machine Translation: Contextual Linguistic Uncertainty* (SUKHOVERKOV et al., 2019), "Context sensitivity is another problem for human and machine translation. For example, the Malay word "geram", when used in reference to an adorable child, conveys "love and fondness" such as in the expression "Geram melihat anak comel ini", but the same word, when used in another context, can denote anger or disappointment."

In other words, if one were to view this through the lens of video games, it would become evident that such a lack of nuance and capacity to understand context would present a significant obstacle to a potential player. To illustrate, consider a scenario in which something occurs during a game tutorial. The player would likely experience considerable confusion. This confusion could lead to frustration, ultimately resulting in a diminished interest in the game itself.

Moreover, as indicated in the study *Game localization pitfalls: Translation and multitextuality* (NAWROCKA, 2019), "Various text types play diverse functions, their content is outstandingly multifarious, and they include both standard and creative style and terminology. All of this leads to an assertion that they call for different translation approaches: a standard approach, a creative approach or a mixed approach."

In the context of Roblox, an online platform comprising a multitude of other gaming experiences, one can posit that an automatic translation tool cannot utilize disparate translation techniques, which leads to grammatical and orthographic errors that have a detrimental impact on players' experiences.

Gaming environments are dynamic and complex, often presenting translation challenges not typically faced in other industries. In the case of Roblox, the nature of the experience itself presents additional challenges. Nevertheless, it has been asserted that the game's development company has been investing significant time and resources to overcome this challenge, regularly employing and updating their LLM.

However, as indicated in the study *A Systematic Survey and Critical Review on Evaluating Large Language Models: Challenges, Limitations, and Recommendations* (LASKAR et al., 2024), while LLMs have been recognized for their ability to perform a wide range of tasks across multiple domains, they also exhibit limitations when confronted with complex and context-dependent scenarios.

In conclusion, as the popularity of online gaming continues to grow, so will the demand for effective translation tools. The future of these tools may be found in their capacity to facilitate a more unified gaming experience, wherein players can collaborate and interact without the constraints imposed by linguistic differences. This essay will examine the challenges currently faced by translation tools and investigate the potential solutions offered by advanced machine learning algorithms, particularly in the context of platforms such as Roblox.

PROPOSED METHODOLOGY

A survey was carried out to explore how translation quality affects the Roblox user experience. The survey, which was conducted via Google Forms, covered several aspects, including willingness to make in-game purchases, use of communication resources, and the influence of translation errors on the completion of specific in-game tasks. Furthermore, we inquired about the frequency with which players ceased gameplay due to confusion regarding the translations, their overall satisfaction with the quality of the translations, and, if feasible, if they would prefer the employment of professional translators on the platform. The data presented herein offers preliminary insight into how translations influence player behavior.

The data will be analyzed by correlating the results in the graphs and analyzing what may be different or the same according to the data. The goal is to determine the relationship between translation quality and engagement, including in-game purchases and frequency of use of chat features. In addition, further analysis will be conducted to determine whether different perceptions of translation quality influence

satisfaction and the likelihood of users abandoning the platform or a game experience, providing a comprehensive understanding of how translation quality can serve as a critical factor in increasing player retention and overall satisfaction.

Still, it is essential to recognize the limitations of this research, which serves as an initial investigation into the topic at hand. The relatively small sample size (n=17), which includes close friends, colleagues, and family members who have had contact with the game, may limit the generalizability of the findings, and thus the conclusions should be regarded as initial insights rather than definitive statements. Additional studies involving a larger and more varied sample of participants might offer a stronger foundation for grasping the broader effects of translation quality in global gaming environments like Roblox. Furthermore, exploring the specific aspects of translation that resonate most with players could yield valuable insights into their preferences and expectations.

Another crucial element for this analysis is the collection of screenshots of inadequate or substandard translations, gathered directly throughout gameplay. These images serve as concrete evidence of the types of problems encountered by players and allow for a detailed qualitative analysis of translation failures, which can range from mild semantic errors to serious misunderstandings that impair the understanding of instructions or the context of the game. By gathering and classifying these screenshots, it is possible to identify common error patterns that negatively impact the user experience and illustrate the frequency with which these issues occur.

These gameplay metrics, in conjunction with the survey data, will be subjected to analysis to identify trends and the effects of translations on the player experience. For instance, it will be possible to determine whether players who have expressed low satisfaction with the quality of the translations also have encountered a plethora of errors or reduced their use of in-game chat interactions. This comprehensive examination will provide a more holistic view of how the quality of translations not only affects the user experience but can also influence the behavior and engagement of players in key activities and interactions within the Roblox platform.

Furthermore, the utilization of these metrics facilitates the identification of key areas needing improvement within the translation process, consequently enabling developers to direct their efforts toward the effective correction of specific issues that have a direct impact on the user experience. When considered alongside statistical analysis, this data, which is both qualitative, quantitative, and observational, provides a comprehensive understanding of the influence that translations have on gameplay. This, in turn, facilitates the development of evidence-based recommendations aimed at enhancing the inclusion and experience of users of different languages within Roblox.

In conclusion, it can be argued that the integration of insights derived from the analysis of survey data and direct contact with the experiences within Roblox will not only foster

a more inclusive environment but also promote a richer, more engaging experience for all players, which in turn will contribute to the growth and success of the platform.

RESULTS (SURVEY)

The analysis of user responses illustrates several pertinent trends regarding players' perceptions of translation quality in Roblox, particularly in relation to the gaming experience, their proficiency in English, and the frequency with which they encounter translation issues.

The data indicates that there is no significant correlation between the amount of time spent on Roblox and the player's perception of translation quality. Both new and experienced players report similar problems, indicating that concerns about translation quality are prevalent and not contingent on the user's familiarity with the game. This insight underscores the fact that translation issues are likely to impact all users, thus emphasizing the necessity for a consistent quality standard across all levels of player experience.

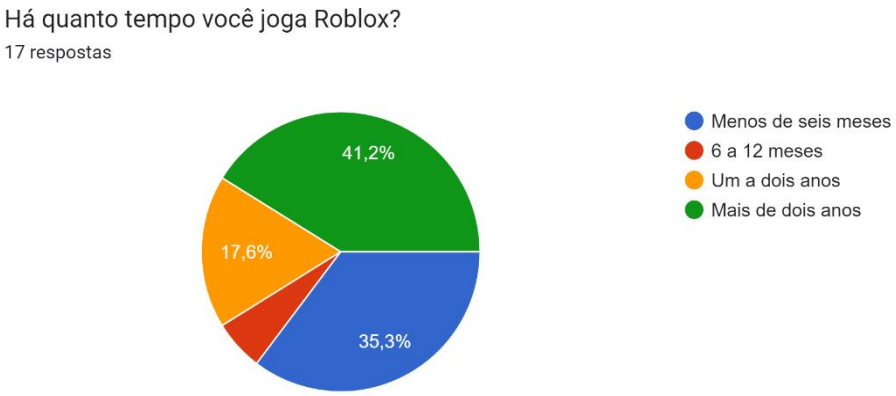


Figure 1: Distribution of respondents based on the length of time they've been playing Roblox. The majority (41.2%) have played for more than 2 years, while smaller portions have less than 6 months (35.3%), 6–12 months (5.9%), or 1–2 years (17.6%) of experience.

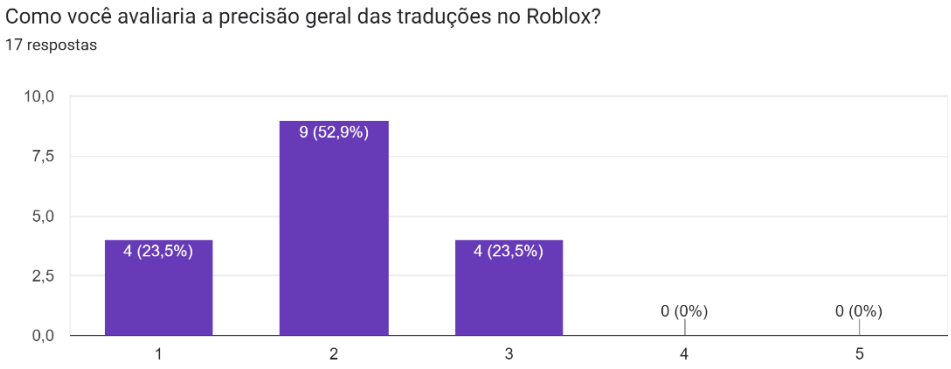


Figure 2: User ratings of overall translation accuracy on Roblox. The majority of respondents rated the accuracy as a "2" (52.9%), indicating low satisfaction, while smaller groups rated it as "1" (23.5%) or "3" (23.5%). No respondents rated the accuracy as "4" or "5," suggesting a general dissatisfaction with translation quality among users.

Furthermore, there is a discernible correlation between the frequency of translation errors and overall satisfaction with the game. It can be observed that players who report encountering frequent translation errors tend to report lower levels of satisfaction. The aforementioned data clearly indicates that translation accuracy plays an essential part in the user experience. Frequent errors can create a frustrating or confusing environment, which ultimately undermines the quality of immersion that games seek to offer.

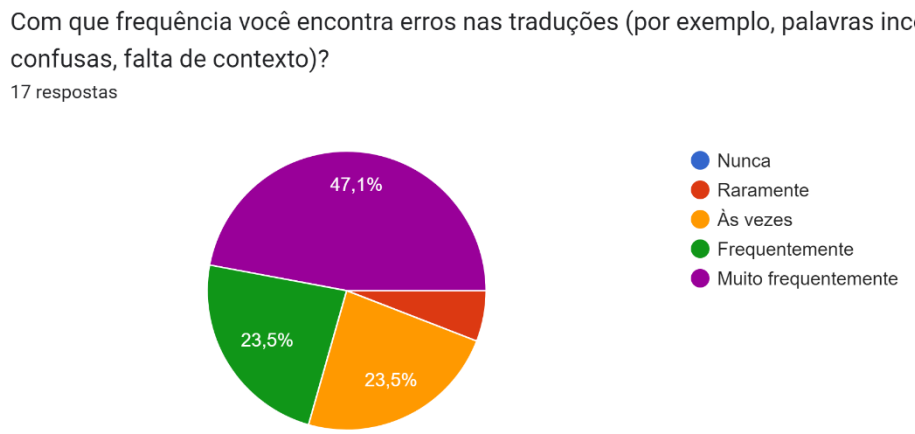


Figure 3: Frequency of encountering translation errors on Roblox. Nearly half of the respondents (47.1%) reported encountering errors "very frequently," while smaller but equal portions (23.5% each) reported finding errors "sometimes" or "frequently." Only

a small percentage of respondents encountered errors "rarely" (5.9%) or "never" (0%), indicating that translation issues are a common experience for most users.

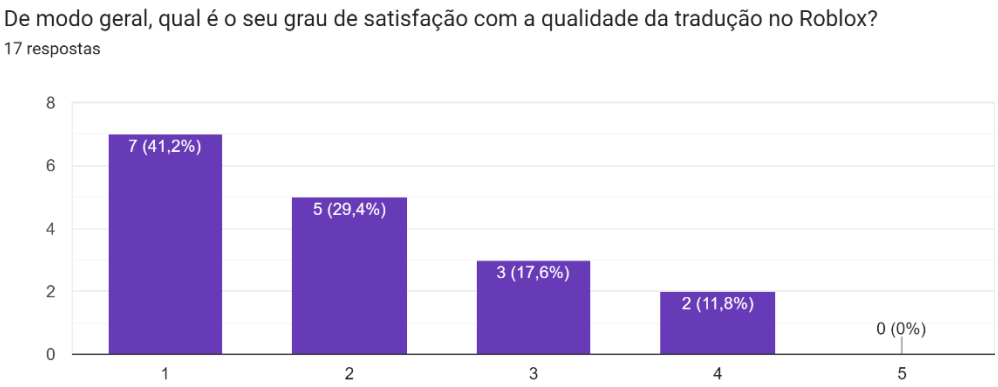


Figure 4: Distribution of satisfaction levels with Roblox translation quality. The data indicate a significant level of dissatisfaction with the translation quality, with 41.2% of participants selecting a rating of 1 (very dissatisfied) and 29.4% selecting 2. Notably, no participants rated their satisfaction at the highest level, which suggests that there are concerns regarding the quality of the translation that require further attention.

It is noteworthy that proficiency in English appears to be a significant factor influencing satisfaction levels. Those who rated themselves as more proficient in English reported slightly higher satisfaction with the quality of the translation, which may be attributed to their capacity to "fill in the gaps" when translations are inadequate. This suggests that those who rely entirely on translations may experience greater frustration, which highlights the importance of clear and contextually accurate renderings in order to ensure accessibility for non-English speakers.



Figure 5: Bar chart showing the impact of translation quality on game satisfaction across different levels of English proficiency. Each bar represents the number of respondents at a specific proficiency level who rated the impact of translation quality on a scale of 1 to 5, with higher values indicating a more pronounced perceived impact on their satisfaction.

Finally, long-term players demonstrated a slight but discernible decline in satisfaction with the quality of the translations, perhaps as a consequence of their repeated exposure to the same types of errors over time. This trend may indicate that these players, who likely invest more resources in the game, have higher expectations or have had more opportunities to encounter translation problems, which makes them more sensitive to these issues.

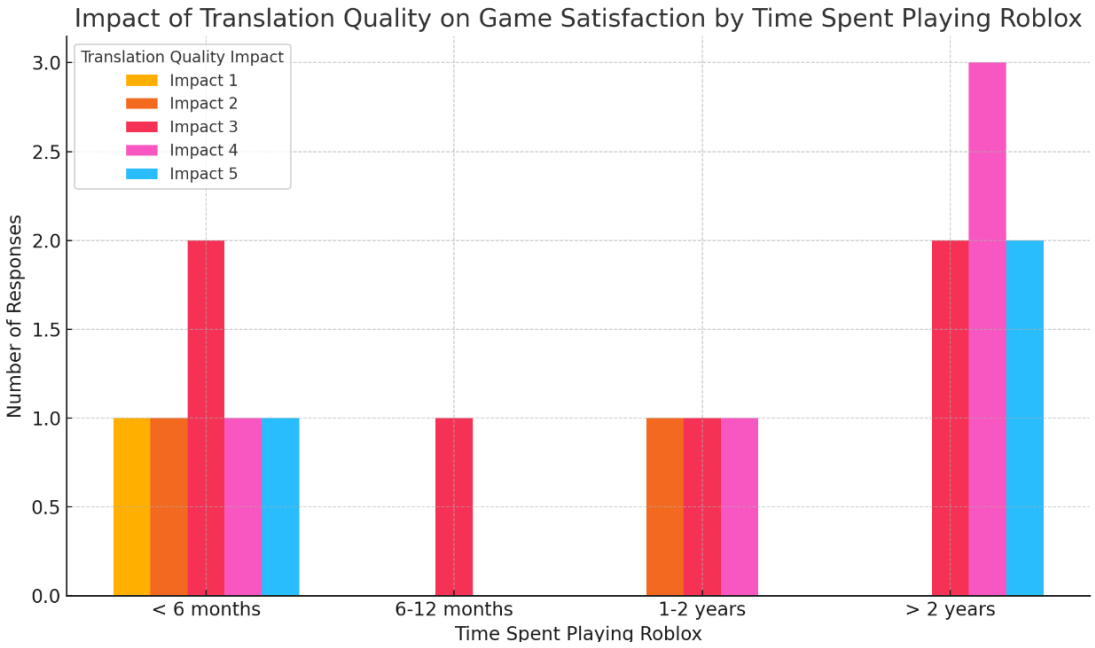


Figure 6: Bar chart displaying the distribution of translation quality impact ratings across different time spent playing Roblox. Each set of bars corresponds to a specific time category, displaying the number of respondents who rated the impact of translation quality on their satisfaction on a scale of 1 to 5.

In summary, the findings indicate that optimizing the quality of translations can enhance player satisfaction in all categories of experience and language proficiency. For translators, these results provide a crucial insight into the significance of accuracy and contextual relevance in translations, particularly in digital and interactive domains such as gaming.

RESULTS (GAMEPLAY SCREENSHOTS)

By analyzing some screenshots took during gameplay in a variety of experiences available in the Roblox platform, it was possible to illustrate a series of examples that show the impact of specific translation inadequacies on user experience within the game. In several instances, it appears that the translations were generated automatically without proper localization, resulting in phrases that are nonsensical or devoid of cultural relevance. To illustrate, a phrase designed to convey instructions may be misinterpreted and thus fail to convey the intended meaning. This lack of clarity impairs the user's ability to comprehend the objectives, which is particularly problematic for players who rely exclusively on the translated text to understand the game's tasks.



Screenshot of a tab in the game "Dress To Impress." The text in the screenshot is a combination of English and Brazilian Portuguese words that, in addition to being nonsensical, contains a greater number of English words than Brazilian Portuguese ones. This may present a challenge for a player without any knowledge of the English language. While the tab does not present a task for the player, the lack of a coherent translation may hinder a potential user from interacting with the resource, which is a tool to extend the match duration by 60 seconds.

Another common issue is the presence of inconsistent terminology, whereby the same term is translated in a disparate manner across different sections of the game. This lack of uniformity can prove perplexing for players, as they may not initially discern that two seemingly disparate terms are, in fact, synonymous. This inconsistency undermines the coherence of the gaming experience, leading players to either speculate as to the meanings or to rely on trial and error.



Screenshot of the game “World Zero”, with a red outline on the bottom right corner of the image highlighting and inadequate translation. The text reads: “Pular Cenas Cortadas”.



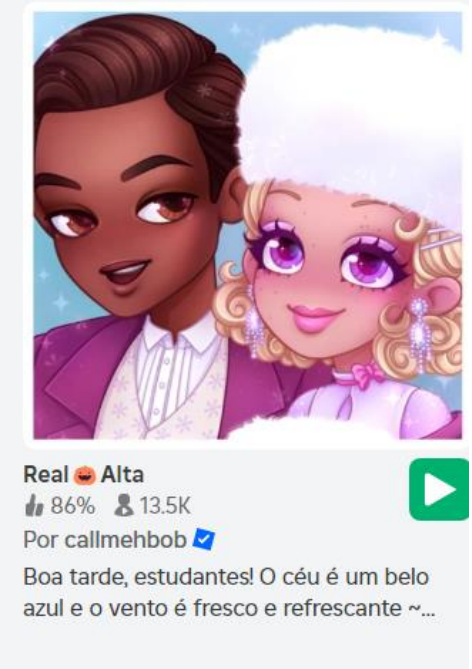
Screenshot of the game “World Zero”, with a red outline on the center of the image highlighting an inconsistency in terminology. The text reads: “Skip Cutscenes”. This inconsistency, as well as lack of translation, poses a significant hindrance to the player, supporting the aforementioned statement of users having to rely on trial and error in order to find out that “Pular Cenas Cortadas” and “Skip Cutscenes” mean the same thing.

Additionally, the screenshots highlight instances of inadequate cultural adaptation, particularly in terms of idioms and references, which can potentially deter players and diminish the overall enjoyment of the game. For instance, idiomatic expressions that are comprehensible in English may be translated word-for-word, resulting in phrases that are confusing or even comical to native speakers of other languages.



Screenshot depicting a dropdown menu from the game "Dress To Impress," which enables players to select from an array of poses. The image illustrates erroneous translations, demonstrating that Roblox's LLM is unable to comprehend and subsequently translate references in idioms. The translations "Então Julia" and "De Holandês*" are inaccurate representations of "So Julia" and "Von Dutch," which are lyrics from songs by the artist Charli XCX that do not need to be translated. A professional translator would recognize this nuance and refrain from translating the lyrics, given their contextual placement in a song.*

Another noteworthy issue pertains to the inconsistent localization of game names on the Roblox platform. To illustrate, the game "Royale High," a prevalent dress-up and magic roleplaying game on Roblox, is typically translated as "Real Alta." In addition to making it more difficult for international players to find information about the game (a Google search of "Real Alta" does not yield results related to "Royale High"), the translation fails to accurately convey the meaning of the game's name. "Royale High" is a title that refers to an educational establishment where both princesses and princes are educated together, participating in a variety of activities. The translation "Real Alta" is nonsensical and fails to convey the game's theme of royalty and education. A more precise translation would be "Escola da Realeza."



Screenshot of the translated name for the game “Royale High”, present in the Brazilian Portuguese version of the platform.



Screenshot of the game “Royale High”, showcasing how it looks like to a user playing in the English version of the platform.

These examples illuminate the fact that translation quality varies considerably across the platform, with significant implications for user satisfaction. As reflected in user feedback obtained from the conducted surveys, such inadequacies not only diminish enjoyment but can also discourage continued engagement with the platform.

CONCLUSION

In conclusion, this study elucidates the considerable challenges currently being faced by Roblox's international user base as a result of the inadequacies inherent in the platform's automatic translation tools. A combination of user feedback, gameplay analysis, and screenshots demonstrating prevalent translation errors has revealed that the existing translation algorithms frequently fail to meet the multifaceted language requirements of non-English-speaking players. The aforementioned translation issues encompass a range of problematic elements, including inaccurate item nomenclature, unclear dialogue, and misleading instructional phrases. Collectively, these factors have the potential to disrupt gameplay and detract from the overall player experience. Games with complex interactions, such as the ones exemplified in this article, are particularly susceptible to translation errors, given their reliance on precise communication for successful player engagement.

The examination of particular phrases, such as "Skip Cutscenes," illustrates the discrepancy between literal translations and the utilization of culturally or contextually precise language that effectively conveys the intended actions. For players, particularly those new to the platform or younger audiences, such miscommunications can result in frustration, misunderstandings, and may contribute to a reduced sense of inclusion within the Roblox community.

While feasible, addressing these issues is a daunting task, given the complexity involved. While the implementation of advanced machine translation systems could enhance the accuracy of translations, the development and maintenance of such systems would incur a significant financial burden. Artificial intelligence-powered tools could be trained to a greater extent to better understand gaming contexts. However, these technologies are not yet infallible and are likely to continue to falter in their ability to discern nuances and/or idioms. The implementation of manual quality control procedures, such as the employment of human translators or the involvement of community moderators, would serve to enhance the accuracy of the translated content. Yet, such an approach may prove challenging to implement on a large scale, given the vast and user-generated nature of Roblox's content.

A promising avenue for future exploration is a hybrid approach, which would combine enhancements to AI technology with selective human oversight and community involvement. For example, community-driven localization, in which bilingual players propose or vote on translations, holds the potential to foster engagement while reducing costs. The combination of this system with automated tools that handle simpler or repetitive translations could provide a scalable solution that balances quality with feasibility. While implementing an improved translation system presents certain challenges, it is a laudable objective that would enhance the global Roblox experience and foster greater inclusivity for players of all linguistic backgrounds.

Ultimately, by examining the limitations of automated translation in dynamic gaming contexts, this study suggests that a combination of improved algorithms, manual quality checks, and perhaps community-driven localization efforts could better serve Roblox's multilingual players. The implementation of these solutions would lead to enhanced communication, the establishment of a more welcoming environment, and the assurance that players from an array of linguistic backgrounds can partake in a unified and immersive gaming experience. This analysis highlights the necessity for the continuous improvement of translation technologies to overcome linguistic barriers in the digital age, in alignment with the platform's objective of uniting a global community through their shared engagement in gameplay experiences.

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SEMANTIC ANALYSIS OF THE SONG ‘JUNTOS’

Steffane Alves Silva

INTRODUCTION

When people listen to music, normally they do not stop and think or analyze about the lyric’s meaning. When a song becomes famous and suddenly goes viral, it's common that some international artists start to do their own version of this iconic song. Then it results in, as we call, as "version" in the translation area. This paper is going to use one of the most commented versions of a song in Brazil, the Portuguese sertanejo version of "Shallow" called as "Juntos" written by Paula Fernandes and released in 2019. "Shallow" was written by Lady Gaga, Mark Ronson, Anthony Rossomando, and Andrew Wyatt. It was the theme song of the movie “A Star Is Born”, a 2018 American musical romantic drama produced and directed by Bradley Cooper. The song was indicated and won the Oscar after the movie was released.

Paula Fernandes is a famous country singer in Brazil, the type of music we call sertanejo here is like country music in the USA. When she did her version of “Shallow”, there were a lot of comments on the internet about her version of Lady Gaga's song, because it was a viral song, and everyone knew it here.

This paper may be relevant in the field of Translation Studies, because it intends to present how a music translation in order to produce a version works and then, it analyzes the semantics differences between the Portuguese version and how it can affect our understanding of the song. It is important to know and understand how the semantics differences can change the lyrics meaning for the Brazilian public. Through this analysis the reader may be able to understand and identify by themselves not only the "Juntos" version variations, but also other songs translations.

The main objective of this article is to analyze and explain the semantic differences between the original English song “Shallow” by Lady Gaga (2018) and its Portuguese version “Juntos” by Paula Fernandes (2019) and to explain the possible reasons for these choices during the translation, through a semantics analysis in the Portuguese version and the explanation about how the version translation process works.

The specific objectives are to present and explain how the music translation process works. Then, it will be present a semantics analysis and explain the meaning of the Portuguese’s lyrics sound different from the original one.

The methodologies adopted are analytical, comparative and qualitative, because this study a syntactical analysis is being presented and these methods can be efficient in this context. The analytical methodology will not only analyze, but also propose an understanding of the elements analyzed. The comparative method will be used to compare the differences between the aspects and the qualitative method will help us to provide the context for understanding the analysis.

The theoretical bases for our research and analysis are the book “Music and Translation: "New Mediations in the Digital Age" (2019) by Lucile Desblache, the book “O Signo Desconstruído Implicações para a tradução, leitura e ensino” (2003) by Rosemary Arrojo, the book “A Tradução e a Letra ou o Albergue do Lingínquo”(2007) by Antoine Berman, the article “Aspectos Lingísticos da Tradução” (1959) by Roman Jakobson and the article “An Introduction to Syntactic Analysis and Theory" (2003) by Hilda Koopman,Dominique Sportiche and Edward Stablerthe. They will be used to explain to you all the theories surrounding our discussion and analysis.

Theoretical Basis

This essay provides a semantic analysis of the song "Juntos", by Paula Fernandes pointing out the differences between the version and the original one. To support our analysis, we will draw on the theorical framework provided by Hilda Koopman, Dominique Sportiche, and Edward Stabler in their work "An Introduction to Syntactic Analysis and Theory"(2003). Hilda Koopman, Dominique Sportiche and Edward Stabler (2003, p. 43) explain that to study the language, we first need to look at an organims linguistics as "input" and "output". It will also be used other materials during all our work to point out the main theories for the readers.

Additionally, we will explore the translation of music using the insights from Lucile Desblache’s "Music and Translation:"New Mediations in the Digital Age" (2019). One of the explicanations that will be used as “A popular lay approach to translation views it as the transfer process between two codes, embodied in source and target texts, and/or the final transferred product following this process.” (Desblache, 2019, p. 72).

Then it will be used the article "Aspectos Lingísticos da Tradução"(1959) by Roman Jakobson will be used to explain signs and their signifiers, so that it will be possible to classify the ways of interpreting a song verbally. (Jakobson 1959, p. 7) explains the three ways of interpreting a verbal sign:

> 1) A tradução intralingual ou reformulação (rewording) consiste na interpretação dos signos verbais por meio de outros signos da mesma língua.
> 2) A tradução interlingual ou tradução propriamente dita consiste na interpretação dos signos verbais por meio de alguma outra língua.
> 3) A tradução intersemiótica ou transmutação consiste na interpretação dos signos verbais por meio de sistemas de signos não verbais.

The book "A Tradução e a Letra ou o Albergue do Lingínquo" (2007) by Antoine Berman will be approach the ethical demension and lyrics an to make it clear, Berman (2007, p. 98) explains that:

> O objetivo ético do traduzir, por se propor acolher o Estrangeiro na sua corporeidade carnal, só pode estar ligado à letra da obra. Se a forma do objetivo é a fidelidade, é necessário dizer que só há fidelidade — em todas

> as áreas — à letra. Ser “fiel” a um contrato significa respeitar suas cláusulas, não o “espírito” do contrato. Ser fiel ao “espírito” de um texto é uma contradição em si.

Using the book "O Signo Desconstruído Implicações para a tradução, leitura e ensino" (2003) by Rosemary Arrojo it will possible explain the deconstruction of the sign, understand and comprehend the questions about translation, and the limits of the translation and its learning. According to Rosemary Arrojo (2003, p.67):

> Toda tradução, por mais simples e breve que seja, revela ser produto de uma perspectiva, de um sujeito interpretante e, não, meramente, uma compreensão "neutra" e desinteressada ou um resgate comprovadamente "correto" ou "incorreto" dos significados supostamente estáveis do texto de partida.

By synthesizing insights from these diverse sources, this article aims to provide a comprehensive semantic analysis of “Juntos."We will explore the complexities of musical translation and the theoretical underpinnings that inform this process, contributing to a deeper understanding of the challenges faced by translators in this unique field.

ANALYSIS

When we choose a song to listen to, we don't stop to analyze the meaning of the lyrics, but, especially in a translated version of a song, this is an important thing to do. Our work will present a semantic analysis focused on pointing out the differences in the translation of Paula Fernandes' song “Juntos”, which is a version of Lady Gaga's Oscar-winning song “Shallow”. According to Lucine Desblache (2019, p. 57):

> Music and translation interact constantly: they do in the most literal sense of the word, as musical texts involving linguistic expression require to be translated, and in figurative ways, when different aspects of music are transferred or transformed within musical idioms or across different fields and languages.

In recent years, due to technological advances, the demand for and supply of music translation has increased. When translating music, the translator must be prepared to deal with many situations, such as idioms, cultural context and political scenarios. It is not so easy to solve this kind of translation problems, so if it appears in the translator's text, he must find and choose the best solution. There are many kinds of translation and L. Desblache (2019, p. 68) defines them:

> [...] a definition of translation is generally dependent on an adjective which accompanies it. It determines which area or category it refers to, and whether it is considered as subject field, product or process: postcolonial translation, technical translation or intersemiotic translation for instance.

In a simple way “A popular lay approach to translation views it as the transfer process between two codes, embodied in source and target texts, and/or the final transferred product following this process.” (Desblache, 2019, p. 72). Some translations have untranslatability as a problem, due to the fact that in some languages it is impossible to find an equivalent definition for the given word. Sometimes the translator has to construct their own logic and provide the reader an equivalent reference.

For Roman Jakobson (1959), the meaning of a linguistic sign is nothing more than its own translation. There are three ways of interpreting a verbal sign: it can be translated into the same language, into another language or into another system of verbal symbols. Roman Jakobson (1959, p. 7) explains:

> 1) Intralingual translation or rewording consists of interpreting verbal signs by means of other signs in the same language.”

> 2) Interlingual translation or translation proper consists of interpreting verbal signs into another language.”

> 3) Intersemiotic translation or transmutation consists of interpreting verbal signs through non-verbal sign systems.” (Our translation)

Hilda Koopman, Dominique Sportiche and Edward Stabler (2003, p. 43) explain that:

> One of the ways to study language is to look first at an organism’s linguistic “input” and “output.” Examining the input we can explore, in the first place, the physical properties of linguistic signals. The relevant output includes our linguistic behavior, but also all the other changes and behavior that are caused by language: what we say, how we say it, how we react to what we hear, etc.

The translator's job is much more important than just replacing words, his or her job consists of understanding the words, the context and translating them in a way that makes the reader of the translation understand the main idea of the text.

The author explains that “[...] musical interpretation is nothing more than a translation process in its broadest sense: for untrained individuals, the meaning of the graphic signs (of the score) remains indecipherable.” (Jakobson, 1957, p. 21). Our translation

Now, we covered how the translation process works, it will be covered the ethics of translation. Translation Studies aims for fidelity and belongs to the ethical dimension. In summary, “If the form of the objective is fidelity, it must be said that there is only

fidelity - in all areas - to the letter. Being “faithful” to a contract means respecting its clauses, not the “spirit” of the contract. Being faithful to the “spirit” of a text is a contradiction in itself.” (ARROJO, 2003, p. 98)

According to Rosemary Arrojo (2003, p.67)

> Every translation, however simple and brief, is the product of a perspective, of an interpreting subject, and not merely a “neutral” and disinterested understanding or a demonstrably “correct” or “incorrect” retrieval of the supposedly stable meanings of the source text. Our translation

Antoine Berman (2007, p. 98) explains that:

> The ethical objective of translating, since it proposes to welcome the Stranger in his corporeality, can only be linked to the letter of the work. work. If the form of the objective is fidelity, it must be said that there is only in all areas - to the letter. Being "faithful" to a contract means respecting its clauses, not the "spirit" of the contract. Being faithful to the "spirit" of a text is a contradiction in itself. Our translation

The act of interpretation consists of understanding and interpreting the message, sometimes on a figurative level of the signifiers. The translator tries to maintain a "neutral" view of the text so as not to put their personal opinion on the text, because they need to follow the ethic.

We have already shown you more about the role of the translator and how the translation process works. Now, we will present our semantic analysis, which will look at the verses of the song, trying to point out the differences between the original and the translation.

Before we begin our analysis, it is important to explain that we have established some conditions in order to be able to classify the lyrics. First, we will use Roman Jakobson (1959) explanation of verbal signs, then we will analyze whether there are idiomatic expressions in English that are not maintained in the translation and whether they have been foreignized or domesticated.

Tell me something, girl	Diga, meu amor
Are you happy in this modern world?	Se anda um pouco triste como eu
Or do you need more?	Diga o que ficou
Is there something else you’re searching for?	Da história que a gente viveu

Chart 1 – First Verse

Analyzing the first sentence of the verse in Portuguese, “meu amor” is used instead of “girl”. In the second sentence, in English, the lyrical self asks the listener “are you happy in this modern world?”, but in Portuguese we don't have this question but a statement related to sadness “se anda um pouco triste como eu”. In the third and fourth sentences, there are two questions in English that have not had their context maintained in Portuguese: “or do you need more?”, which has been translated as “diga o que ficou”; and “is there something else you're searching for?”, which has been translated as “da história que a gente viveu”. Although they do not present the same idea as the original song, these two phrases have a connection with each other, making sense when heard by the Brazilian public.

I’m falling	Eu caí e tudo agora lembra você
In all the good times	E viver sem a gente
I find myself longing for change	Não dá mais porque sei que sou eu
And in the bad times, I fear myself	

Chart 2 – Second Verse

In this verse, the first and second sentences have been translated together in Portuguese, even though they are slightly different semantically. In English we have “I'm falling” and “in all the good times”, which translates as “Eu caí e tudo agora me lembra você”. In the rest of the verse there were again semantic changes, which resulted in very different translations of what the original meant. In English, “I find myself longing for change”, was translated as “E viver sem a gente”, and “And in the bad times, I fear myself”, was translated as “Não dá mais porque sei que sou seu".

Tell me something, boy	Diga por que se foi
Aren’t you tired trying to fill that void?	E quantas vezes se sentiu sozinho, longe
Or do you need more?	Diga o que pensou
Ain’t it hard keeping it so hardcore?	Pra vir buscar agora o que vivemos antes

Chart 3 – Third Verse

You may notice that in this verse there is a repetition of the phrase in English, with the only change being the substitution of “girl” for “boy”, in Portuguese it was translated as “diga por que se foi”. Bearing in mind that this verse is sung by Lady Gaga. Paula Fernandes followed the same order, so she sings this verse too. The second phrase, “Aren't you tired trying to fill that void?”, has been translated as “E quantas vezes se sentiu sozinho, longe”, There is a semantic difference, but the meaning has still been maintained. The third sentence, “Or do you need more?”, was translated as “Diga o que pensou”, which resulted not only in a loss of semantics, but also a loss of meaning. The last sentence, “Ain't it hard keeping it so hardcore?”, has been translated as “Pra vir buscar agora o que vivemos antes”, again a major semantic change, resulting in a loss of meaning.

I'm falling	Eu caí
In all the good times	E vi nascer uma força que nem sei de onde
I find myself longing for change	Pra seguir
And in the bad times, I fear myself	E suportar a falta desse amor

Chart 4 – Fourth Verse

This verse has already been quoted in English, but in Portuguese there have been changes. The first sentence has kept the same translation as previously mentioned. However, the second sentence in English, "In all the good times", translates as "E vi nascer uma força que nem sei de onde", changing the semantics and the meaning of what the sentence meant. In the third English sentence "I find myself longing for change", translated as "Pra seguir" and in the last English sentence "And in the bad times, I fear myself", translated as "E suportar a falta desse amor", in both sentences there were semantic changes and losses that caused the translation to lose its original meaning.

I'm off the deep end, watch as I dive in	Diga o que te fez sentir saudade
I'll never meet the ground	Bote um ponto final
Crash through the surface	Cole de uma vez nossas metades
Where they can't hurt us	Juntos e shallow now
We're far from the shallow now	

Chart 5 - Fifth Verse

Before we start analyzing the phrases in this verse, it is important to note that Paula's translation is shorter than Gaga's original translation of the entire verse. In the first English sentence "I'm off the deep end, watch as I dive in", translated as "Diga o que te fez sentir saudade", there have been changes and semantic losses, causing the meaning of the translation to change. In the second sentence "I'll never meet the ground", translated as "Bote um ponto final", there have been semantic changes, but if we look at the current sentence, it connects with the previous one. In the third sentence "Crash through the surface", translated as "Cole de uma vez nossas metades", there have been semantic changes, as well as changes in meaning. In the fourth sentence, "Where they can't hurt us", there was no Portuguese translation. In the last sentence "We're far from the shallow now", translated as "Juntos e shallow now", there were changes in meaning, foreignization of "shallow", which resulted in changes in meaning.

In the shallow, shallow	In the shallow, shallow
In the shallow, shallow	In the shallow, shallow
In the shallow, shallow	In the shallow, shallow
We're far from the shallow now	Juntos e shallow now

Chart 6 – Sixth Verse

In the last verse of the song, Paula Fernandes chose to foreignize the four phrases above, with the exception of the last one. As for the phrase that was not foreignized in English, “We're far from the shallow now”, which was translated as “Juntos e shallow now”, there were semantic changes along with the foreignization that resulted in the total loss of meaning of this phrase.

Now, at the end of our semantic analysis, it was possible to find the differences between the translations. Following the criteria of Roman Jakobson (1959), we can say that this translation fits into the second way of classifying the system of verbal signs, that is “2) Interlingual translation or translation proper consists of interpreting verbal signs into another language.” free translation. During the process, it became clear that there were several attempts at domestication throughout the song, and the biggest foreignization is that of “shallow” and “in the shallow now”.

As part of our collaboration for this analysis, we presented an interview that Paula Fernandes gave to the TV program Altas Horas (08/06/2019) about her translation decisions, which will now be shared here.

“In the beginning, in the middle and now (there have been) many millions of memes. And I'm having a lot of fun with them all. Some people say it's a (marketing) stunt. And it just kind of happened naturally,” says Paula about the choice to keep the verse half in Portuguese, half in English.” Our translation

“It was a choice. I could very well have chosen to write the whole song in Portuguese and ok. But that's where poetic license comes in. At that moment, it was together and 'shallow now'.” Our translation

“It's a return to my origins,” says the singer, who took very little time to make her version of the Oscar-winning song. “I had one night to do it. The doubt was between singing everything in Portuguese or obeying what my heart was asking for, which was 'together and shallow now'.” Our translation

“I wrote a new poem for the song... 'Shallow' is the name of the song, anyone who sings in Portuguese would know it, and the 'now' was to finish it off. Portuguese for singing, for translating from English is very difficult, so I wanted to make it easier.” Our translation

Conclusion

The present essay has provided you with a semantic analysis of Paula Fernandes’ song “Juntos” (2019), the Portuguese version of Lady Gaga's Oscar-winning song

“Shallow” (2018), with a focus on pointing out the translation differences between the original and the Portuguese version. Through our analysis, we show how the translation process works, the ways of interpreting a verbal sign and the translator's ethical role in translation. The ethical role in translation consists of translators not putting their personal intentions into the translation and trying to make a translation that can provide the same meaning as the original does, adapting the cultural context and other nuances.

During our analysis, we used the criteria of Roman Jakobson's (1959) explanation of verbal signs to analyze whether there are idiomatic expressions in English that are not maintained in the Portuguese translation. In this way, it will be possible to classify whether they have been foreignized or domesticated.

After analyzing and comparing the two letters, we were able to find several differences between them. We were able to find semantic changes and losses, which changed the meaning of the lyrics in Portuguese several times during the translation process. The most common example is "shallow" that was translated for "juntos", that resulted in a deeply loss of meaning in the Portuguese version due to the fact that "juntos" there is not the same meaning as "shallow". It can be also mentioned the "are you happy in this modern world?" That was translated for "se anda um pouco triste como eu", in the original there is a question about sadness and in the Portuguese there is just an affirmation about happiness, that is totally different.

All these translations differences can affect the meaning and consequently the interpretation and reception of the song, due to the fact that were not maintained the same meaning as the original. If the listener only listens to the Portuguese version because the person does not understand the English language, this same person will not able to understand the lyrics as they will if were listening to the original one.

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Law & Order SVU's subtitles: An analysis about the translations from English to Brazilian Portuguese and Non-Translation of Spanish Lines

Yasmin Dias de Souza

INTRODUCTION

Subtitling is one of the most widely utilized resources on global consumer streaming platforms, serving as a vital instrument for facilitating intercultural communication. Subtitling is a valuable tool that serves to facilitate comprehension and immersion in the content for the viewer by conveying not only the translated words but also the context. Nevertheless, despite its status as a wholly inclusive resource, subtitling presents a number of challenges, including time and space restrictions. It is essential to surmount these challenges in order to convey the fundamental essence of the content in a manner that is readily comprehensible without compromising the level of immersion. The case of the American television program "Law & Order SVU" is more complex due to the fact that it is a series with legal and criminal aspects, where there are different terminologies and laws compared to those used in Brazil.

This study will concentrate on the translation choices made in the series, with a detailed analysis of two episodes: "GHOST" from the sixth season and "911" from the seventh season. The original text and the translation choices for subtitling will be considered for both the Universal Channel and Netflix, as well as other potential streaming platforms. Furthermore, selected scenes will be examined in order to provide commentary on the rationale behind certain translation choices. This will include an analysis of why minor conversations and/or lines in Spanish were not translated, as well as why the translators' attention was primarily directed towards the translation from English to Brazilian Portuguese.

The following essay will address two key issues. The initial issue to be addressed is that of the selection of Portuguese translations and the rationale behind this selection. The second issue pertains to the decision not to translate the Spanish conversations or lines into Brazilian Portuguese, instead opting to translate from English to Portuguese. Furthermore, it is unclear why translators employed by these large companies choose not to translate other languages in the same episode, even when such translations are feasible.

The aim of this essay is to elucidate the aforementioned question and ascertain the reasons behind this phenomenon's recurrence in numerous television series, including, but not limited to, Law & Order. The television series Special Victims Unit. The investigation is not limited to this specific series but instead encompasses other celebrated American programs. Moreover, this decision has the potential to impact the viewer's understanding, particularly in light of the linguistic diversity evident in the dialogue. It is thus pertinent to consider whether this approach can influence the audience's experience and their connection with the narrative.

The following is a description of the structure of the article: The Literature Review section will present the articles and sources that were used as a basis for formulating this research. Subsequently, the Proposed Methodology section will set forth the central idea of the research and the analysis process adopted. The Discussion section will present a detailed analysis of the results obtained, with a particular focus on the situations that occurred in the chosen episodes. The Conclusion section will address the difficulties encountered during the research and propose potential solutions. The References section will provide a comprehensive list of all sources and information used in the construction of the work. Finally, the Appendix section will contain screenshots of the scenes from the series mentioned in the Discussion section.

LITERATURE REVIEW

Despite our inability to locate a discrete essay on the selected topic, we were able to discern three articles that served as foundational sources, facilitating the development of ideas and the identification of pivotal points to be addressed in the article.

The essay by Carla Regina R. O. Murad (2015), entitled "The Lexicon of the “Law and Order” Series Based on a Parallel Corpus," provides an excellent foundation for an introduction to the topic of subtitling. The author provides a comprehensive examination of the processes involved in subtitling, emphasizing the particular standards employed in the Law & Order series. Additionally, the author addresses the question of who is responsible for translating these subtitles, whether it is professionals or, as the author herself notes, "from fans to fans." This approach will be instrumental in advocating for translation practices on streaming platforms such as Netflix.

The essay by Mirella Munhoz Morello (2013), entitled "Translation and Censorship in Subtitles from English to Portuguese in North American TV Series," will also be utilized to elucidate the rationale behind the exclusion or censorship of certain lines in the translation process. The author examines how, when translating into Portuguese, certain elements of speech may be altered or suppressed, taking into account a range of cultural, social, and historical factors, including the era in which the episode was produced. This analysis will facilitate a more nuanced comprehension of the ways in which these elements shape the adaptations made for the receiving public, particularly with regard to the decisions pertaining to censorship and the adaptation of content to a novel linguistic and cultural milieu. Morello's research will prove instrumental in elucidating the impact of these choices on translation, notably in the context of American series consumed by audiences from disparate countries and contexts.

In conclusion, the essay by Talissa Barcelos Rosario and Gabriela Diehl Lage (2012), entitled "The Subtitling of Criminal Television Series and its Barriers," will be considered in this analysis. This study, entitled "A Study of Linguistic and Cultural Differences in the TV Series 'Law & Order,'" will be used to discuss the optimal translation strategies for use in disparate cultural and linguistic contexts. The authors

investigate the particular challenges associated with translating phrases and expressions from the television series Law & Order, considering the constraints imposed by linguistic and cultural divergences. This study will assist in the analysis of the challenges posed by the translation of specific phrases and terms, as well as in the determination of the most appropriate approach. The two principal approaches to translation are "domesticating the text," which entails adapting the translation to the target language context, and "foreignizing," which preserves the cultural and linguistic elements of the original. By applying these theories to the translation of the selected episodes, we will be able to assess which approach would be more effective, taking into account the impact of these choices on audience reception and fidelity to the original content, without compromising the fluidity and comprehension of the translated text in the target language.

The objective of this study is not to examine the primary subjects of the original research; rather, it is to identify and extract pertinent ideas and concepts that inform the construction of this article. The theoretical basis for the analysis of the translation and subtitling of series was developed with the assistance of studies conducted by Murad (2015), Morello (2013), and Rosario & Lage (2012). These studies offered insights into the linguistic and cultural challenges inherent to the translation and subtitling of series. Each of these authors has made a significant contribution to the development of the ideas that underpin the argument of this work, offering perspectives that enhance the discourse on translation choices and the most appropriate strategies for adapting audiovisual content for diverse audiences and contexts.

PROPOSED METHODOLOGY

The main goal of this article is to analyze the subtitles of two episodes of Law & Order: SVU, entitled "GHOST" and "911," and examine how the translations provided by popular streaming platforms such as Netflix, and Globoplay handle lines in languages other than English, specifically Spanish. We will try to understand the reasons why Spanish lines are not translated, even when these lines play an important role in the plot. Although the focus will only be on the Spanish lines present in these episodes, it is worth noting that throughout the more than twenty seasons of the series, the lack of translation of non-English dialogue has become a recurring practice, often resulting in a loss of content and context simply because the line is not in English. The purpose of this study is to explore the reasons for this choice and its impact on the viewer's experience.

Law & Order: SVU (Special Victims Unit) is an American television series that focuses on a unit of detectives and officers who specialize in handling sex crimes and other cases involving victims of abuse, domestic violence, rape, human trafficking, and other sensitive crimes. The plot revolves around Detective Olivia Benson, who often deals with the emotional complexities of these cases.

The first episode chosen for analysis is episode sixteen of the sixth season, entitled "*Ghost*". In this episode, the Special Victims Unit investigates the murder of a

young woman, Alina Spector, who was apparently sexually assaulted before being killed. As the investigation unfolds, Detective Olivia Benson begins to realize that the case may be connected to an earlier unsolved crime, forcing her to confront ghosts from her own past. As the team works to determine who is responsible, Benson faces her own emotional dilemmas and reflects on her past decisions and actions. This psychological weight makes the case even more challenging and painful for the detective, adding to the complexity of the investigation and the relationships within the team.

The second episode chosen for analysis in this paper is the seventeenth episode of the sixth season, entitled "*911*". The episode begins when the police receive a call from a girl by the name of Maria, a Latin American girl, who claims to be trapped in a place and asks for help. As the investigation progresses, it is revealed that the girl is the victim of child abuse. As the investigation progresses, the team discovers a connection with a man called Richard Dwyer, who is involved in child pornography crimes. The SVU manages to track down clues that lead them to discover a studio, which Richard used to record pornographic content of Maria, in his store, but in trying to locate Maria, the team faces several challenges. Eventually, the detectives locate Maria in a critical predicament, but she is extricated from the situation before it reaches a fatal conclusion.

We will conduct a detailed analysis of the episodes, comparing the translations of the original English texts taken directly from the series with the versions translated by the aforementioned streaming platforms. Our goal will be to examine the differences between these translations and try to understand the reasons why certain lines are not translated or are omitted. This analysis will allow us to identify patterns and explore plausible reasons for the absence of translations in certain cases, such as cultural or technical issues, or even adaptation choices made by streaming companies to optimize the experience for local audiences.

DISCUSSION

As previously stated, this analysis will utilize excerpts from two episodes of the series, presented in Spanish. The rationale for opting for Spanish over English will be elucidated through an examination of the linguistic choices made in the production, contextualized within the narrative and the intentions behind this decision. To enhance comprehension and the coherence of this article, it was determined that selecting only Spanish phrases would be more conducive to a comprehensive and accessible analysis.

However, as Munhoz (2013) posits, the translator is also a reader, and thus capable of interpreting the original text based on their own vision. This process entails the selection of lexical items and is shaped by a multitude of factors, including the historical, social, political, and cultural background of the translator and the intended audience. These elements give rise to different interpretations, as explained by Eco (2004): *intentio auctoris* (the author's intention), *intentio operis* (the work's intention), and *intentio lectoris* (the reader's intention).

The SVU series often chooses to withhold information in order to foster a more intimate connection between the audience and the characters. However, by prioritizing realism over literal translation, particularly when the dialogue is in Spanish, there is minimal loss of comprehension for Brazilian viewers. Nevertheless, this approach can present a significant challenge for individuals with hearing impairments or those who do not speak Spanish or Portuguese as their native language, making it difficult to comprehend the content. Despite the intention to "bring the audience closer" by demonstrating that some characters also lack linguistic comprehension, this approach results in a considerable loss of information, which can hinder the viewer's ability to fully engage with specific scenes and potentially alienate them from the narrative.

In this episode, entitled "GHOST," following a vicious assault on a family unit with the objective of concealing financial fraud, the perpetrator is unsuccessful in his endeavor to murder the offspring of the couple who had been killed earlier. Upon arrival at the scene, the detectives successfully rescued the boy, who is of Latin descent. Then they tried to communicate with him. With him. At this juncture, the following lines in Spanish are introduced. The following lines serve to explain the cultural and linguistic context of the character, while at the same time intensifying the emotional connection and complexity of the situation. Language plays a key role in the relationship between the detectives and the child, thus influencing the way the investigation progresses.

Original Lines (Spanish) 10:16 – 11:33	**English Subtitles (Netflix)**	**Portuguese Subtitles (Netflix)**	**Portuguese Subtitles (GloboPlay)**
Hola.	*Hola.*	X	X
Como te llamas?	[Speaks Spanish]	X	X
San Antonio.	“San Antonio”	San Antonio.	X
Es este tu santo?	[Speaks Spanish]	X	X
Antonio, me llamo Miguel. Soy policia.	[Speaks Spanish]	X	X
Mi mama y papa?	[Speaks Spanish]	X	X
Bueno, Antonio... tu mama y papa	[Speaks Spanish]	X	X
Papa Dios se los llevo al cielo.	[Speaks Spanish]	X	X

- Porque Papa Dios hizo eso?	[Sandoval Speaks Spanish]	X	X
Para salvarles el dolor. Porque le hizo dano a mi mama y papa.	[Speaks Spanish]	X	X
Quien, Antonio?	[Speaks Spanish]	X	X
El Fantasma.	[Speaks Spanish]	X	X
Adios, Antonio.	[Speaks Spanish]	X	X

In this particular scene, the absence of translation does not significantly affect comprehension of the content, as the detective is bilingual in Spanish and English due to his Latin American ancestry. He provides a succinct account to the detective seated adjacent to him regarding the boy's statements, thereby ensuring effective communication. Despite the loss of a few sentences in translation, the resulting minor discrepancies do not substantially impede the progression of the plot, allowing the narrative to unfold without significant obstacles.

The lack of a translation for the Spanish lines is not a decisive factor in this particular case. However, it is important to note that a significant amount of the content is lost that would be relatively easy to translate. Nevertheless, as the rationale behind the decision not to translate these lines by platforms such as Netflix and GloboPlay remains unclear, it is not possible to speculate on the actual reason for this choice.

The episode entitled "911" revolves around Maria, a nine-year-old girl who calls the North American emergency number, 911, for assistance. The child was confined to a room, isolated, and deprived of sustenance and hydration. The call was then transferred to Detective Olivia Benson, who engaged in an extended dialogue with the child, employing a range of techniques to ascertain the location of her captivity. Following a protracted exchange, Benson was able to discover the child's origin and disclose that she had been trafficked from Honduras to New York. Following an extensive period of discussion, Olivia was ultimately able to determine the provenance of Maria and disclosed that the individual had been trafficked from Honduras to New York. Furthermore, it was determined that she was being exploited into producing child pornography. Based on the information obtained, the detectives conducted a comprehensive investigation and identified the initial location from which the girl had placed the call. However, upon arriving in the area, the detectives discovered that Maria had already been transferred to another address. With the site owner in custody, the investigation revealed that he was a significant contributor to the production of child pornography on the Dark Web. In the course of an unofficial

interrogation with the perpetrator, the police were able to elicit crucial information that led to the rescue of Maria, who had been buried alive along with all the evidence of the crime. Fortunately, the girl was located and successfully rescued.

Although there is little Spanish dialogue in this episode, it is evident that even a few lines of Spanish result in a considerable loss of content for those who are not proficient in the language. The following section will present select lines from the episode in order to illustrate the potential impact of language comprehension on the overall understanding of the plot.

In this scene, the detectives, upon discovering a new clue that leads them to the possible location of the missing girl, proceed to the residence of a Latin American family. The residence is currently occupied by a mother and a girl of a similar age to the missing girl. This information may prove to be a crucial piece of the puzzle in solving the case. Upon entering the residence, however, the detectives ascertain that this is not the girl they are seeking. Prior to Detective Tutuola's (portrayed by Ice-T) entry into the residence for an investigation, the girl's mother utters two sentences in Spanish, conveying a sense of desperation and worry. This intensifies the tension in the scene.

Original Lines (Transcript) 06:07 – 06:11	**English Subtitles (Netflix)**	**Portuguese Subtitles (Netflix)**	**English Subtitles (GloboPlay)**
Por que lo trajistes aqui? *Que es lo que quieres?*	[speaks Spanish]	X	X

With regard to the subtitles, however, an intriguing selection was apparent. In the English subtitled versions, the source text was indicated as Spanish, yet no direct translation was provided, which may have been a missed opportunity for clarity. This allowed the viewer to ascertain that the dialogue was taking place in a different language, yet without the capacity to comprehend its meaning. In the case of the Portuguese versions, both on Netflix and GloboPlay, the mother's lines were simply left blank, with no indication that they were in Spanish or any kind of subtitle that could alert the audience to their content.

Although the plot remained intact despite the absence of these lines, the decision not to translate or otherwise indicate their presence in another language represents a missed opportunity for deeper cultural understanding. A more comprehensive exploration and understanding of the cultural context of the family, the tone of the speeches, and even the dynamics of emotional tension could be achieved if the viewer had access to this information. In this regard, the absence of these elements could have resulted in a more immersive and comprehensive audience experience, rather than merely creating a gap that, in some instances, might be imperceptible, but in others, could have enhanced the narrative.

In the next scene in question, the context of the series requires the detectives to establish the country of origin of the girl in order to locate her family. To accomplish this, they request the assistance of a professional who specializes in identifying an

individual's origin based solely on their accent. Upon realizing that disclosing her country of origin could result in adverse consequences, Maria becomes increasingly distressed and anxious, ultimately uttering the following first sentence in Spanish. The expert promptly identifies the phrase and explains its meaning to the detective, providing context for all parties involved in the investigation.

Original Lines (Transcript) 14:17 - 14:25	**English Subtitles (Netflix)**	**Portuguese Subtitles (Netflix)**	**Portuguese Subtitles (GloboPlay)**
A mi me da mincho. I have to go… go, bye.	*A mi me da mincho,* I have to go… go. bye.	A mi me da mincho…*tenho que ir.*	A mi me da mincho… Preciso desligar. Tchau.
"me da mincho" means "i'm scared".	*"Me da Mincho"* means "I'm scared."	*"me da mincho"* significa "Tenho medo"	"me da mincho" significa "tenho medo"
It's Hunduran slang	*It's Hunduran slang*	É gíria hondurenha.	É uma gíria hondurenha.

While the translation of the phrase is crucial for the plot to progress, there is no immediate necessity for it to be translated for the viewer. This is because, immediately following Maria's utterance, the professional translator renders the phrase into Spanish for the detective, thereby enabling the audience to grasp its importance at the precise moment the detective makes the discovery. The decision not to translate the initial sentence into Spanish, but rather to indicate that it was spoken in that language, allows viewers to follow the detective's insight in a more organic manner, without compromising the impact of the subsequent explanation. In this manner, the audience is afforded the opportunity to share the same experience as the detective, gaining an understanding of the information as it is revealed. This enriches the immersion in the story and the context of the investigation.

In this particular case, there is no loss of information even though the Spanish sentence is not immediately translated. In fact, the absence of translation makes it easier for the audience to participate in the detective's experience of discovery, thus increasing narrative engagement and captivation.

Subsequently, Detective Benson succeeded in soothing Maria's distress. She then made a determined effort to obtain essential details about the residence where the girl had resided prior to the kidnapping. With these new clues in hand, Benson requests that the professional, who is presumed to be a specialized official translator, contact the Honduran consul. The detective anticipates that, with the consulate's assistance, it may be feasible to ascertain the whereabouts of Maria's family and thereby advance the investigation with a view to effecting the girl's rescue.

Original Lines (Transcript) 14:54 – 14:07	English Subtitles (Netflix)	Portuguese Subtitles (Netflix)	Portuguese Subtitles (GloboPlay)
Usted no entiende la gravedad de la situacion, por favor expliquele su excelencia. No, si, yo esperare	[Speaks Spanish]	X	X
He's tied up. There's some sort of reception going on at the consulate.	He's tied up. There's some sort of reception going on at the consulate.	Está Ocupado. Está acontecendo uma espécie de recepção no consulado.	Ele está numa espécie de recepção no consulado.

Once again, the translators opted not to provide subtitles in Spanish, citing that this decision would not impact the progression of the series' narrative. Nevertheless, for those with some familiarity with the Spanish language, the circumstances become evident: the professional assisting Detective Benson attempts to expedite the process of contacting the Honduran consul, exhibiting a discernible sense of urgency. She becomes aware that the consul is preoccupied to the extent that they are unable to attend to the emergency, which serves to heighten the tension of the scene.

Despite the translator's initial indication of urgency, the reason for the delay is only revealed later. This is explained by her as being due to the unavailability of the consul, who was preoccupied with other matters. Still, she could have done a better job of conveying the sense of urgency and anxiety during the phone call, as this emotional state is lost when the lines are simply ignored. Emphasizing these feelings would have been an effective method of conveying the urgent nature of the matter in question, thereby creating an atmosphere of heightened tension and reinforcing the importance of the situation for the outcome of the case. This decision could enhance the viewer's experience, intensifying the moment's impact and immersing them more deeply in the plot.

Regarding the Portuguese translation, both Netflix and GloboPlay took different positions at various points. For instance, the Netflix translation omitted the fact that the character was specifically mentioning that the consul, himself, was occupied, replacing this information with a generalization that the "entire consulate" was engaged. In the GloboPlay translation, the term "tied up" was absent, and the only

mention of the consul's unavailability was that he was "at an event at the consulate," without any indication of the specific reason for his absence.

Notwithstanding the discrepancies between the two translations, the plot remains coherent and the overall comprehension of the viewer is not hindered. However, while these translation choices are functional within the immediate context, they could have been more detailed to provide a more accurate picture of the situation. Rather than simplifying or generalizing the situation, a more faithful translation could have enhanced the experience further, offering greater transparency and immersion in the context of the narrative.

FINAL CONSIDERATIONS

In conclusion, the research demonstrated that the issue of translating lines into Spanish in the series Law and Order: SVU can be precipitated by a number of factors. Firstly, the target audience and the cultural context of the viewers are crucial elements, especially considering that the series is American and broadcast in the United States, a country with a significant population of immigrants and descendants of Hispanic immigrants, which makes Spanish a common language for a large part of the audience. Another potential explanation is immersion in the narrative, whereby, in certain instances, the absence of translation may be a stylistic choice, enabling the audience to experience the same exclusion as the characters who do not speak the language in question This is particularly relevant for viewers who do not have Spanish as a language. Nevertheless, as evidenced by the examination of the selected sentences from both episodes, the absence of information in the subtitles indicates that the primary objective of the Law and Order: SVU translators is to facilitate immersion in the narrative.

Despite the existence of some information on the subject, it is a highly complex topic, particularly in the context of a series that has been running for 25 seasons and over 25 years. Due to time constraints, this article has focused exclusively on the Spanish language. It is important to note that the series is set in New York, a city with a significant immigrant population, which results in the use of different languages throughout several episodes.

One limitation of the study was the lack of available research materials. It was not possible to investigate queries such as "Why do Netflix or GloboPlay not provide translations of specific dialogue in Spanish?" Despite our theoretical speculations regarding potential explanations, we were unable to obtain definitive responses from the companies in question. It is unclear whether this decision is driven by financial considerations, such as the cost of hiring translators with expertise in a single language, or by a strategic choice aimed at optimizing the development of the series. Due to limited time, a more comprehensive investigation of these issues was not feasible. A more in-depth investigation could have been conducted had more time been available, thus providing more substantial answers.

The objective of this article is to examine and elucidate potential explanations for the absence of translation in select passages. While the majority of audiences can

comprehend the content of a given scene, there are individuals who may experience challenges in doing so. For instance, individuals with hearing or cognitive impairments may experience difficulties maintaining focus due to the absence of translation, whether in subtitles for those with hearing impairments or in dubbing for those with cognitive impairments.

One potential solution to this issue would be to employ the services of a trilingual translator with expertise in Spanish, English, and Portuguese. In the case of the Ghost and 911 episodes, this approach could ensure a comprehensive translation of the content without any loss of information. To exemplify this potential, with the assistance of a colleague from Mexico, we were able to transcribe lines that were not included in the original script in a relatively short time, indicating that it is feasible to translate the absent lines in both episodes.

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TRANSLATION OF “THE HANGOVER” (2009): SUBTITLING AND DUBBING STRATEGIES IN CONVEYING CULTURAL AND IDIOMATIC EXPRESSIONS TO BRAZILIAN PORTUGUESE

Emilly Brandão da Silva

1. INTRODUCTION

Language and culture are highly related concepts, so it is impossible to consider one without considering the other. Therefore, the practice of translation, which naturally involves language, must also consider the cultural aspects involved in this process. Therefore, audiovisual translation, the modality responsible for translating multimedia texts, due to its global reach, must use technical methods capable of overcoming cultural barriers between languages. Adaptation is used as a translation strategy for dubbing, one of the main types of audiovisual translation, where more cultural translation problems arise. Considering the occurrence of cultural references and slang, as elements of a particular culture, in the dubbed and subtitled translation of "The Hangover I" (Philips, Todd. 2009. Warner Bros. Pictures. United States of America.), the aim of this article is to study the application of the adaptation technique as a strategy to bring the Brazilian reality closer to the theme of the film. Different languages, representing different realities, are not equivalent in terms of meaning, since the elements of culture are unique to each group. Therefore, it's not enough just to translate the words of a text, you need to find similar concepts in both cultures that are related to the language pair and to help us analyze all these issues, we will draw on Lawrence Venuti's (1995) theory on the concept of foreignization and domestication. This study sees domestication as techniques for adapting the original content to the target culture, so that it is clearer to the receiver who has no knowledge of the original culture. Foreignization, on the other hand, tends towards fidelity to the original, in order to maintain the structure of the original so as not to have changes that affect or change what is being said in the original. We will also use the studies of Rosemary Arrojo (2007) and Mona Baker (1992), where we can gain an insight into the challenges that translators face with elements that are part of English culture and do not always have an exact equivalent in Brazilian culture.

Given the global reach of media productions such as films, videos and TV shows, audiovisual translation often has cultural translation problems. Translators then must deal with possible incompatibilities that make it difficult for the target audience to understand it, resorting to technical procedures that aim to overcome cultural barriers between languages. When we look at these strategies that occur in subtitling and dubbing, we can gain a deeper understanding of the translation of cultural and idiomatic expressions from English into Portuguese and that, with

practice, we begin to refine and improve the quality of our work so that the audience has a more immersive experience when watching the film, especially when we look at humor.

Translation requires a deep understanding of the source language and culture, as well as the context in which it was produced. The practice of translation requires the ability to transform information that is in one language into the context of another language, considering not only linguistic differences, but everything that mainly involves cultural and social issues. Adaptation involves not only transferring meaning from one language to another, but also adapting content for a specific target audience. For example, when we look at the film "The Hangover", there is a need to think about all the jokes and all the humor that surrounds the work, and which is often so specific to US culture that it needs to be adapted to something that was not necessarily said in English, but which will be understood in Portuguese.

2. THEORETICAL BASIS

Audiovisual translation is a complex field that involves adapting linguistic and cultural elements from an original work to a new context. When analyzing foreign films, such as “The Hangover” (2009), it is crucial to understand the translation strategies put into dubbing and subtitling to effectively transmit the meaning and essence of the work to the target audience. This study aims to examine the translation strategies used in this film, exploring how translation choices affects the understanding and reception of Brazilian audiences.

The adaptation process has been widely used in audiovisual translation, especially in dubbing, to reduce cultural incompatibilities between the original product and the target culture audience. Despite being a controversial technique, evoking questions about the fidelity of the translation, adaptation aims to produce the same effect as the original in audiences from different cultural contexts, by domesticating elements and situations from the source culture. To this end, when we look at the choices made in the translation of "The Hangover" (2009), both in dubbing and subtitling, it is important to also look at the fundamental theories of audiovisual translation. For example, we can look at Lawrence Venuti's concept of foreignization and domestication, where the author presents us with the techniques of different approaches by translators in relation to looking at the fidelity of the original text or also when it comes to adapting to the cultural context of the target audience (Venuti, 1995).

When these theories are applied to the analysis of "The Hangover" (2009), it is possible to identify the specific translation strategies employed in the dubbing and subtitling of the film; issues like cultural adaptation, condensation of the text and preservation of the original humor and style are crucial. Questions like cultural adaptation, condensation of the text and preservation of the original mood and style are crucial to guaranteeing a satisfactory experience for the Brazilian audience here and more, ethical and ideological considerations can influence translation choices,

especially with regard to sensitive or controversial cultural references. According to Venuti:

> “The aim of translation is to bring back a cultural other as the same, the recognizable, even the familiar; and this aim always risks a wholesale domestication of the foreign text, often in highly selfconscious projects, where translation serves an appropriation of foreign cultures for domestic agendas, cultural, economic, political.” (Venuti, 1995, p. 18-19)

Translation is a very complex process that involves not only linguistic transposition, but mainly the transmission of the culture and identity present in the original text and Lawrence Venuti (1995) approaches the contrast between familiarity and foreignness in translation, pointing out the challenges encountered by translators when trying to balance these aspects. And he notes that translations which seek to make the foreign text more familiar to readers of the target language run the risk of "domesticating" the text, hiding the cultural and linguistic nuances of the original. Venuti emphasizes:

> “Yet the understanding of the foreign text and culture which this kind of translation makes possible answers fundamentally to target-language cultural values while veiling this domestication in the transparency evoked by a fluent strategy” (Venuti, 1995, p. 22).

Domestication often means that we will be dealing with a loss of the uniqueness and cultural richness that is present in the original, and it ends up being fundamental for translators to always be aware that these challenges exist and to keep in mind the goal of finding a certain balance between making the original work accessible, but also thinking about preserving its cultural authenticity.

When we are translating something from another language, it is essential to consider the meaning of the collocations and not just simply replace individual words with their dictionary equivalents. As Baker points out:

> “Taking account of collocational meaning rather than substituting individual words with their dictionary equivalents is therefore crucial at the first stage of translation, that is, when the translator is interpreting the source text.” (Baker, 1992, p.65)

This essay integrates Mona Baker's theoretical perspectives into the analysis of “The Hangover” (2009), contributing to a broader understanding of translation practices and their cultural and communicative implications. By examining how translation choices affect the communicative equivalence and interpretation of the Brazilian audience, a critical reflection on the nature of translation and its relationship to culture and identity is promoted.

We also integrate Rosemary Arrojo's theoretical perspectives into the analysis of “The Hangover” (2009), to expand our understanding of translation practices and

their intercultural implications. By examining how translation choices reflect the translator's interpretations, a critical reflection on the nature of translation and its relationship to culture and identity is promoted. On this basis, additional questions about the translation of the film can be formulated, exploring the impact of the translator's decisions on the reception of the Brazilian audience and how the cultural context influences these choices. Moreover, the following quote illustrates this discussion even further:

> "...it is impossible to fully recover the intentions and universe of an author, precisely because these intentions and this universe will always inevitably be our vision of what they may have been" (Rosemary Arrojo, 2007, p. 40, our translation).

In "Translation: History, Theories and Methods", Michael Oustinoff offers a comprehensive overview of the construction of translation, exploring the evolution of translation practice and theory over time and in different cultures. The author examines the main theories of translation, from functionalism to deconstruction, highlighting how these theories influence the practice of translation. Furthermore, as Oustinoff points out:

> "If translation is precisely a 'fundamental property' of language, it can, for practical reasons, be considered in a linear way, with only simple units intervening. However, we must not forget that, just like language, translation also involves 'differential units'. If this were not the case, it would be impossible to understand why the ways of practicing and understanding it have varied so much throughout history" (Oustinoff, 2011, p. 29, our translation).

Oustinoff also points out, "The hegemony of linguistics is, for some, evident: translation becomes a relevant field of general linguistics" (Oustinoff, 2011, p. 58 our translation).

The book by Michael Oustinoff "Translation: History, Theories and Methods" offers a very solid and consistent theoretical basis for the analysis of translation strategies and helps us to explore the historical and cultural evolution of the practice of translation. With these discussions on equivalence, fidelity and creativity, we can see how these techniques are especially relevant to audiovisual translation and with Oustinoff's work, we can analyze the entire theoretical context which is very valuable for understanding and applying translation strategies in the dubbing and subtitling of "The Hangover" (2009).

With the analysis of the translation theories of Venuti, Baker, Arrojo and Oustinoff's interdisciplinary approach, we aim to highlight the complexity and importance of audiovisual translation and how these theories provide valuable information on the translation of "The Hangover" (2009). We must also consider the cultural context, the linguistic nuances, the critical and reflexive approach of these

theorists, as they are essential for effective intercultural communication that conveys the meaning of the original work to a diverse audience.

3. ANALYSIS PRESENTATION

By analyzing the translation strategies of the subtitles and dubbing of "The Hangover" (2009) on the MAX streaming service, we observed marked differences in the treatment of idioms and slang. Based on the theories of Lawrence Venuti, Mona Baker, Rosemary Arrojo and Michael Oustinoff, we analyzed the impact of these translation choices on Brazilian audiences and the preservation of the emotional intensity of the original text.

Table 1 — Comparative table of translations

Nº	Original	Subtitling	Dubbing	Timestamp
1	— “I’m freaking out.”	— “Estou surtando.”	— “Eu to aflita.”	-1:38:00
2	— “That’s easy.”	— “Isso é moleza.”	— “Isso é fácil.”	-1:33:58
3	— “Who wants to be my spotter?”	— “Quem quer ser meu spotter?”	— “Quem quer ser meu vigia?”	-1:26:59
4	— “We’ll be sure to do that.”	— “Deixe comigo.”	— “Nós faremos isso.”	-1:25:07
5	— “What the fuck is that?	— “O que é isso?”	— "Que diabo é isso?	-1:12:00
6	— “I don’t think I’ve ever been this hung-over.”	— “E eu não me lembro de um porre assim.”	— “Eu acho que nunca tive uma ressaca assim.”	-1:09:29
7	— “You’re big boys.”	— “São bem crescidinhos.”	— “São marmanjos.”	-1:02:48
8	— “Are you kidding? He was the best man in our wedding.”	— “Claro. Foi nosso padrinho de casamento.”	— “Ta brincando? Ele foi padrinho do nosso casamento.”	-55:39
9	— “We are fucking back.”	— “Nossa sorte voltou.”	— “Nós conseguimos.”	-22:45
10	— “You’re such a bad person.	— “E você é uma megera.”	— “Você é uma cachorra mesmo, sabia?”	-5:31

Now, let's analyze each item in the table in detail, to understand the differences between the approaches adopted in each translation format.

1. Analysis of Expressions and Application of Translation Theories

1. “I’m freaking out.”

Subtitle: “Estou surtando.”

Dubbing: “Eu to aflita.”

The expression “I'm freaking out.” was translated differently in the subtitles and dubbing. While the subtitles maintain emotional intensity with “Estou surtando.” the dubbing softens it to “Eu to aflita.”. The subtitles adopt a foreignizing approach, which illustrates Venuti's argument that:

> “Fidelity cannot be construed as mere semantic equivalence: on the one hand, the foreign text is susceptible to many different interpretations, even at the level of the individual word; on the other hand, the translator’s interpretive choices answer to a domestic cultural situation and so always exceed the foreign text.” (Venuti, 1995, p. 37).

2. “That’s easy.”

Subtitle: “Isso é moleza.”

Dubbing: “Isso é fácil.”

The choice of “moleza” in the subtitles can be interpreted as an example of domestication, reflecting a more colloquial and regional language, while “fácil” in the dubbing can be seen as a more neutral and universal choice. As Venuti emphasizes, “It is important not to consider these cases of domestication as simply inaccurate translations” (Venuti, 1995, p. 67). This quote highlights that translation choices, even when they involve domestication, are deliberate decisions that may be necessary to meet the expectations of the target audience or other contextual requirements.

3. “Who wants to be my spotter?”

Subtitle: “Quem quer ser meu spotter?”

Dubbing: “Quem quer ser meu vigia?”

The term “spotter” in English has a specific meaning, which is not clear from its literal translation. Subtitles keep “spotter” which may confuse those unfamiliar with the term, as described by Baker:

> “When the translation of a word or a stretch of language is criticized as being inaccurate or inappropriate in a given context, the criticism may refer to the translator's inability to recognize a collocational pattern with a unique meaning different from the sum of the meanings of its individual elements.” (Baker, 1992, p. 53)

The dubbing translates it as “vigia” making it more understandable in Brazilian culture but possibly losing some of the original's meaning.

4. “We’ll be sure to do that.”

Subtitle: “Deixe comigo.”

Dubbing: “Nós faremos isso.”

When we look at the translation of "We'll be sure to do that.", we notice that both the subtitles and the dubbing offer translations that seek to convey an idea of

guarantee or responsibility and this reflects the organizational characteristics of a text that distinguish a translation from a random collection of sentences and paragraphs. As Baker points out: "A text, then, has organizational characteristics that distinguish it from a non-text, that is, from a random collection of sentences and paragraphs." (Baker, 1992, p. 112). We can see how this text emphasizes the importance of cohesion and coherence in a text, and how translation involves not only the translation of individual words, but also the transmission of the structure and organization of the original text in order to maintain its full coherence.

5. “What the fuck is that?”

Subtitle: “O que é isso?”

Dubbing: “Que diabo é isso?”

These choices show that not only translation strategies, but also the audience's interaction with the text and their cultural understanding, can be reflected. As Arrojo points out, “However, when a reader ‘produces’ a text, his interpretation cannot be exclusively his own, just as the writer cannot be the sovereign author of the text he writes” (Rosemary Arrojo, 2007, p. 41, our translation). We can see how this fact emphasizes that the interpretation of the text is influenced not only by the translation, but also by the cultural context and the individual experience of the person receiving the information.

6. “I don’t think I’ve ever been this hung-over.”

Subtitle: “E eu não me lembro de um porre assim.”

Dubbing: “Eu acho que nunca tive uma ressaca assim.”

When analyzing the translation of “I don't think I've ever been this hung-over.” we see that both the subtitles and the dubbing offer translations that try to capture the general meaning of the original expression in Portuguese. This reflects the translator's individual interpretation of what characterizes the original text, as Arrojo points out:

> “In other words, our translation of any text, poetic or not, will be faithful not to the ‘original’ text, but to what we consider to be the original text, what we consider to be its constitution, in other words, to our interpretation of the source text, which will, as we have already suggested, always be the product of what we are, feel and think.” (Rosemary Arrojo, 2007, p. 44, our translation)

7. “You’re big boys.”

Subtitle: “São bem crescidinhos.”

Dubbing: “São marmanjos.”

These choices reflect not only translation strategies, but also the complexity of interlingual translation. As Baker points out, “The way a language chooses to express, or not express, various meanings cannot be predicted and only occasionally matches

the way another language chooses to express the same meanings.” (Baker, 1992, p. 68). This highlights the complexity of translation and how choices of expression in one language can be interpreted differently in another language to convey the same meaning.

8. “Are you kidding? He was the best man in our wedding.”

Subtitle: “Claro. Foi nosso padrinho de casamento.”

Dubbing: “Ta brincando? Ele foi padrinho do nosso casamento.”

In translating this particular passage, there is an important issue of cultural equivalence that needs to be considered. In American weddings, the “best man” plays the most important role as the groom's main best man, often being a close friend or relative responsible for supporting the groom throughout the wedding process, from planning to the day of the ceremony. In Brazil, the role of “padrinho” is different and usually refers to a figure who witnesses the wedding and supports the couple throughout their relationship.

9. “We are fucking back.”

Subtitle: “Nossa sorte voltou.”

Dubbing: “Nós conseguimos.”

Both the subtitles and the dubbing chose not to include the word “fucking” in their translations. Instead, they chose more polished translations. This reflects the complexity of translating colloquial and idiomatic expressions, as Baker highlights, “It is therefore unrealistic to expect to find equivalent idioms and expressions in the target language as a matter of course.” (Baker, 1992, p. 68)

This quote shows us how difficult and challenging the translation of these colloquial expressions can be, and will often require the translator to make choices that are not necessarily exact expressions of the original language that can convey the same meaning in the target language while maintaining the same structure.

10. “You’re such a bad person.”

Subtitle: “E você é uma megera.”

Dubbing: “Você é uma cachorra mesmo, sabia?”

When analyzing the translation of “You're such a bad person.” the subtitles opt for a softer translation while the dubbing maintains a stronger tone. These choices reflect not only translation strategies, but also the translators' perception of the original text and its target audience. As Venuti points out:

> “The ultimate aim of the book is to force translators and their readers to reflect on the ethnocentric violence of translation and hence to write and read translated texts in ways that seek to recognize the linguistic and cultural difference of foreign texts.” (Venuti, 1999, p. 41)

2. RESULTS

With all this, we can see that our analysis looks in depth at various expressions and their translations in subtitling and dubbing, and seeks to offer a broader view of all the strategies that are used in translation. We would like to highlight a few key observations:

- Domestication vs. Foreignization: The balance pursued throughout the translation work has been observed through strategies that are sometimes more "foreignizing", sometimes more "domesticating", sometimes a combination of both or something that totally escapes this classification, and we have had some very emblematic examples in this regard.
- Cultural Equivalence: we saw how this challenge of achieving cultural equivalence exists and how evident it is when we pay attention to the choices made by dubbing and subtitling, especially in moments like the translation of "padrinho", where both subtitling and dubbing opt for "padrinho" so that the person receiving this information doesn't feel a certain strangeness because it's not part of Brazilian culture, and this shows us how important this adaptability is in transmitting cultural nuances, even if the original has a different weight to that term.
- Impact of Humor and Cultural References: translation choices have a major impact on mood and cultural references, which can change the tone and emotional intensity of the original text.
- Variation in Formality and Intensity: translations are very different in terms of formality and intensity making an impact on the overall tone of the dialog. So, for example, in cases such as "What the fuck is that?" it is possible that the dubbing opts for a stronger tone compared to the subtitles.
- Quantitative Analysis: a frequency analysis of the translations was made, highlighting the most common terms and their representation during the film and we were able to observe a higher frequency of colloquial terms in the subtitles compared to the dubbing, and this may have influenced the viewers' perception of the authenticity of the translations.

Although our analysis does not have quantitative indicators or viewer opinions, it does offer important insights into translation strategies, emphasizing the importance of cultural and linguistic adaptation for effective communication, and some further research could involve adding quality assessment metrics and include time and resource constraints in the development of translations to provide a more complete understanding of what the process is.

4. CONCLUSION

The research into subtitling and dubbing translation strategies for the movie "The Hangover" (2009) showed us that it is up to the translator to balance the two

processes and their translation choices. By doing so, they can make their work more fluid, allowing the viewer to identify with them and introduce the target audience to different cultures and languages. It is important to bear in mind that there is no such thing as better or worse in general, only choices and when it is best to use each one.

The important thing, perhaps, is not to use distinctions as boxes in which to separate the strategies used by translators, and even less as criteria for generalizing judgments in terms of right vs. wrong, without considering the specificities of each translation situation, which may require the use of solutions that are more identifiable with one or the other, or both, or neither.

One of our main conclusions was that we saw a certain variation between domestication and foreignization approaches in translations, which showed us the translators' preferences in relation to the target audience and cultural context. It was seen that, most of the time, subtitles usually tend towards foreignization, while dubbing goes more towards domestication, but, in the analysis of the film The Hangover, we identified cases where this trend was reversed. One reason for this is that it is much more valuable and important to prioritize the message that is being conveyed to the Brazilian public, regardless of the format in which it is presented (subtitling or dubbing) and this leads us to believe that the translators' choices are more directly linked to this concern to meet the expectations and understanding of the target audience than to the specific translation medium used at the time.

As this work illustrates, it is in this complex balance that translation is constructed. And finally, for future developments of this research, we suggest more quantitative analysis - in order to broaden perspectives on their respective burdens and choices adopted - as well as analysis of the reception of translations of cultural terms by one or more target audiences.

The study done on the translation tactics for the 2009 film "The Hangover" about dubbing and subtitling revealed that the translator must strike a balance between the two procedures and their translation decisions. By doing this, they can educate the target audience to many cultures and languages and make their work more fluid, allowing the spectator to identify with them. It's critical to remember that there are just options and the appropriate times to utilize them; there is no such thing as better or worse in general.

When we tried to understand the translation strategies in the subtitling and dubbing of the movie "The Hangover" (2009) we were able to further our understanding of audiovisual translation practice and consequently we were able to observe an emphasis on the importance of cultural and linguistic sensitivity in intercultural communication and with this, our conclusions not only inform the academic field, but also have practical implications for translation professionals and the entertainment industry. As we study this more and more, it is crucial to recognize cultural and linguistic diversity and always embrace the complexity of translation to try

to ensure authentic and meaningful communication between different cultures and audiences.

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ANALYZING HISTORY: HOW THE IMPLEMENTATION OF SIMULTANEOUS INTERPRETATION SAVED THE NUREMBERG TRIAL (1945 – 1946)

Maria Madalena da Silva

INTRODUCTION

The intricate work of an interpreter is often diminished by those who have little to no knowledge of the hardships and challenges presented during a meeting in two or more languages with vastly different cultures.

After World War II (1939-1945), the Allies (France, Great Britain, the United States and the Soviet Union) launched a series of military trials, the one specifically discussed in this article is known as the Nuremberg Trial (1945–1946), in which Nazi Germany's representatives were judged for planning and executing invasions of other European nations as well as atrocities against their inhabitants.

By delving into the history of Simultaneous Interpretation, particularly during the Nuremberg Trial period (1945-1946), a clearer understanding can be gained by the amount of work put into this craft. Our study will have as a main strategy the use of a compilation of well-known authors in the field of interpretation, as well as historical facts, and a lecture given by a real Nuremberg Trial interpreter called Siegfried Ramler (1924-2020).

1.1 RELEVANCE

Our research has the potential to be very beneficial to those who seek more knowledge on the foundation of interpreting and how it all came to be. By analyzing this topic, we could find a more detailed timeline of the catalytic events that took place after World War II (1939-1945), culminating in the creation of modern interpretation. The Nuremberg Trial (1945-1946) contributed immensely for the field of interpretation, and this event still echoes greatly on how interpreters work nowadays.

2. GENERAL GOAL

The general goal of our research is to identify how the Nuremberg Trial (1945-1946), and the interpreters who worked on it, shaped what we now know to be

Simultaneous Interpretation. We intend to bring light to this historic moment; how it affected interpreters at that period of time and how that carried on until the present day.

1.3 SPECIFIC GOALS

The specific goals of this research are to better analyze the contributions and innovations that were introduced by interpreters during the Nuremberg Trial (1945-1946). And how the undeniable necessity to implement a more effective way to translate the trial into four different languages—English, French, Russian, and German—culminated in a lasting form of communication between nations.

This analysis should encompass not only the history of interpretation, but also how Consecutive Interpretation was a bad choice at the time, considering the extended duration of the trial.

1.4 METHODOLOGY

Our research is a qualitative study; we will be doing a text analysis utilizing a few different corpora to create a fundamentally well-founded work. The research will be primarily based on Francesca Gaiba's book ''The Origins of Simultaneous Interpretation – The Nuremberg Trial (1998)', in which she gets deep in the history of Simultaneous Interpretation, the trial that change it all, the voices behind it, the difficulties and its legacy.

In this same line of work, our research will bring as a primary source, the transcript "The Origin and Challenges of Simultaneous Interpretation: The Nuremberg Trial Experience" (Ramler, 2007), based on the special lecture given by Mr. Siegfried Ramler, a Nuremberg interpreter, detailing his experience during that time.

We will also be using an article featured in a newsletter by author Jesús Baigorri-Jalón titled "The Interpreters' Newsletter - Looking back at Interpreting in Nuremberg (2022)", where he gives a new point of view on the emergence of Simultaneous Interpretation.

To get a modern perspective on Simultaneous Interpretation and to give this research another solid base, the article "Using Modern Simultaneous Interpretation Tools in the Training of Interpreters at Universities (2020)" by authors Svitlana Amelina and Rostyslav Tarasenko, will be used. In this specific work, Amelina and Tarasenko discuss the necessity to utilize modern tools to prepare future interpreters regarding simultaneous translation competencies.

Another important asset to our paper will be the article “”Conference interpreting: interfaces with written translation and the implications for the formation of interpreters and translators” (2012 – loose translation), by author Reynaldo Pagura, where we found a very interesting view on deverbalization and how it affects Simultaneous and Consecutive Interpretations as well as translation.

We will briefly go through the book “Bridging the gap – Empirical Research in Simultaneous Interpretation” (1994), by Sylvie Lambert and Barbara Moser-Mercer, where they discuss some choices interpreters make, either in omission or addition, when interpreting, just like translators do with written works.

2. THEORETICAL FRAMEWORK

The foundation and evolution of Simultaneous Interpretation (SI) present a captivating study, particularly as its pivotal role during the Nuremberg Trial reshaped international communication. This article explores the historical development of SI, the challenges faced during its inception, and its lasting impact on the profession.

According to author Francesca Gaiba, in her book “The Origins of Simultaneous Interpretation – The Nuremberg Trial” (1998), the system of Simultaneous Interpretation was created so that the Nuremberg Trial (1945-1946) could be conducted in four different languages at the same time. Gaiba also stated that the new interpretation system was being “crafted by trial and error in an attic room of the Nuremberg Trial Palace of Justice” (Gaiba, 1998, p. 11), and that information really cast a light on the fact that it was a recently developed technique that could help or delay the trial even more.

The Nuremberg Trial (1945-1946) was important for revealing atrocities committed by the Nazis and it was also crucial in order to establish an international legal shield that was supposed to punish anyone who committed crimes against humanity.

While in full force, the trial faced a dilemma. In our research we could identify that Consecutive Interpretation (CI) was not the best choice at the occasion, given the importance of the trial and the urgency to conclude things in the best way possible. CI, although, a great and effective form of interpretation, demanded a longer time, considering the fact that the speaker needs to make a pause or completely finish their speech before the interpreter starts the interpretation, and that was counterproductive in this type of trial. But there were cases in which both Consecutive and Whispered Interpretations were used, CI was very slow and Whispered was stressful, giving the fact that delegates from other countries “had to sit and wait for the action to proceed, while hearing other languages they did not understand” (Gaiba, 1998, p. 29).

Author Jesús Baigorri-Jalón in his work titled “The Nuremberg Trial as a turning point in the history of interpreting: Notes on historical transitions” which can be found in “The Interpreters’ Newsletter - Looking back at Interpreting in Nuremberg (2022)”, brings us an interesting insight on Simultaneous Interpretation: “from a historiographical perspective it should be remarked that SI did not begin at the

Nuremberg Trial" (2022, p. 04), the technology was already in full development before, but this event catapulted it to a worldwide recognition.

We deep dive into the trial with the firsthand experience of Mr. Siegfried Ramler (1924-2020), a renowned interpreter, that became a living historical figure, until his death in 2020. Ramler, gave a lecture based on his experience, which was turned into a transcript called "The Origin and Challenges of Simultaneous Interpretation: The Nuremberg Trial Experience" (2007), we can gather in his work that the whole idea of SI was so foreign to some people, they thought it was doomed from the start, and in his own words "As you can imagine, there were skeptics at this early stage who predicted failure, but our early preparation indicated that we could be successful" (2007, p. 10). According to Ramler, terminology was also one of the many challenges they faced, as technical terms like military terminology, politics, ranks and similar jargons, were prominent during the entire trial (2007, p. 12).

Our research also benefits from the experience of authors Svitlana Amelina and Rostyslav Tarasenko, more specifically in their article "Using Modern Simultaneous Interpretation Tools in the Training of Interpreters at Universities" (2020), where they discuss the training required of translators and interpreters, using modern conditions and how it "implies the formation of a set of competences that will allow you to perform professional tasks in the field of scientific and technical translation and translation of conferences." (2020, p. 1).

Amelina and Tarasenko reinforce the need to have interpreters trained in the most recent technologies, in order for them to be ready to face their professional life,

> "The practical implementation of this goal is advisable to carry out in a specialized laboratory. Training workplaces in such a laboratory should ensure that the various roles of participants in the event where simultaneous interpretation is provided are fulfilled" (Amelina and Tarasenko, 2020, p. 6).

Training and practicing is a must for interpreters, not a choice. As per author Reynaldo Pagura in his work "Conference interpreting: interfaces with written translation and implications for the training of interpreters and translators" (2012 – loose translation):

> "In consecutive interpreting, it [deverbalization] is practically a necessity, as it is not humanly possible to retain the lexicon and syntactic structure of several minutes of a speech" (Pagura, 2012, p. 104 – loose translation).

The necessity for a comprehensive and well delivered interpretation brings us to the realization that some things need to be altered in a speech in order for it to flow better, capturing the message the speaker tried to deliver. According to Sylvie Lambert in the book "Bridging the gap – Empirical Research in Simultaneous Interpretation (1994)", when a professional interprets a speech from a source language into a target

language, the quality of that interpretation should be a priority. Still as mentioned by Lambert, researchers crafted a way to analyze what interpreters say, classifying it into categories like omission, addition and substitutions:

> “Such classifications, however, suffer from the considerable subjectivity inherent in rater decisions about the equivalence of linguistic forms. They also tend to ignore a primordial facet of interpretation quality-whether the interpretations are readily understandable to the listeners for whom they are intended” (Lambert, 1994, p. 103).

Our study will also briefly touch upon some problems within the trial, like how some languages were a little complicated to interpret for a few different reasons, like specific jargons and codes used by the Nazis, concealing their true meaning.

In conclusion, the advent of Simultaneous Interpretation during the Nuremberg Trial not only revolutionized the field of interpretation but also established a new standard for international diplomacy and communication. This study highlights the profound impact of SI on the profession and underscores the importance of continued innovation and training in the field.

3. ANALYSIS

Simultaneous Interpretation (SI) is often viewed as “means to an end”; A tool to build a better communication system between countries. And that is not far from the truth. But, what some fail to consider, is that SI is a mechanism designed to fix a problem within other types of Interpretation, like Whispered and Consecutive; one being impractical for large groups of people and the other being “too slow”, demanding extra amount of time to have similar results as the simultaneous one.

> “Neither whispering nor consecutive interpreting were satisfactory methods of translation. Although whispered, the interpreter's voice interfered with the voice of the speaker. Moreover, only a small group of delegates could listen to the translation. As for consecutive, it was appallingly slow, because every sentence had to be repeated in every other working language. "Sessions were delayed interminably while translators slogged along well in the wake of the proceedings” (Gaiba, 1998, p. 29).

For a better understanding, here’s a brief description of the three types of interpretation cited above according to Francesca Gaiba in her book “The Origins of Simultaneous Interpretation – The Nuremberg Trial” (1998, p. 16-17):

SIMULTANEOUS INTERPRETATION: Interpreters hear the message in the source language, understand it and formulate the same message in the target language. […] the interpreting process is extemporaneous, and interpreters cannot pause to pick the best words.

WHISPERED INTERPRETATION (CHUCHOTAGE): Works in the same way as Simultaneous Interpretation, but there is no use of microphones and headphones. Interpreters sit next to the people who do not understand the working language and whisper the translation in their ears.

CONSECUTIVE INTEPRETATION: Interpreters formulate the message in the target language after speakers have finished or given a portion of their speech. Interpreters take notes during delivery of the original speech […] it is extremely inefficient in terms of time when numerous languages are involved.

The conception of a system where one could have several languages being interpreted simultaneously at once, was a fundamentally pioneering idea, although it could be taken as pretentious. According to Gaiba:

> "To some, at first, the very idea of multilingual instantaneous interpretation was unthinkable — as was the thought of bringing to trial the willing accomplices of a brutal dictator" (Gaiba, 1998, p. 11).

The Nuremberg Trial (1945-1946) was the first time SI was used for an international gathering, and per Gaiba: "the Nuremberg Trial would not have been possible without Simultaneous Interpretation" (1998, p. 20).

Figura 1 – Captain Harry Sperber, monitoring the interpretation. He used to translate German into English.



Source: 'The Origins of Simultaneous Interpretation – The Nuremberg Trial' (Gaiba, 1998, p. 75)

Gaiba laments the fact that the documents dated back to the trial were not kind to the professionals working at the time. There are documents with over 40 volumes referred as the “six-million-word-trial” that according to her:

> “Unbelievable as this may sound, not one word is said in this official, published record about the system of Simultaneous Interpretation that was crafted in order to permit the multilingual conduct of the trial” (Gaiba,1998, p. 11).

As per Gaiba’s words the new interpretation system was being “crafted by trial and error in an attic room of the Nuremberg Trial Palace of Justice” (Gaiba, 1998, p. 11), that being said, we can easily understand why it was such a revolutionary creation.

In a lecture conducted by one of the original Nuremberg Trial interpreters, Mr. Siegfried Ramler (1924-2020), we can see how his views of the events corroborate with Gaiba’s general idea of SI. Ramler had, like his colleagues, a firsthand experience in the “birth” of SI, and he witnessed how much skepticism was surrounding them at the time. According to him “as you can imagine, there were skeptics at this early stage who predicted failure, but our early preparation indicated that we could be successful.” (‘The Origin and Challenges of Simultaneous Interpretation: The Nuremberg Trial Experience’ (2007, p. 10)).

Ramler, shared that besides the public suspicion of the entire thing, they had to face a bigger challenge, and looking in retrospect we can see why it was a whole other beast in itself. Military terminology, ranks, politics, specific jargons were present throughout the entirety of the trial; terms in which many interpreters were not used to. However, hey had access to a few helpful materials “We prepared ourselves as best as we could with glossaries, lists and other helpful sources” (Ramler, 2007, p. 12).

Figura 2 – A young Siegfried Ramler among other interpreters at the Nuremberg Trial (1945-1946). Ramler sits in the middle row, second from right, during the proceedings.



Source: https://www.staradvertiser.com/2011/02/20/editorial/island-voices/unchecked-power-led-to-nazi-atrocities/

The interpreter adds that, the Nazi leadership purposefully used language ambiguities as to “soften” the meanings and the impact it may have had (Ramler, 2007, p. 12). This exact thing is also discussed in Gaiba’s book, where she states that:

> “The German language was also difficult to translate because of the ambiguities of the Nazi jargon. Some terms and expressions, which taken literally have an "innocent" meaning, were known to be used by the Nazis to mean criminal acts” (Gaiba, 1998, p. 106).

This supports the idea that the Nuremberg Trial (1945-1946) was one of the most challenging historic events for interpreters.

> “The term *Endlösung*, for example, translated literally as "final solution," was known to be used as a euphemism for the annihilation of the Jews. This is even more evident with the term *erfassen* which means "to register" but can also be taken to mean "to seize physically”” (Gaiba, 1998, p. 106).

However, interpretation is, as we know, part of humanity for way longer than the Nuremberg Trial, and as we can see in the work of author Jesús Baigorri-Jalón in “The Nuremberg Trial as a turning point in the history of interpreting: Notes on historical transitions” – “The Interpreters’ Newsletter - Looking back at Interpreting in Nuremberg (2022)”, “[Simultaneous Interpretation] did not begin at the Nuremberg Trial” (Baigorri-Jalón, 2022, p. 04), that is from a historiographical perspective. Baigorri-Jalón, emphasizes that the trial did revolutionized SI, but the technology was already there.

> “Experimental methods and devices that had been tested successfully for the previous two decades or so were implemented for the first time on a large scale, in the double sense of the continuity of the use of SI for over ten months and of its worldwide repercussions thanks to the unheard-of media display” (Baigorri-Jalón, 2022, p. 04).

In his work, Baigorri-Jalón also notes that:

> “Spontaneous abilities briefly shown by interpreters in quick interviews and tests were the only methodological basis for their recruitment as SI interpreters (at the Nuremberg Trial)” (Baigorri-Jalón, 2022, p. 04).

Nowadays, however, the training of interpreters and translators is definitely an important aspect of this profession, especially because technology walks hand in hand with society, like a symbiotic relationship. In their article “Using Modern Simultaneous Interpretation Tools in the Training of Interpreters at Universities (2020)”, authors Svitlana Amelina and Rostyslav Tarasenko believe that the use of modern conditions for translators and interpreters “implies the formation of a set of competences that will allow you to perform professional tasks in the field of scientific and technical translation and translation of conferences.” (2020, p. 01).

According to them, these aspiring translators and interpreters have the essential requirement of training in the most recent technologies, so they will be as ready as possible for their careers,

> “The practical implementation of this goal is advisable to carry out in a specialized laboratory. Training workplaces in such a laboratory should ensure that the various roles of participants in the event where simultaneous interpretation is provided are fulfilled” (2020, p. 06).

We are witnessing an increasing number of Artificial intelligences (AI) “being born”, and we need to make this tool an ally instead of a possible enemy or a thing to be feared.

> “Given the rapid expansion of the use of modern information technologies in the field of simultaneous interpretation, it is advisable to make appropriate changes to the professional training of translators” (Amelina and Tarasenko, 2020, p. 13).

The training of interpreters and translators is a very interesting point of conversation, and author Reynaldo Pagura exemplifies this perfectly in his article “Conference interpreting: interfaces with written translation and implications for the training of interpreters and translators (2012 – loose translation)”. He mentions that

deverbalization is mandatory in a consecutive interpretation, because there is no possible way to retain all information given in a speech and mirror that back perfectly:

> "In consecutive interpreting, it [deverbalization] is practically a necessity, as it is not humanly possible to retain the lexicon and syntactic structure of several minutes of a speech. (Pagura, 2012, p. 104 – loose translation)"

Pagura also believes translation is simpler in a lot of senses, since translators are able to go back and forth as much as they want with their texts; they have an unlimited access to the source material contrary to interpreters who have to rely on their memories alone and sometimes on the notes they take during speeches. Although, he brings up the idea that with that "easy" access, deverbalization becomes harder to do:

> "Every translator knows that you cannot just convert the structures and lexicon of one language into the structures and lexicon of another, otherwise you will end up in a non-idiomatic target text" (Pagura, 2012, p. 105)" (Pagura, 2012, p. 105 – loose translation).

Prioritizing the quality level of an interpretation should be a no-brainer to any interpreter who follows this career path. Sylvie Lambert, affirms in her book "Bridging the gap – Empirical Research in Simultaneous Interpretation" (1994) this exact train of thought. She brings forward some things interpreters do, consciously or not, in a daily basis, like omission, addition and substitutions:

> "Such classifications, however, suffer from the considerable subjectivity inherent in rater decisions about the equivalence of linguistic forms. They also tend to ignore a primordial facet of interpretation quality-whether the interpretations are readily understandable to the listeners for whom they are intended" (Lambert, 1994, p. 103).

Often times interpreters need to make use of such devices to get a more comprehensible interpretation, and to make sure to extract the main message of the speech in a reasonable amount of time. Still according to Lambert,

> "Interpretation is properly intended for spontaneous speech and any professional interpreter will testify to the fact that interpreting written texts presented orally poses particular problems and is quite different from interpreting spontaneous speech." (Lambert, 1994, p. 104)

4.1 RESULTS

The results gathered in this research show an extremely rich history of human curiosity and eagerness to communicate with each other. By creating such a simple, but at the same time intricate form of connection, we managed to shorten the bridges that separate us on this vast planet that embodies so many cultures and forms of speech.

Simultaneous Interpretation not only “fixed” the problem the Nuremberg Trial (1945-1946) would have had, had they used the Consecutive form, but it also opened a door to a completely new reality where important meetings in big or small scale, could be held without the need to interrupt the speakers, breaking their trains of thought and making better use of the time.

It is important to learn with our own human history, and this study brought upon a better understanding of the unlimited resources our brain is capable of obtaining if we are willing to persevere, study, research and most importantly, try, even when many eyes look in doubt and distrust, like we could see happening at Nuremberg as told by Mr. Siegfried Ramler (1924-2020) and Francesca Gaiba in the first segment of this analysis.

CONCLUSION

This study has gathered valuable insights into the origins of Simultaneous Interpretation and its reception during a major historical event, the Nuremberg Trial (1945-1946). Following mainly the steps of author Francesca Gaiba, we could “return” to the past and observe history being made with nothing but words and hard work.

As noted by Siegfried Ramler (1924-2020), one of the interpreters at Nuremberg, the introduction of Simultaneous Interpretation was initially met with distrust and suspicion. This reaction can be understood, given the unprecedented extent of the trial and the developing technology. But with a tremendous effort, from many interpreters and personnel, they were able to bring to the spotlight an important tool used until these days to have a higher quality communication between nations. Future research should explore the repercussions in the following years after the trial, as well as how much of the original Simultaneous Interpretation remains and how much of it was modified to adapt to modern times.

Simultaneous Interpretation left a lasting historical impact in the world, influencing not just its immediate users but the entire system of international communication. It is remarkable how a trial designed to bring justice for heinous crimes also introduced a tool that enhances international communication as well as SI.

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FORBIDDEN IDEAS AND ENCHANTED TALES: SNOW WHITE UNDER THE CENSORSHIP OF THE MILITARY REGIME

Leida Fernanda Souza

1. INTRODUCTION

Children's literature, with its unique ability to enchant, educate, and inspire, plays an important role in the literary universe. Over the centuries, fairy tales have captivated the imagination of children and adults, providing not only entertainment but also life lessons and cultural values.

The translator plays a significant role in introducing these stories to different cultures because, without the work of translation and adaptation, the tales would not have traveled the world, becoming part of children's lives and remaining present into adulthood. It is mistaken to think that translation is merely about finding equivalents in the target language for a text to be formed. As mentioned earlier, the translator's job goes beyond making the best word choices but also carries the responsibility of bringing cultural aspects belonging to reality and transporting them to the receiving culture in a way that engages the reader.

Children's literature, once considered “inferior” not long ago, has shown its relevance in the literary universe. According to Marisa Lajolo and Regina Zilberman (2007 p. 8):

> [...] the production of books for children has become one of the most economically relevant segments of the Brazilian publishing industry, and children's literature is beginning to integrate many university curricula and become the subject of theses, conferences, and seminars [...].

Since the 20th century, numerous beloved children's literary classics have been adapted into films, particularly by Disney, known for its remarkable success in bringing the works of the Brothers Grimm to the screen. The significance of the Brothers Grimm's contributions to children's literature extends beyond the confines of books, transcending onto the screen. However, amidst the magic and enchantment of fairy tales, it is important not to overlook the influence of censorship (1964-1985) in the literary realm, a factor often neglected in discussions and debates.

With the knowledge gained about the true stories of fairy tales, which contain passages of violence, cruelty, and malevolence, the possibility has been considered that some of these facts may have been softened or concealed by translators due to censorship. Observing the need for more research and clarification on the period of

censorship, this article aims to address the following question: How did censorship influence the translation of the Brothers Grimm tales during the censorship period?

This study aims to explore the consequences of censorship in the translation of the Brothers Grimm tales, particularly the tale "Snow White," in Milton Duarte Segurado's 1974 book "Ws. Van Der Lhea – Novos Contos de Grimm," published during the Brazilian Military Regime. By comparing the original German text with the Portuguese translation by Sigfrid Fromming (2014), the research seeks to identify any censorship in the tale's translation and expose the types of censorship faced by the translator.

The research utilized a qualitative method and, after reviewing all the theoretical material, the article is structured as follows: first, a brief historical context of censorship is presented, followed by an introduction to the works of the Brothers Grimm. Subsequently, some censorship mechanisms used at the time are discussed. Finally, the tale of Snow White, translated by Segurado (1974), was analyzed to confirm the existence of censorship. After that, the conclusion was presented with the obtained results.

It is hoped that this article serves as an incentive for other researchers to investigate the consequences and damages caused by censorship, not only in the literary field but in all cultural spheres of society. As translation students, our desire is not for translators to be considered the most important, but rather to have their importance recognized in any place they operate.

2. LITERATURE REVIEW AND THEORETICAL BASE

Brazilian children's literature is a broad field that plays a fundamental role in the cultural and educational formation of children. The literary works presented below are important for the theoretical basis of this article because, they are frequently used in academic papers with similar themes. Marisa Lajolo and Regina Zilber (2007), in their work "Brazilian Children's Literature", and Nelly Novaes Coelho (2000), in "Children's Literature: Theory, Analysis, and Didactics", offer a comprehensive analysis of children's literature, emphasizing not only its cultural and educational importance but also the recognition it has gained over the years. Based on the first two cited works, it was possible to understand how children's literature arrived in Brazil.

In "Censorship in the Military Regime and Militarization of the Arts," Alexandre Stephanou (2001) investigates the impact of censorship during the Brazilian Military Regime on various forms of artistic expression, including literature. The book explores how artists and writers faced challenges in circumventing government restrictions. Stephanou (2001) highlights the significant role of self-censorship, where translators impose restrictions on themselves. This insight reveals that censorship is not only externally imposed but also internally established within individuals, subjecting them to both external and internal constraints.

A doctoral thesis presented at the Federal University of Santa Catarina (UFSC), written by Sigfrid Fromming (2014), will also be used as supporting material. This thesis delves deeply into the influence of censorship on the translations of the Grimm brothers' tales. The results will be obtained through analyses conducted by Sigfrid, comparing the versions of the tales in German with their respective translations into Portuguese, identifying the presence or absence of censorship.

3. A BRIEF OVERVIEW OF CENSORSHIP IN BRAZIL

Talking about censorship nowadays is still a delicate subject, full of difficult and painful memories. However, it is important to emphasize that censorship is not exclusive to Brazil; it is part of the history of many countries.According to Alexandre Stephanou (2001), as cited by Fromming (2014), “censorship is not an isolated phenomenon, being traditional in Brazil” (STEPHANOU, 2001, p. 19, apud FROMMING, 2014, p. 27).

Although much is said about the censorship that occurred during the Military Regime, Sigfrid (2014) in his thesis points out that Márcia Abreu (2003) highlights that “censorship was already present in Colonial Brazil, a time when people had to ask authorization from the Portuguese crown's censors to import books, before the royal family arrived in Brazil” (ABREU, 2003, p. 29, apud FROMMING, 2014, p. 27).

Requesting authorization for a work to be published is already a form of control, and according to Sandra Reimão (2014), “one of the first measures taken by authoritarian regimes is to restrict freedom of expression and opinion; it is a form of domination through coercion, limitation, or elimination of dissenting voices” (REIMÃO, 2014, p. 75). Fromming (2014) points out that with the military coup in 1964, “a turbulent period began concerning the publication of books and the arts” (FROMMING, 2014, p. 35). In the literary universe, several measures were taken to censor prohibited works, including those of national and international origin, translations, and adaptations, as mentioned by Stephanou (2001) cited by Fromming (2014):

> “Once the coup was consolidated, the “cleanup operation,” through inquiries, removed many (supposed) opponents from circulation. These inquiries were biased and easily condemned people based on rumors” (STEPHANOU, 2001, p. 60, 62-63, apud FROMMING, 2014, p. 36).

Stephanou (2001), also cited by Fromming (2014), presents five objectives of the coup: "combating communism, economic development, the sovereignty of the Brazilian nation, the integrity of the national territory, and the defense of democracy" (STEPHANOU, 2001, p. 52, apud FROMMING, 2014, p. 35).

As mentioned earlier, much is said about censorship on television and in music, but Reimão (2014) points out that prior censorship, previously regulated for cinema, television, theater, public shows, music, and radio [...] a practice present in various

printed magazines and newspapers expanded [...] to encompass the entire publishing market (REIMÃO, 2014, p. 77).

Although Reimão (2014) does not highlight children's literature as a target of censorship in her above citation, Fromming (2014) points out a case of censorship that occurs in a fairy tale and goes unnoticed. In the story of Rapunzel, it is not widely known that she becomes pregnant by the prince during his visits while she is still imprisoned in the tower. According to Fromming (2014), this characterizes a type of censorship (FROMMING, 2014, p. 54).

According to Fromming (2014), “the Military Regime is a classic example of the use of censorship over cultural production, as such practice has been repeated in several countries over decades” (FROMMING, 2014, p. 38). Censorship persisted beyond Brazil's early history and continued into the twentieth century. This article will demonstrate how censorship remains prevalent in contemporary society.

4. THE TALES OF THE BROTHERS GRIMM: FROM EUROPE TO BRAZIL

The tradition of storytelling comes from distant and ancient times. Jack Zipes (1979) observes that "just a superficial glance back into history will tell us that fairy tales have been in existence as oral folk tales for thousands of years and first became what we call literary fairy tales during the seventeenth century" (ZIPES, 1979, p. 2).

In Europe, until the 17th century, tales were intended for adults and narrated solely for entertainment purposes, often without a moral, and frequently containing malicious, violent, and cruel content. Charles Perrault (1628-1703) was the first to publish these tales, but he was not the only one. Hans Christian Andersen (1805-1875) and the brothers Jacob (1785-1863) and Wilhelm (1786-1859) Grimm also played significant roles in the writing and publication of these tales.

According to Fromming (2014) Perrault wrote the tales for the King of France, while the works of the Brothers Grimm were aimed at a child audience with illustrations and the exclusion of heavy themes (FROMMING, 2014, p. 86).

Fromming (2014) points out that, according to Blamires (2006):

> Due to the immense reception around the world, the Grimm brothers' tales are today the most translated work of German literature globally. In the English language alone, there are over 300 different publications, not including adaptations (BLAMIRES, 2006, p. 163 apud FROMMING, 2014, p. 88).

This widespread popularity of children's literature, as seen with the Grimm brothers' tales, is also reflected in the Brazilian publishing market. In Brazil, this type of literature only arrived in the 19th century with "Contos da Carochinha," written by Alberto Figueiredo Pimentel (1894), who was the precursor of this genre in Brazilian lands.

Nelly N. Coelho says that:

> Figueiredo Pimentel used texts originating from Portugal and original French texts, gathering 61 popular, moral, and useful tales from various countries, translated and collected directly from local tradition [...]. This collection includes tales by Perrault, Grimm, and Andersen; fables; apologues; allegories; exemplary tales; legends; parables; proverbs; jocular tales; etc. [...] (COELHO, 1984, p. 260).

5. THE TYPES OF CENSORSHIP ACCORDING TO SIGFRID FROMMING

Fromming (2014) presents his own classification of censorship in his thesis, dividing it into internal and external categories. For the analysis in this article, only internal censorship will be examined. The names of each type of censorship are highlighted in bold for reader clarity.

1. INTERNAL CENSORSHIP

Fromming (2014), in his classification of censorship, exposes that this type of censorship is connected to the values that the translator carries within himself. It is their ideas and opinions that inevitably manifest themselves during their translation work (FROMMING, 2014, p. 52). Fromming (2014) points out that the themes related to this type of censorship would be morality, repulsion, and ideology (FROMMING, 2014, p. 53). Below, the themes mentioned above by Fromming (2014) will be presented, along with each type of censorship that fits into these themes.

5.1.1 MORAL CENSORSHIP

Within moral censorship, Fromming (2014) considers **religious censorship** one of the most delicate, as it prevents the translator from expressing any contrary idea regarding religious belief, especially their own. Sigfrid (2014) says that **censorship conduct** also refers to the field of morality. After all, for him, morality and proper conduct are closely linked and embedded in popular culture. In this type of censorship, the translator may exclude parts related to supposed bad examples, modifying or removing them.

According to Fromming (2014), **sexual censorship** is one that inhibits explicit or implicit sexual expressions regardless of what they may be, even if they are considered the norm by society. In visual productions, the exposure of body parts is also avoided (FROMMING, 2014, p. 53).

5.1.2 REPULSION CENSORSHIP

Fromming (2014) highlights that our five senses are constantly causing impressions that can provide us with pleasant or unpleasant sensations, and,

according to his interpretation, repulsion censorship is linked to these unpleasant sensations (FROMMING, 2014, p. 54).

Thus, Sigfrid (2014) identifies **death censorship**, which occurs when the theme of death and its related topics are avoided. Topics related to this theme can include putrefaction, cemeteries, hell, hanging, poisoning, suicide, homicide, and serious diseases. Fromming (2014) follows his classification by linking death censorship to **violence censorship**. This type of censorship omits violence and topics related to it, such as bloody fights, brawls, assaults, abuses, sadism, violations, insults, and mistreatment of all forms of life. An example of this is the omission of the punishment given to Cinderella's stepsisters in the translation by Monteiro Lobato (1944) (FROMMING, 2014, p. 54).

In the same vein, Sigfrid (2014) classifies **disgust censorship**, which is related to everything that seems disgusting, such as worms, feces, mucus, bleeding, unwanted animals, etc (FROMMING, 2014, p. 54).

5.1.3 CENSORSHIP OF IDEAS

In this third group, Fromming (2014) exposes **ideological censorship**, which is the one that fights the dissemination of a philosophy or even a theory, mainly in the field of sciences, whether exact or human. Another censorship similar to the one mentioned earlier would be **political censorship**, which occurs when the translator does not expose a political viewpoint with which he disagrees (FROMMING, 2014, p.55).

According to Fromming (2014), **racial censorship** can occur, which is the manipulation of information from a racial perspective. Fromming (2014) also mentions the existence of **class censorship**, which deals with social issues, social classes, and society in general. An example of this type of censorship is the omission of the rich or the poor, according to the translator's perception (FROMMING, 2014, p.55).

Within the realm of internal censorship, Fromming (2014) also highlights **gender censorship** and provides an example of where this restriction occurs in literature. According to him, in the translation of "Dom Casmurro" into German, Bentinho expresses sadness about going to the seminary, but in the translation, this feeling of sadness is transferred to Bentinho's mother, thus removing from the male element the emotion typically attributed to the female element (FROMMING, 2014, p. 56).

Finally, Fromming (2014) detects a censorship that he denominates as more subtle, called **aura censorship**. It is linked to the aura and represents a characteristic of a character, object, place, or even an event that, through translation, is distorted or lost. Fromming (2014) comments that "this can occur, for example, when a character, who has a personality considered harmful, is portrayed with another, milder characteristic, as Lobato (1944) did with Rumpelstiltskin [...]" (FROMMING, 2014, p. 56). After the exposition of all these censorship mechanisms, the next topic will present the analysis of the chosen tale.

6. ANALYSIS OF THE TRANSLATION OF THE TALE "SNOW WHITE"

The analysis will be presented in a table with three columns. The first column will feature the original text of the tale in German, extracted by Fromming (2014) from the seventh edition of the Brothers Grimm's tales, published in 1857. Adjacent to it will be Segurado's (1974) English translation, and in the last column, Segurado's (1974) text in Portuguese. Following the table, the types of censorship found in the tale will be discussed. It is worth noting that the first English version of the Brothers Grimm's tales emerged in 1823. However, the English texts presented here were translated by us, as an English version of Segurado's (1974) book was not found. Fromming's (2014) translations from German to Portuguese can be found in the footnotes, while the translation into English was also done by us.

Table 1 – Snow white blocks 1 and 2

German	English	Portuguese
Sneewittchen	Snow white	Branca de Neve
1. Sneewittchen aber wuchs heran und wur-de immer schöner, und als es sieben Jahre alt war, war es so schön wie der klare Tag	1. Snow White, however, since we had not heard from her anymore, had grown and at the age of ten had become so beautiful... (p. 104)	1. Branca de Neve, entretanto, desde que não ouvimos falar mais dela, crescera e tornara-se aos dez anos de tal beleza... (p. 104)
2. und blieb bei ihnen	2. She stayed there for eight years (p. 107) [...] eight years had already passed (p. 111).	2. Ficou lá oito anos (p. 107) [...] já eram passados oito anos (p. 111).

Source: FROMMING (2014), loose translation

In passage (1), in Fromming's (2014) translation from German to Portuguese, it states that Snow White was considered the fairest at the age of seven, a number that Segurado increases to 10. A concern of the translator regarding Snow White's adulthood is evident in passage (2), as he states that Snow White lived with the dwarfs for 8 years, totaling 18 by the end of the tale. (FROMMING, 2014 p. 167,168)

According to Fromming (2014), the change in age is related to **censorship of conduct** (FROMMING, 2014, p. 168). One of the reasons that might have concerned Segurado (1974) about Snow White's coming of age could have been the fact that shortly after the prince finds Snow White, and she wakes from her sleep, they get married. Therefore, making it clear that Snow White was already 18 years old when she got married is an important piece of information, even if implicit.

Table 2 - Snow white blocks 3, 4 and 5

3. und ließ sich mit dem neuen Schnürriemen schnüren: aber die Alte schnürte geschwind und schnürte so fest, daß dem Sneewittchen der Atem verging, und es für tot hinfiel [...] schnitten sie den Schnürriemen entzwei	3. she allowed the old woman to try a pink garter with a golden pom-pom on her. She screamed and fell as if dead [...] They lifted her and laid her on the bed; with the movement, the garter, which was not properly fitted, fell off (p. 108).	3. deixou que a velha lhe experimentasse uma liga cor-de-rosa com pom-pom dourado. Deu um grito e caiu como morta [...] Levantaram-na e a estenderam na cama; com o movimento, a liga, que não estava bem enfiada, caiu (p. 108)
4. und mit Hexenkünsten, die sie verstand, machte sie einen giftigen Kamm.	4. flipping through the "Complete Treatise on Disguises for acquaintances, strangers, and anonymous" [...] showing a poisoned fine-tooth comb (p. 109).	4. folheando o —Tratado Completo de Disfarces para conhecidos, desconhecidos e anônimos [...] mostrando um pente fino envenenado (p. 109)
5. da schneide ich den Apfel in zwei Teile; den roten Backen iß du, den weißen will ich essen.« Der Apfel war aber so künstlich gemacht, daß der rote Backen allein vergiftet war	5. I will take a bite to show you that there's nothing inside." [...] She took a bite and ate a piece, precisely from the side that had no poison (p. 111).	5. vou comer um pedaço para te mostrar que não tem nada dentro [...] Ferrou uma dentada e comeu um pedaço, justamente do lado que não tinha veneno (p. 111)

Source: FROMMING (2014), loose translation

In passage (3), comparing the German text with Segurado's (1974), it is possible to notice that he replaces the belt with a garter, which, according to Fromming (2014), is not such a bad choice.

However, he removes elements that depict the wickedness of the stepmother and her skills in witchcraft because, in the original, it says that the stepmother made a poisoned comb (4) and also a poisoned half apple (5), while in Segurado's (1974) version, this information about the stepmother having made these items herself is omitted. The omission of the stepmother's ability to create poisoned items, according to Fromming (2014), constitutes **aura censorship** (FROMMING, 2014, p. 175-179).

It is still possible to notice that, in most, if not all, translations available for children, the only means of poisoning presented in the stories is the apple. Perhaps this may have happened because Disney, in the film Snow White, also only used the apple in the movie released in 1937.

Table 3 - Snow white blocks 6 and 7

6. Da rief sie einen Jäger und sprach »bring das Kind hinaus in den Wald, ich wills nicht mehr vor meinen Augen sehen. Du sollst es töten und mir Lunge und Leber zum Wahrzeichen mitbringen [...] als gerade ein junger Frischling dahergesprungen kam, stach er ihn ab, nahm Lunge und Leber heraus [...] Der Koch mußte sie in Salz kochen, und das boshafte Weib aß sie auf und meinte, sie hätte Sneewittchens Lunge und Leber gegessen	6. Then she called Mr. Sanson and ordered him to take Snow White far away into the forest and make her the victim of a real infanticide... -... and bring me her tongue so that I may be absolutely sure of her death! - Stewed? - No! Instead, bring me her heart! (p. 104) [...] a wild boar appeared. Sanson killed it, took out its heart (p. 105) [...]	6. Chamou então Mestre Sanson e deu-lhe ordem de levar Branca de Neve para bem longe na floresta e fazer com que ela fosse vítima de um real infanticídio... -...e traga-me a sua língua para que eu tenha certeza absoluta de sua morte! - Ensopada? - Não! Traga-me antes o coração dela! (p. 104) [...] surgiu um porco-do-mato. Sanson matou-o, tirou-lhe o coração (p. 105) [...]

7. als er den Hirschfänger gezogen hatte und Sneewittchens unschuldiges Herz durchbohren wollte	7. and pulled out the dagger from the 13th century, studded with diamonds (p. 104)"	7. e arrancou o punhal do século XIII cravejado de diamantes (p. 104)

Source: FROMMING (2014), loose translation

Segurado (1974), in passage (6), replaces a hunter with a Mr. Sanson as the girl's executor, and also swaps the lung and liver for the heart as proof of the girl's death. However, the boiling of the organs for the stepmother to eat is not mentioned, which, according to Fromming (2014), indicates a **censorship of disgust** (FROMMING, 2014, p. 183).

In passage (7), the translator mentions the dagger, but does not describe the executioner's intent, thus diminishing the tension of the scene, which, according to Fromming (2014), characterizes a **violence censorship** (FROMMING, 2014, p. 183).

In this case, Segurado (1974) may have once again been influenced by Disney's 1937 film Snow White, as in the story told by Disney, the stepmother also requests Snow White's heart instead of her lungs and liver.

Table 4 - Snow white blocks 8 and 9

8. Sneewittchen, weil es so hungrig und durstig war, aß von jedem Tellerlein ein wenig Gemüs und Brot, und trank aus jedem Becherlein einen Tropfen Wein	8. Snow White, hungry, seeing that there was pea soup in the little plates and grape juice in the little glasses, took a little soup from each plate and drank a little juice from each glass.	8. Branca de Neve, faminta, vendo que nos pratinhos havia sopa de ervilhas e nos copinhos suco de uva, tomou um pouco de sopa de cada prato e bebeu um pouco de suco de cada copo (p. 105)
9. Aber es waren schon eiserne Pantoffeln über Kohlenfeuer gestellt und wurden mit Zangen hereingetragen	9. The queen smashed everything in the room, not forgetting the mirror to end the story. And upon entering the banquet hall and	9. a rainha quebrou tudo o que havia no quarto, não se esquecendo, para acabar a história, do espelho. E ao entrar no salão de festa e reconhecendo

und vor sie hingestellt. Da mußte sie in die rotglühenden Schuhe treten und so lange tanzen, bis sie tot zur Erde fiel	recognizing the detested Snow White as the bride, her rage was so great that she could no longer move. She turned into a bronze statue of a famous man in a Brazilian public (or private) square.	logo na noiva a detestada Branca de Neve, sua raiva foi tamanha que não pode mais sair do lugar. Virou estátua de bronze de homem célebre em praça brasileira pública (ou privada) (p. 114)

Source: FROMMING (2014), loose translation

In the table above it is possible to notice that Snow White, at just 7 years old in the German tale, drinks wine, but the translator, who had already altered the girl's age to 10 years, replaces the wine with juice (8), which according to Fromming (2014) indicates a **censorship of conduct** (FROMMING, 2014, p. 193). Even if the girl were 10 years old, it would still be strange for the reader to read about a girl drinking wine.

Additionally, one of the parts that demonstrates more violence and cruelty is when, in the original, the stepmother is forced to put on hot iron shoes and dance to death (9), but the translator opts for something lighter, turning the stepmother into a statue. For Fromming (2014), the omission of this fact has aspects of **violence censorship** (FROMMING, 2014, p. 193).

Fromming (2014) notes that Segurado's translations introduced comedic elements as a strategy to evade external censorship. Although no comedic element is found in the story of "Snow White," this strategy is significant for bypassing censorship. Furthermore, Fromming (2014) also points out that Segurado (1974) claimed on the book cover that it was a translation from Dutch, but it is known that the original is "Kinder- und Hausmärchen" in German. This might also have been used as a strategy to avoid censorship (FROMMING, 2014, p. 193).

7. CONCLUSION

The inspiration for a deeper analysis of the hidden narratives behind fairy tales emerged during a college lecture, where a professor unveiled lesser-known aspects of these stories. This moment sparked curiosity, and when the opportunity to write a paper arose, it was decided to turn this curiosity into a subject of study and debate.

Based on the questions arising from all this curiosity, the research was initiated, seeking evidence and facts to substantiate the existence of censorship in translations made during the Military Regime. Through the chosen fairy tale for study, it was possible to reveal the challenges of translation during the Military Regime.

The findings underscore the significant impact of political and cultural contexts on literary translations, revealing the often concealed influence of internal censorship. This highlights the complex dynamics between translation practices and political regimes. This understanding is crucial for scholars of translation and literature.

The censorship was not limited to what was written within the books. As previously mentioned in Segurado's translation (1974), he altered the information about the source language of the tales written on the cover of his book, changing it from German to Dutch. This demonstrates that translators were influenced by censorship even in the most subtle details; their behaviors were already conditioned by the rules, and, fearing punishments as they suspected they would suffer the consequences of breaking the norms, they chose each word carefully.

For this reason, studies within the field of translation are necessary, as in the common imagination, there is the idea that translating is merely putting one word in front of the other; however, as shown in this article, this notion is dispelled, as it was possible to see that the translator is subject to a series of limitations that can influence the outcome of their translations.

Even though this study covers relevant information on the topic, other research can be conducted, such as an investigation into the impact of censorship on other literary genres. Additionally, comparisons can be made between translations produced in different historical contexts, with the aim of analyzing the impacts caused by external agents on translations done in different eras.

The research based on the aforementioned theme can be relevant to various fields of study, such as sociology, translation studies, political science, and cultural studies. By exploring the effects of internal censorship on literary translations, this research can provide important insights into the political, cultural, and social dynamics shaping the production and reception of translated texts in different contexts around the world.

Many students in the above-mentioned fields, when they come into contact with the world of translation, believe that translation is merely finding the right word, and this study serves as a call to action for scholars, educators, and readers to engage more deeply with the analysis of literature and its translations, fostering a broader understanding of translation and the stories that have shaped our cultural and intellectual heritage.

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GENDER-NEUTRAL LANGUAGE IN COMIC BOOKS: THE CHALLENGES OF TRANSLATING FROM ENGLISH INTO PORTUGUESE

Iara Martins Rivelli

Introduction

Translating gender-neutral language in comic books from English to Portuguese presents a difficult challenge within translation studies. This article aims to investigate and examine the problems of translating neutral language into Portuguese, which avoids gender-specific terms and acknowledges a spectrum of identities. As (Crawford, 2001) explains, neutral language is essential for inclusivity, reflecting and respecting diverse identities and experiences. This topic has gradually increased over the past few years, with the presence of non-binary characters in modern comics.

The expanding use of non-binary and gender-atypical characters in comics points to the use of neutral language and requires a translation strategy that includes such an approach. Nevertheless, translating this discourse into Portuguese is problematic, as its syntax and vocabulary are inherently gendered. As Auxland (2020) has noted, English has a more gender-neutral vocabulary, while Portuguese relies heavily on gender-specific terms and grammatical structures.

This fundamental grammatical dissimilarity between the two languages presents the translator with challenges when transferring the original neutrality into the text. The grammatical and lexical gendering in Portuguese requires translators to employ truly nuanced adaptation strategies to effectively convey the intended neutrality within the grammatical norms of the target language.

This paper will explore the existing translations of gender-neutral language in comic books published for the Brazilian market. By studying the translations, one hopes to find the tactics and solutions used to overcome obstacles to gender neutrality within a language with firmly established gender distinctions.

Lastly, this study aims to develop recommendations and best practices for translating such materials, bearing in mind gender-neutral language into Portuguese. Having undertaken an analysis of the specific barriers posed by this permanent non-English speaking work, it is expected to enhance the broad debate on translations towards inclusiveness and provide significant information for translators working under such conditions. This will enable the translators to gather further insights on approaches to gender neutrality in translation and assist in advancing the not yet fully established genre of inclusive language practices within comic books and beyond.

Literature Review

This chapter will discuss the concepts and studies relevant to this article. The articles were chosen selected to expand knowledge about gender-neutral language in general, as well as queer theory, and to understand the peculiarities between the Portuguese and English language regarding neutral language.

Linguistically, Hord (2016) compares English, Swedish, French, and German use of gender-neutral language strategies, stating that, unlike English, Portuguese lacks widely accepted gender-neutral terms. Bodine (1975) and Wayne (2005) discuss the development of the singular "they" and the struggle toward neutral pronouns; these authors demonstrate that the use of neutral language has become increasingly more accessible in English, but in Portuguese, it remains highly problematic.

Theorizations by Bornstein and Bergman (2010) on queer and non-binary identities and Wilchins (2011) on gender theory accentuate the socio-political dimensions of linguistic inclusivity in translation. Schulz (1989) and Eckert and McConnell-Ginet (2003) also talk about how gendered language represents societal attitudes, which means that translating gender neutrality can be a political act. Smith et al. (2009) and Litosseliti (2014) emphasize the need to weigh the language options that balance gender inclusivity and readability in gendered languages.

These studies examine both linguistic and cultural difficulties of translating gender-neutral language into Portuguese. This article adds insights into a study on Brazilian comic book translators' strategies to achieve gender inclusiveness as part of a more excellent dialogue on gender-neutral language in translation.

What is gender-neutral language?

Human communication relies heavily on language, reflecting both cultural norms and values. Since traditional linguistic practices often fail to represent every kind of gender identity, methods with which language displays gender have come under criticism with time. While societies are trying to work for justice and inclusion, neutral-gender language (Eckert, 2003), which avoids bias and encourages inclusiveness, has gained momentum in the world arena. This topic researches the demand for gender-neutral language, overviews academic studies, assesses global attempts at using it, and highlights how it supports inclusivity.

Traditional languages usually stick with binary male/female views because, historically, the systems of society have been patriarchal. The word "chairman" and the use of "he" as a default for an unspecified subject belittle those individuals who identify as non-male and/or non-binary. Using gender-neutral language helps to counteract such biases and makes them all feel noticed and respected. Taking away assumptions of gender, this switch in speech fights off stereotypes, keeping in step the language with updated understandings of identity.

Sex-biased language has significant repercussions. According to research, this type of language helps create implicit biases that foster societal inequities. For example, a study (Sarrasin et al., 2012) exposed people to unconsciously connect masculine pronouns with male figures, even when instructed otherwise. This subtle,

pervasive operation of language on perception puts a premium on inclusive linguistic reform.

Efforts for the use of gender-neutral language vary significantly around the world. The pronoun "they" has won wide acceptance in English, to the extent of being recognized as the Word of the Year by Merriam-Webster in 2019. Yet, some challenges remain- especially in languages with deeply gendered grammar, such as Latin languages. Solutions that advocate in those linguistic contexts have advanced, including the use of non-binary suffixes, such as "-e" (e.g., amigue for "friend" in Portuguese) or midpoints (e.g., écrivain·e·s in French).

For example, countries like Sweden are actively integrating a new gender-neutral pronoun, "hen" (Renström, 2024), into everyday use and official documents. The United Nations and the European Parliament have stated that this is an issue of global importance within their guidelines, urging its implementation within their members (Donnelly, 2011). Inclusive language is not a matter of linguistic preference but of social justice.

Gender-neutral language challenges linguistic conventions and thus reflects social progress. Of all things related to linguistics, gender-neutral language is, more than anything else, a statement of respect and affirmation towards every human being and will enable an inclusive future. Societies that want to keep growing and changing must see their languages changing to create a respectable interaction among all.

Queer Theory

The Queer theory was a work that emerged in the late 20th century as a critical framework to challenge the normative understandings of gender, sexuality, and identity. Rooted in the traditions of post-structuralism and feminism, queer theory examines how social norms shape and bind individual identities, emphasizing fluidity and resistance to binaries (Jagose, 1996).

The study initially developed as a resistance to rigid identity-based definitions in the studies of LGBTQ+ scholarship and feminist scholarship. Building on Michel Foucault's critical work The History of Sexuality in 1976 examining power-knowledge relationships, queer theorists believe that these societal expectations make the binary systems of male/female and heterosexual/homosexual valid (Seidman, 1994). Perhaps Judith Butler's seminal work, *Gender Trouble* (1990), elaborated on this argument with an attack on the concept of gender as an identity. Butler advanced the idea of the performativity of gender, stating that it is constituted through reiterated acts and social expectations rather than anything innate or fixed.

At its core, queer theory resists essentialist notions of identity. It confronts the understanding of rigid or natural categories of "gay," "lesbian," "man," and "woman." Instead, these are understood as socially constructed and historical-cultural in nature. This aspect brings into view the emphasis on intersectionality - how race, class, nationality, and other cross-cutting vectors meet with gender and sexuality to determine experiences of oppression and privilege.

The queer theory provides a critique of heteronormativity, that is, the assumption that heterosexuality is the default or "normal" mode of sexual orientation. In going through deconstructive processes of normative frameworks, queer theory creates more space for articulations of identities and relationships that come out of traditional elaborations. It seeks to dismantle power structures that marginalize non-normative identities and advocate for inclusivity and fluidity.

The influence of queer theory extends well beyond academia in areas such as literature, media, law, and social activism. Queer theorists within literature and cultural studies look at texts for subversive portrayals that strain the usual notions of gender and sexuality. Legal and policy debates about marriage equality, transgender rights, and anti-discrimination protections utilize queer theory.

One of the most tangible manners in which it is applied within modern society is through the promotion of gender-neutral language. Closely aligned with fluidity and resistance to categorization under queer theory, gender-neutral language avoids the assumption or enforcement of binary gender. The use of pronouns such as "they/them" or the adoption of terms like "partner" over "husband" or "wife" represents an example of how both individuals and institutions challenge binary gender norms linguistically.

This is particularly underlined in queer theory: language is a site of both power and normativity and forms perceptions of identity and belonging. The use of gender-neutral language is challenging these norms and thus opening up space to validate and respect non-binary and genderqueer identities. In so doing, this constitutes the queer theoretical commitments to inclusivity and the deconstruction of oppressive systems. While society remains in the throes of identity and representation, gender-neutral language plays both a pragmatic and symbolic role toward more excellent ends advanced by queer theory.

Gender-Neutral Language in English: Structure and Applications

Gender-neutral English is a continuously developing linguistic convention developed to avoid the slightest tinge of bias in favor of either sex and to bring about more inclusivity. Such an approach to communication removes or reduces assumptions about gender, challenging typical language standards that lead toward the binary category of "male" and "female" (Adalma, 2020).

The most important structural characteristic of gender-neutral language consists of using inclusive pronouns and avoiding any kind of gender-specific terms. An example is the singular pronoun "they," which has been widely used to refer to an entity whose gender is unknown, unspecified, or non-binary. For instance, instead of saying, "Each student should submit his or her assignment," one can say, "Each student should submit their assignment." Similarly, terms such as "firefighter" and "police officer" replace the gendered "fireman" and "policeman," respectively, to denote professions without reinforcing gender roles.

The other aspect in which gender-neutral language is seen is through titles and honorifics. Standard titles such as "Mr." and "Mrs." inherently carry gender. On

the other hand, the title "Mx." provides a neutral, usable alternative. It is also possible to see this pattern in other professions. The term "chairman" can be replaced with "chairperson" or simply "chair." These changes help to better understand operational language dynamics in efforts to avoid exclusion and bring about better representations in both personal and professional contexts. It can also be used for expressions or idiomatic phrases that refer to gender. For example, instead of saying "ladies and gentlemen," one could say "distinguished guests" or simply "everyone." The alternatives are inclusive without losing clarity in the message. In other examples, the word "manpower" can be replaced by "workforce" and "mankind" by "humankind" to avoid any implications of gender. These changes seem very small, but they can help break down linguistic barriers and build a society that promotes more inclusiveness in formal and informal communication.

Gender-Neutral Language in Portuguese: Structure and Applications

Gender-neutral language in Portuguese is an emerging linguistic practice that tries to struggle with binary grammatical norms and to promote inclusiveness (Auxland, 2020). The main characteristic of the Portuguese language, as indeed of most Romance languages, is the inherent gender marking of nouns, adjectives, and pronouns, which makes adaptation to gender-neutral structures particularly tricky. This essay examines the structural elements of gender-neutral language in Portuguese by exploring strategies to neutralize gender bias and using examples to illustrate.

One of the main challenges to using the gender-neutral approach in Portuguese is provided through strongly grammatically marked gender. For example, plural forms take the masculine ending for a mixed group; "os alunos" or "the students". To counter this, a variety of inclusive options have been suggested: "alunos e alunas" or "male and female students"; "alun@s", "alunxs". These latter forms do have limitations, however, for spoken communication. Recently, the popular usage of "alunes" with the suffix "-e," which is neutral, has provided both a spoken and written solution for inclusion. For example, "Todos os alunos são bem-vindos" would become "Todes são bem-vindes".

As in English, the use of pronouns in Portuguese is similarly binary: "ele" or "ela". New, nonbinary pronouns such as "elu" have been coined. Instead of saying "Ele/Ela foi à escola" (He/She went to school), someone would say, "Elu foi à escola." This modification is not accepted by the grammar authorities but has become popular within more progressive circles and the LGBTQ+ community due to its grassroots and cultural nature.

Another way of doing it is by using sentences in such a way that any gender-related words are completely avoided. For example, instead of saying "O professor ou a professora irá corrigir os trabalhos" (The male or female teacher will grade the assignments), one can use "A pessoa docente irá corrigir os trabalhos" (The teaching person will grade the assignments). Likewise, expressions such as "Estou ansiosa/ansioso/ansiose" can be changed to "Sinto ansiedade" to be neutral.

These changes make it clear that sensitive rewording supports inclusiveness without grammatical inaccuracies. The latter structure, in the case of Portuguese, includes neutral-suffix inventions, the use of pronouns of non-binary character, and the rephrasing of traditionally gendered expressions. While these practices are not set as a standard, they at least demonstrate a growth of sensitivity in the interest of supporting inclusiveness and respect for diverse gender identities.

Methodology

This is a qualitative research about problems and strategies in translating the gender-neutral language of comics from English into Portuguese. The methodology is divided into three principal parts: (1) the selection of source materials, (2) the explanation of concepts that are important to the basis of the article, and (3) the comparative results of the research.

The article selected various materials: comics published in English and their corresponding translations into Portuguese. The chosen work features a non-binary or gender-atypical character, ensuring that the texts dealt with will necessarily be focused on those where neutral language plays a main role in the characterization and narrative. The selection process focused on comics widely distributed in Brazil, allowing a close look at real examples of translators navigating linguistic challenges. In this way, the research can discuss practical translation strategies within a genre increasingly noted for its representation inclusiveness.

This research is embedded in linguistic and cultural theories. The introduction of key concepts is very important to explain structural differences between the two languages about gender, sociopolitical dimensions of inclusive language, and the tenets of queer theory based on identity and representation. These theoretical grounds offer a foundation for the analytical tool needed in discussing inclusive strategies that bridge the gap between source and target languages concerning the original work's intent and the target audience's cultural norms.

The discussion will compare specific comics published in English and their Brazilian Portuguese translations. The comic used is Teen Titans Academy 1, which contains substantial gender-neutral language in its dialogues. This comic book was selected for being thematically relevant, containing a non-binary character, and having equivalents in both languages. Its Brazilian translations were examined to determine how the translator overcame the obstacles introduced by the new gender-inclusive terminology when applied to the grammatically gendered nature of Portuguese.

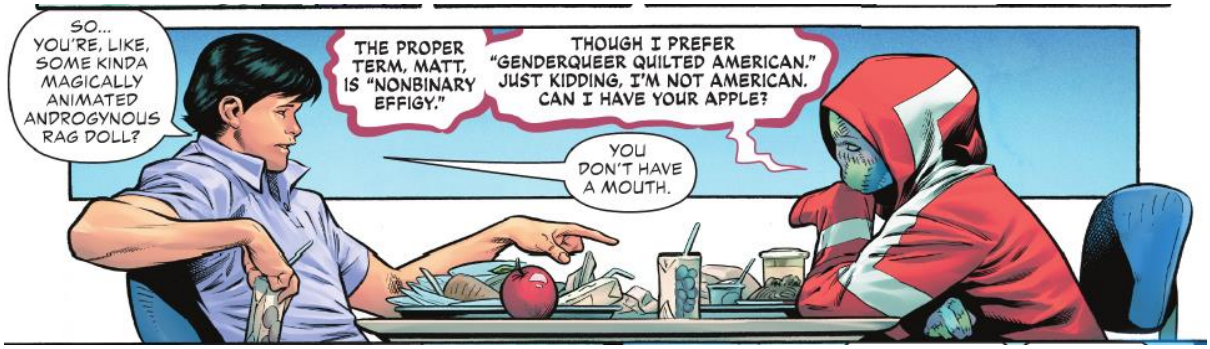
This paper's methodology combines theoretical insight with practical case studies to reach a nuanced analysis of how gender-neutral language could be effectively translated, increasing inclusivity in Brazilian Portuguese comic book translations.

Discussion

Since we have already explored the differences between Portuguese and English grammar concerning gender-neutral language, we will analyze specific examples from a translated version of Teen Titans Academy #1 in Portuguese and compare them with the original English comic. This analysis will focus on how gender-neutral terms and constructions are handled in the translation, examining whether the translator opted for neutral phrasing, adapted cultural elements, or retained traditional gendered language. By comparing these linguistic choices, we aim to understand the challenges and strategies involved in maintaining inclusivity and fidelity to the source material in the context of diverse grammatical systems.

First example: page 17

Original version:



Portuguese version:



In this example, we have the character's introduction, which we will analyze in this topic. We can already see adaptations made in the translation. In English, the phrase “nonbinary effigy” is not gender-marked. But since in Portuguese the adjectives have this mark, the translator used the suffix “-e,” translating as “efígie não-binári**e**”. The same happens in the phrase “genderqueer quilted American”, which was also translated using the suffix “-e” (americane *querr* fofe).

Second example: page 41

Original version:



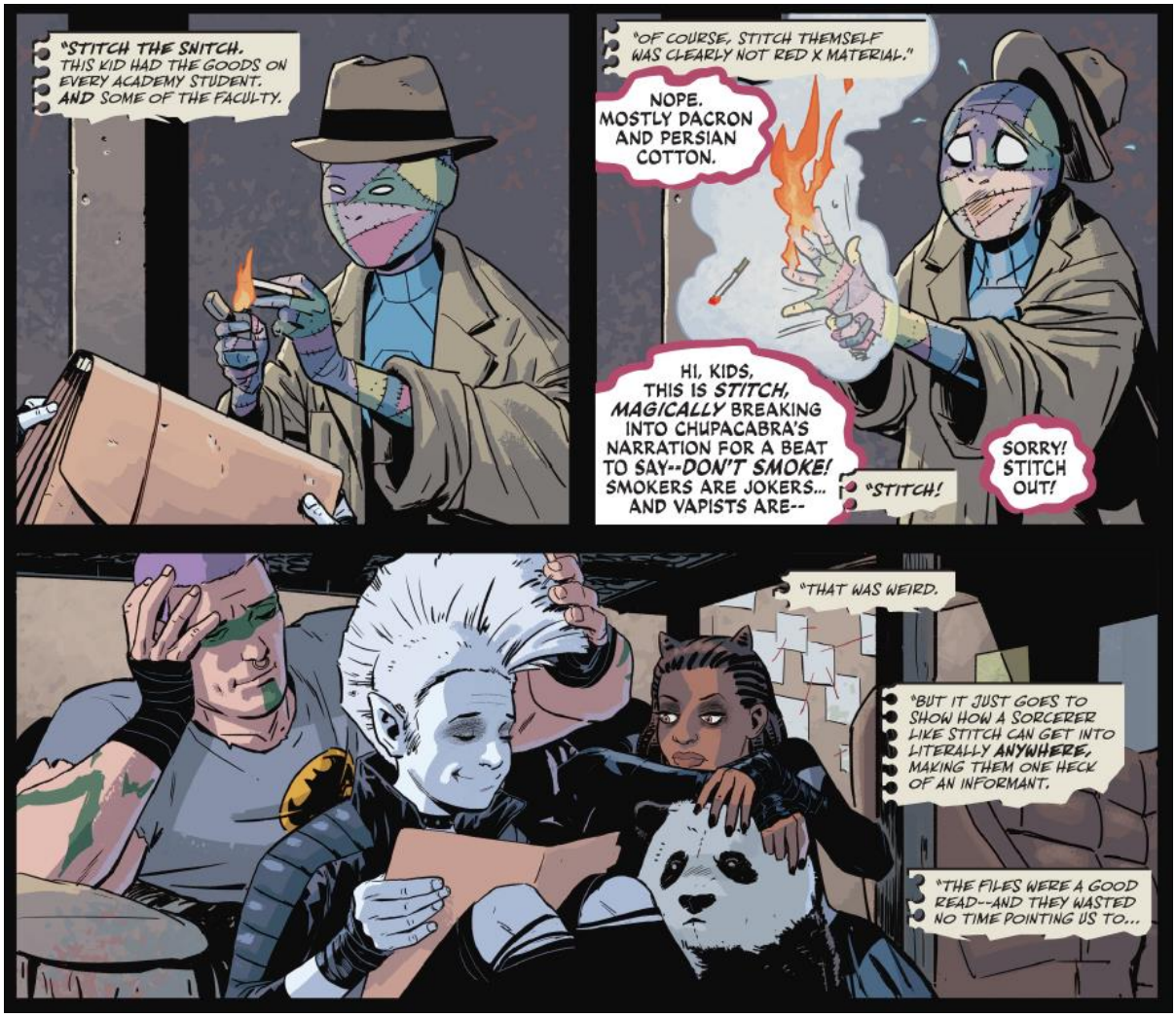
Portuguese version:



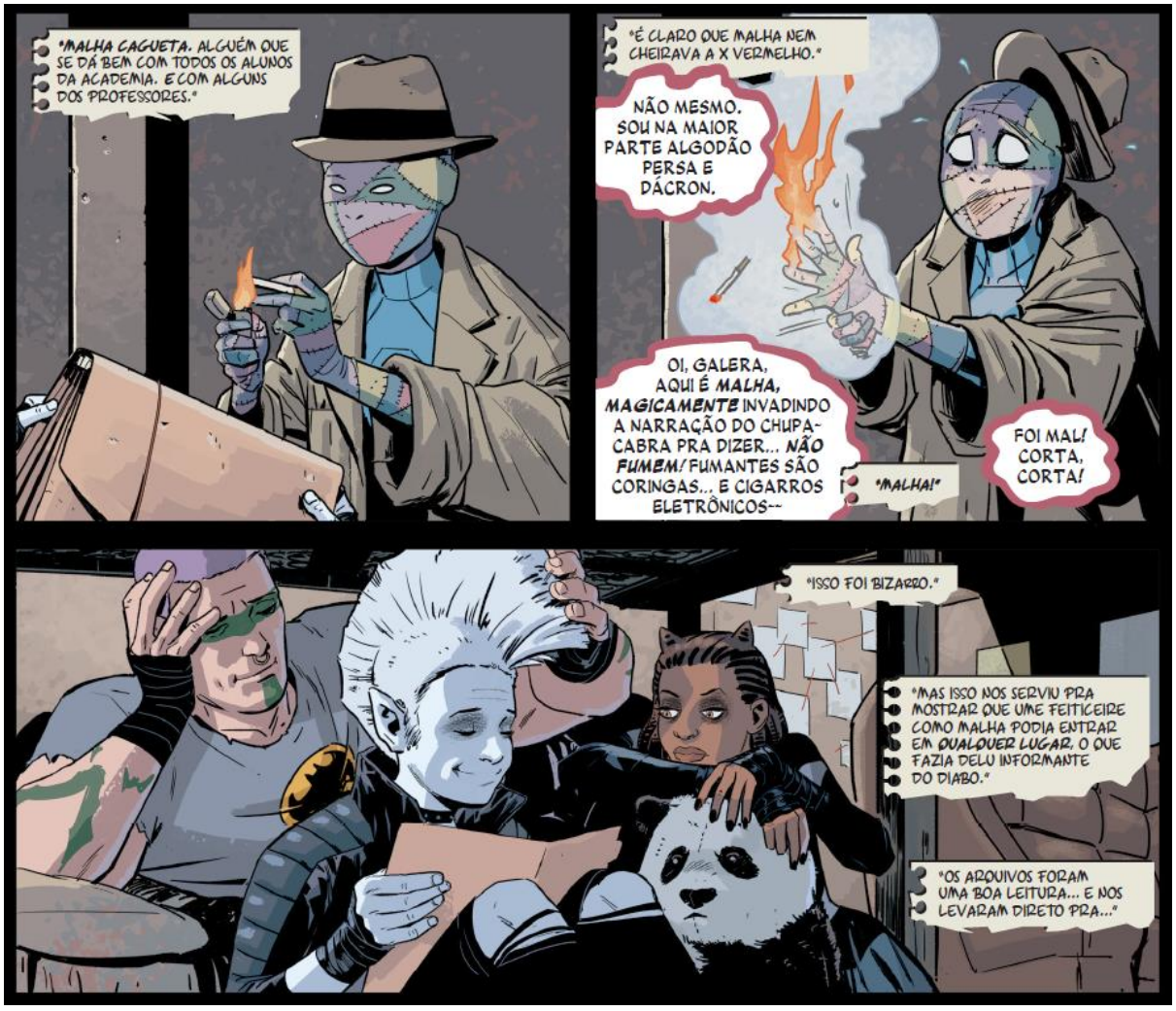
Here, the translator used another option: changing the syntactic category of the adjective into a noun. Thus, the phrase “But Stitch is so lame!” which has the “lame” as an adjective, was translated as “Mas Malha é chatice pura”. We can see that the professional opted not to use an article before the name of the character (Malha), which is standard in Portuguese, but also a gender mark; and use “chatice”, which is a noun, to avoid the gender mark of the adjective “lame”. It is also interesting to notice

that the adjective “pura” in the phrase is in the feminine form, but in this case, this adjective is modifying the noun “chatice” and not saying about the character.

Third example: page 87
Original version:



Portuguese version:



In the third example, the English version uses “kid” to refer to the character, a neutral noun in terms of gender. In this case, the translator opted to use “alguém” in Portuguese; not translating “kid” literally enabled the translation to not emphasize gender, as in “menina” or “menino”. There is also the use of the suffix “-e” in this example, where “sorcerer” was translated as “feiticeire”. And finally, the pronoun “them” was translated as “delu”, a gender-neutral pronoun usually used in Portuguese.

Conclusion

Translating gender-neutral language in comic books, particularly from English to Portuguese, presents considerable obstacles. These challenges are caused by the two languages' fundamental structural differences, cultural factors, and the shifting context of gender representation. Portuguese has particular challenges because of its highly gendered grammar structure, while English allows more adaptable and generally accepted gender-neutral terms. Since there is no established agreement or conventional approach for dealing with non-binary language, translators frequently have to make challenging decisions when balancing cultural adaptation with fidelity to the source material.

There is certainly potential for improvement in the academic discussion around this topic. Although non-binary characters are becoming more common in comic books and other media, there is still no research on successfully translating their discourse. The development of methods of translation that precisely capture the nuances of gender-neutral language has been limited by the need for more thorough research. More studies on how various language and cultural systems could more effectively embrace and represent non-binary identities in translated works are urgently needed, as evidenced by the lack of scholarly consensus.

Given the increasing visibility of non-binary individuals across all forms of media, it is crucial to prioritize the study of gender-neutral language in translation. By expanding academic inquiry into this area, scholars and practitioners can contribute to creating inclusive translation strategies that uphold the integrity of the source material while resonating with diverse audiences. Such efforts would not only enhance the representation of non-binary individuals in global media but also reflect broader societal shifts toward inclusivity and equality. This research ensures that all voices and identities are authentically represented in the ever-expanding world of comic books and beyond.

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Analyzing the expansion of the English language as a lingua franca and its presence in Brazil

Leticia Peres Passos

Introduction

This paper portrays the development of the English language from its early beginnings to the present day. It addresses the main reasons for English's global spread and how it became established and developed in Brazil.

The paper includes an introduction to the discussed topic, a literature framework analyzing the works of David Crystal in the books *Language Revolution* and *English as a Global Language*, field research presenting responses from two diverse groups of people regarding the use of English in their daily, academic, and professional lives, being the first group consisted of seventh-semester students from the Translation and Interpretation course of English offered by the curriculum of Faculdades Metropolitanas Unidas, whilst the other is a diverse group with different academic backgrounds not directly related to the English language itself.

Literature Review

According to David Crystal, a renowned linguist and author of The Cambridge Encyclopedia of Language and numerous books on the language field, "a language becomes global for one main reason: the power of its people – primarily political and military." But how does this happen?

The expansion of English occurred over two millennia. A territory composed of various Celtic tribes; it was one of the Roman Empire's most difficult colonies to manage due to its distance from the capital. This facilitated the entry and settlement of Germanic people, speakers of various Scandinavian languages. They were known for their mastery of naval technology, with their long ships that could navigate both rivers and open seas, enabling their trade relations. All the tribes spoke Old English (closely related to the vocabulary of Dutch and German and focused on vowel length

and its duration) in different dialects influenced by Latin, particularly adopting words related to the Catholic Church.

There are three evolutionary stages of language, according to David. We shall delve primarily into the first stage; The origin, which involves the creation of sounds and gestures; Then, the expansion that includes the formation of words and the development of grammatical structures adaptable to social needs will be presented ; and finally, we will hear about the transformation, that refers to the changes in language brought specially by the arrival of the internet, altering previously established norms. It is what we call Standard English.

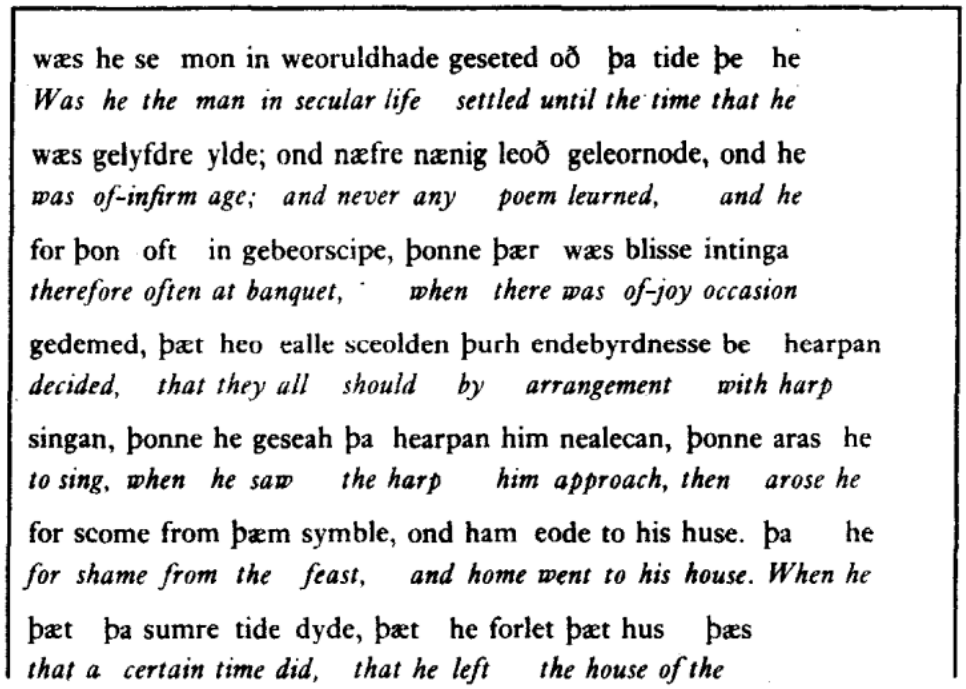
Old-English:

Dated back approximately to the 5th century AD, what is known as Old English was a very distinct variation of the language. One that would be barely recognizable even to native speakers today.

Written without capital letters or punctuation, it was complex, filled with abbreviations and written with runes and nonexistent symbols in the Roman alphabet. It was an inflected language with multiple irregular verbs, compound words with very diverse forms of writing, since it was recorded in manuscripts according to the sounds produced, which could vary depending on the speaker's accent. It also had double negative to intensify the sentence meaning. It was first written in the runic alphabet, which consisted of 24 letters written from right to left or vice versa, and was found on weapons, jewelry, monuments, and other artifacts. The alphabet was later used for secret messages to be carefully deciphered.

feel for the language.

The extract is taken from the Venerable Bede's *Ecclesiastical History* (Book IV, Chapter 24). It tells the story of Caedmon, the



wæs he se mon in weoruldhade geseted oð þa tide þe he
Was he the man in secular life settled until the time that he

wæs gelyfdre ylde; ond næfre nænig leoð geleornode, ond he
was of-infirm age; and never any poem learned, and he

for þon oft in gebeorscipe, þonne þær wæs blisse intinga
therefore often at banquet, when there was of-joy occasion

gedemed, þæt heo ealle sceolden þurh endebyrdnesse be hearpan
decided, that they all should by arrangement with harp

singan, þonne he geseah þa hearpan him nealecan, þonne aras he
to sing, when he saw the harp him approach, then arose he

for scome from þæm symble, ond ham eode to his huse. þa he
for shame from the feast, and home went to his house. When he

þæt þa sumre tide dyde, þæt he forlet þæt hus þæs
that a certain time did, that he left the house of the

Part of an extract from the Venerable Bede's *The English Language* (Crystal David, 1988 – Chapter 9 page 147)

The British Empire:

The English Empire was built upon significant political and religious conflict, with successions not only from the local dynasty but, more importantly, from the French crown. This had a significant influence on what we now call as Middle English. Prepositions began to emerge, fixed words orders, and new verbs constructions also appeared, many verbs lost their irregularity, and ways of expressing the future changed. Writing began to follow the conventions of French. However, beyond linguistic analysis, the Empire's economic expansion around the world and the establishment of colonies were heavily influenced by military intervention at that time, such as during the Hundred Years' War and the Wars of the Roses, events that marked the 14th and 15th centuries, as well as the Seven Years' War in the 18th century.

English colonization in North America had the purpose of "purifying" society. Criminals, debtors, the unemployed, orphans, and even fugitives from religious

persecution were sent, or took loans in exchange for temporary servitude, to what we today call The United States. They were divided into northern colonies, focused on agriculture for internal consumption and the triangular trade, and southern colonies, based on monoculture for the external market. Driven by private enterprise, those thirteen colonies prospered for many years and were made up of not only Europeans but also enslaved Africans and Indigenous people, which once again influenced linguistic change, now much closer to the final product that is Standard English. But beyond that, armed conflicts intensified over the control of land. The Seven Years' War may have been the most significant conflict, as, although it was won by the British regent, it generated numerous expenses that were later imposed in the form of taxes, which motivated the American Revolution.

At this point, Early Modern English had already emerged in the 16th century, with texts by William Shakespeare and various other writers driving the entertainment industry in England during the Renaissance period. Many adaptations were made from other languages, such as Greek and Latin, and early forms of what we recognize today as dictionaries were presented. The Industrial Revolution also played a significant role in this transformation, introducing new words in scientific and technological fields.

Industrial Revolution:

Regardless the loss of the 13 colonies, the great English monarchy resisted. In the second half of the 18th century, the country brought the beginning of the Industrial Revolution, that would lay the foundations of modern production techniques through mass production on a large scale, with an undetermined consumer base. A country that freed itself from the shackles of feudalism much earlier than its European neighbors, through the resources of labor, land, and capital in reserve, had the improvement of steam engines.

With them, they exhausted mines, dried lands, distributed city water, and boosted transportation, textile, and metallurgical industries. Its expansion in the 19th century tripled the local population, and thanks to the production of artificial fertilizers, new methods of food preservation emerged, ensuring cheap and stable goods for the growing world population. Ships became cheaper and safer, boilers improved their performance and resistance to external pressures, steel was implemented, and soft, light fine metals along with new communication methods were introduced. It was no

longer possible to prevent the exodus of the masses. The English language could no longer be contained and definitively achieved its global status.

Internet Milestone:

In his book ,*The Language Revolution*, Crystal presents the reasons why the rise of cyberspace is considered a revolution for the development of the English language. Created at the end of the 20th century by British scientist Tim Berners-Lee, the internet introduced various methods of communication and entertainment, in addition to being a crucial tool for research. But what makes this milestone seen as revolutionary?

First, because unlike face-to-face conversation, there is a waiting period between sender and recipient, which does not exist in spontaneous communication. During netspeak, as this type of interaction has been named, it is not possible to show understanding, agreement, or disagreement through sounds or facial expressions simultaneously with the interaction. Secondly, there is this interaction's ability with different people on various topics within the same cyberspace, without interruption or failure in the transmission of the message. Finally, we have the message transmission time, which is much slower, sometimes taking days or even months, compared to the natural communication.

A completely new communicative method to spoken speech, driven by the creation of chat groups and emails, brings with it striking modifications that do not align with standard language norms. Words written entirely in capital letters are considered shouting, the use of symbols and acronyms, bicapitalization, lack of punctuation marks, and even no capital letters used for proper names. Everything to be faster and easier. We also became exposed to new words used in a globalized manner.

> But gradually, it became apparent that the Internet was manifesting more than new stylistic variety of a language. It was providing us with a further alternative to the mediums through which human communication can take place. This alternative is so new that it still has no generally agreed name – computer-mediated communication (CMC) and electronic communication

> are two which have been suggested – nor is there an accepted term for the kind of language it manifests (the term I use is Netspeak).
>
> (CRYSTAL, DAVID, 1988, PAG 56).

What to wait from English?

In the book *English as a Global Language*, the author expresses concern about its usage. Native speakers of the might occupy privileged positions, being able to process information more quickly than non-native English speakers, in addition, would be more probable to hold positions of power. Opportunities to learn other languages might be reduced, as well as the necessity of doing so, which could lead to the obsolescence of other communicative discourses around the world, threatening minority groups and forcing them to abandon their main source of identity, as is the case with indigenous languages for example. Furthermore, there is no guarantee that social harmony or mutual understanding would be achieved.

There is a debate about the need for global communication, but also about the preservation of identity, which could be addressed through bilingualism—much more accessible and present in the lives of 21st-century people plus the formation of *new Englishes*, variations created through mutual contact with the language along with the resistance to preserve local origins.

English in Brazil :

The implementation of the language in the country dates back to 1809 and has undergone numerous changes over the decades. In a more recent context, accessing the digital government official platform , it was possible to check that the English language is offered from the 6th grade of elementary school, becoming mandatory only in high school education.

In the early decades of the 20th century in Brazil, English was taught with a grammatical focus and translation practices, meaning that students primarily used Portuguese in communicative activities in the classroom. It was only during the first government of Getúlio Vargas in 1931 that the idea of implementing a new approach was considered. A direct method that would influence thinking in the foreign language. Instead of translation practices, the language should be taught more orally, with many

practical examples. The idea was good, but the execution was flawed. There were not enough materials, only a few weekly classes, and a shortage of qualified teachers in the field of language teaching.

Other teaching methods were also introduced, such as the audiolingual method and structuralism, in which, unfortunately, the teacher had no autonomy to address subjects that weren't covered in the didactic material, but students had access to individual booths to practice pronunciation and listening comprehension through repetitive audio texts, a trend in the 1960s, but also a failure due its dynamism. The communicative method, implemented 18 years later and ultimately transformed into the final product of the communicative approach, took shape after young linguists returned to Brazil with their postgraduate studies completed in England, with a focus on grammatical, discursive, strategic, and sociolinguistic development.

The discursive perspective showed that foreign language teaching involves numerous factors such as conceptions of language and learning, teaching objectives, and educational traditions, which is still considered nowadays but not without facing a lot of challenges in its implementation like the lack of language teaching equipment, over-filled classrooms, unqualified teachers and little monetary funding available for its development. In these conditions, English teaching is reduced to 3 English learning in Brazil: The basic rules of grammar, reading short texts and learning to pass multiple choice exams for university admittance.

Methodology:

The methodology of the present paper is composed through the analysis of the books *The English as a Global Language* and *The Language Revolution*, focusing on detailing the spread of the English language around the world and discussing whether, as a lingua franca, it has significant influence over other languages globally. We will consider the presence of English in Brazil and its largest city, São Paulo, to understand whether, despite its usage, English stands out in social interactions, potentially undermining the existence of other languages in the future.

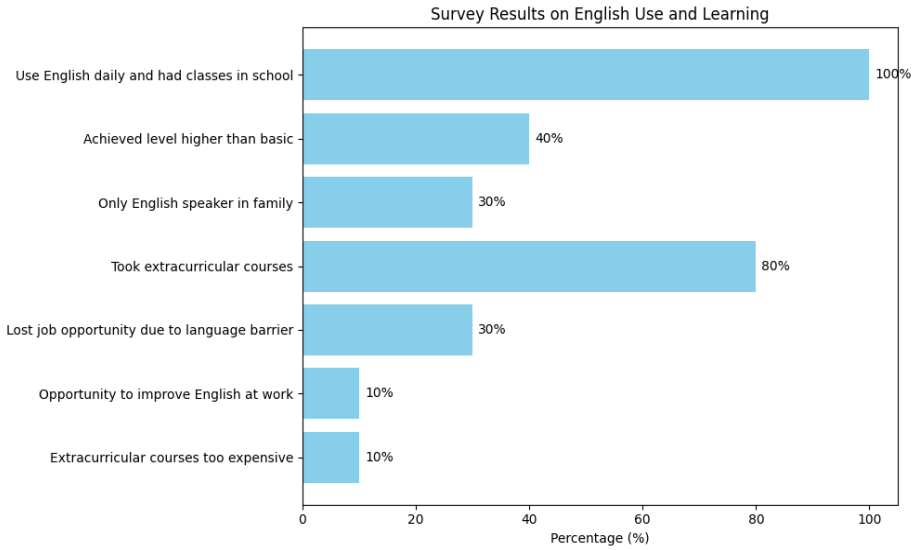
Therefore, David Crystal states that the English language has achieved a status which would imply that native speakers would use borrowed expressions more frequently compared to their mother tongue, to ensure general understanding between

the senders and receivers of a message. However, reality shows different scenarios. There is a huge possibility the author is biased due being a native English speaker himself.

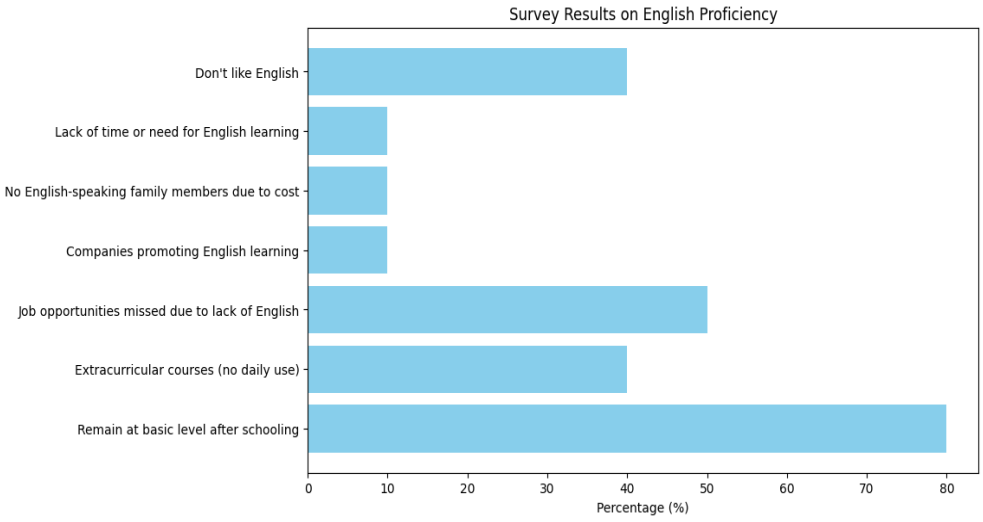
Brazil is the last country that values English learning in Latin America. In the 2021 proficiency ranking of 112 countries, it was ranked as the 60th position, behind Argentina (30th) and Chile (47th), and far from Portugal (7th), a country that also speaks Portuguese. Recent report accessed also in the same date, indicates that 90% of Brazilians living in the United States are not fluent in the language. Of those who have not taken English courses, 58.6% cite a lack of time or money and just 30% feel comfortable communicating in English in medical appointments, work presentations, or meetings at their children's schools, for example.

Field Research:

When asked, a group of 7th-semester students from an English translation and interpretation course in São Paulo revealed some striking statistics. All the respondents (100%) said they use English in their daily routines and had English classes during elementary or high school. However, only 40% claimed to have achieved a level higher than basic at that time, and 30% are the only English speakers in their families. Additionally, 80% took extracurricular courses to improve their language skills, and 30% mentioned losing or knowing someone who lost a job opportunity due to language barriers. Only 10% have opportunities to improve their English in workplaces where the language is required, the same percentage that reported extracurricular courses as being too expensive. Among the respondents, 90% were between 19 and 30 years old, while 10% were older.



When asked the same questions to a diverse group with different academic backgrounds not directly related to the English language, 80% reported remaining at the basic level after studying English as part of the elementary or high school curriculum. 40% percent took extracurricular courses even without using English in their daily lives, and 50% have missed job opportunities due to lack of proficiency in the language, even though only 10% work in companies that promote English language learning. 10% percent of respondents have no English-speaking family members due to cost, the same percentage that claims most family members has a lack of time or don't need it in their lives. However, the majority, at 40%, simply don't like it.



Final Considerations

Coming this far, it can be concluded after dissecting the topic a little bit more that Crystal's concerns regarding English being accessed by privileged groups who mainly use the language as a resource in academic and scientific environments aren't comparable to the cyber appearance, which not only opened doors for a more inclusive English, creating fixed terms in the language, but also gave space to the multiple variations of that same language, as we can observe in the marks of orality in the Netherlands, Australia, India, South Africa, Malaysia, and other countries colonized by England. Here, we might be witnessing the beginning of a process that could lead to the death of what is considered the "original" English, much like what happened with Latin, which has its remnants present in the romantic languages nowadays.

It can definitively lead to the creation of new languages, and it is nor bad nor a good incident, but indeed what language evolution looks like. That evolution may not happen at the same time to everyone, but it eventually will take all over the place.

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CONCLUSION

Vanessa Maria da SILVA

Ensaios em Língua Inglesa: Volume 2 showcases the extraordinary dedication and intellectual maturity of our Translation and Interpretation undergraduate students. Indeed each paper is not just an academic endeavour, but an in-depth engagement with language, literature, and translation as living, growing topics. Their analyses demonstrate a sensitivity to drawing the connections between theoretical perspectives and observable linguistic and cultural instances.

This collection takes the reader on a journey through a wide and sophisticated range of approaches to translation studies, attesting to the diverse themes developed in this volume. Stripping away the common misconception of translation as a technical exchange, the students even exemplify translation as a dynamic cultural mediation that influences the way we think and interact with different languages and community from simultaneous interpretation in major historical events to the adaptation of manga and games.

The literary works also stand out for their analytical sophistication and originality. Through analyzing the portrayal of women in STEM in Hazelwood's books, the language style of Lispector's The Hour of the Star, and the translation of orality in Harry Potter and Wuthering Heights, the students demonstrate that literature can both reflect and provoke critical thought about the world around us. They exemplify the ways in which people navigate the power dynamics of language and identity.

In the sphere of popular culture, the students engage with translation challenges in audiovisual media, comics, and music, further demonstrating the far-reaching impact of linguistic choices. The articles analyzing The Hunger Games, Jojo's Bizarre Adventure, and Marvel comics, for example, offer fresh perspectives on how translation strategies influence meaning and audience reception. Similarly, discussions on subtitling, dubbing, and non-translation in TV series and films showcase the complexities of making content accessible while preserving its cultural authenticity.

One of the most impressive aspects of this volume is the way it embraces linguistic diversity and inclusivity. The essays tackling gender-neutral language, censorship in translation, and the global presence of English as a lingua franca reflect a growing awareness of the ethical and sociopolitical dimensions of language use. These studies highlight how translation is never neutral—it carries ideological weight and has the potential to challenge or reinforce dominant narratives.

Moreover, the discussion on historical translation practices, such as the role of interpretation in the Nuremberg Trials, reveals how linguistic decisions can shape history. The students' ability to connect past events with contemporary issues is a testament to their critical thinking skills and academic maturity. It is rewarding to see them engage with such significant topics, recognizing the power of translation as a tool for justice, representation, and cultural exchange.

Throughout these essays, we also observe an increasing refinement in the students' research methodologies. Their ability to analyze syntax, lexical choices, and discursive strategies with precision demonstrates their growing expertise in the field. Each paper reflects a careful balance between theoretical insights and practical examples, reinforcing the interdisciplinary nature of translation and language studies.

This second volume is not only a collection of academic essays but also a celebration of the students' evolving voices as researchers. Their willingness to question, interpret, and propose new perspectives is what makes this publication so enriching. It is particularly rewarding to see how their analytical skills have developed from one volume to the next, reinforcing the importance of continuity in academic writing and research.

As educators, witnessing this intellectual journey has been both inspiring and fulfilling. With each new publication, we observe not only a refinement in writing and research but also a deepening enthusiasm for language studies. This enthusiasm is what drives meaningful academic discussions and fosters an environment of curiosity and inquiry.

It is also worth noting the collaborative spirit that permeates this volume. The variety of topics and approaches reflects a vibrant academic community where students are encouraged to explore different facets of language and translation. The exchange of ideas, feedback, and shared discoveries has undoubtedly contributed to the high quality of these essays.

In addition, the presence of contemporary themes demonstrates that these students are attuned to the linguistic and cultural shifts of our time. By engaging with issues such as the representation of women in academia, the influence of censorship, and the role of English in global communication, they position themselves as active participants in ongoing discussions about language and society.

The growing complexity and sophistication of their analyses reassure us that these future professionals will contribute meaningfully to the field of translation and language studies. Their ability to critically examine language and its functions will undoubtedly serve them well in their careers, whether in academia, translation, interpretation, or other language-related fields.

This volume is, above all, an invitation to reflect on how language shapes our understanding of the world. Each article challenges us to consider different perspectives, to question established norms, and to appreciate the nuances of communication across cultures. In doing so, the students reaffirm the importance of language as a tool for connection and change.

At the same time, the production of *Ensaios em Língua Inglesa* is an ongoing learning process, in which we seek to improve with each edition. The opportunity to refine academic writing, expand research methods, and strengthen argumentation is invaluable, and we remain committed to fostering an environment where students can continue developing their critical and analytical abilities. Each publication is not only a record of their academic progress but also a testament to the constant pursuit of excellence in language studies.

We take great pride in presenting this collection, knowing that it represents not only academic achievement but also the culmination of years of dedication and hard work. The commitment of these students to their research and their craft is evident on every page, making this publication a valuable contribution to the study of language, literature, and translation.

May this volume inspire new dialogues, spark curiosity, and encourage future research in the many areas it explores. And, most importantly, may it serve as a testament to the students' passion for language and their ongoing journey toward professional and intellectual growth.