

# ON THE USE OF A PORTUGUESE-ENGLISH PARALLEL CORPUS OF CHILDREN'S FANTASY LITERATURE IN TRANSLATOR EDUCATION<sup>1</sup>

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**Abstract:** This paper aims to show how a parallel corpus – initially designed to investigate practices of translating children's fantasy literature – can be used in the translator education environment. It suggests that the hard evidence produced by such corpus can provide trainee students with useful “points of orientation” for the treatment of names in translating children's fantasy literature. PEPCOCFL – The Portuguese-English Parallel Corpus of Children's Fantasy Literature – is used to illustrate how this can be achieved. Additionally, a tentative typology is offered so as to help students to classify the procedures most commonly used by four professional translators when dealing with names.

**Keywords:** translator education, children's fantasy literature, corpus-based Translation Studies, PEPCOCFL, names, procedures.

## Introduction

The use of parallel corpora (i.e. collections of text originally written in L1 and their respective translations in L2) has remained largely underexplored in translator education. According to Pearson (2003), despite the fact that this kind of corpus has been increasingly applied to translation research and language teaching, “there is little written evidence to suggest that they are being used to teach translation” (p. 15). This situation, however, is clearly at odds with

the potential benefits of this particular kind of corpus. Because of its unique features, a parallel corpus can be used “to describe what translators actually do with texts and how they transform them in the process of translation” (Zanettin, 2000, p. 106). In other words, a parallel corpus can help translator educators to provide information on the patterns of “specific target texts, and so gives insight into the particular translation practices and procedures which have been used by the translator” (Shuttleworth & Cowie, 1997, p. 120).

From a practical standpoint, the use of parallel corpus evidence can help translation educators to explain to their trainee students why a particular decision might be considered unsuitable or inappropriate, as this decision can be contrasted with those made by experienced translators whose practices are deemed acceptable by the context of production and reception within which such practices are performed. Thus this corpus evidence can be used by translation educators, for instance, as a basis for assessing students’ assignments, since trainee students “tend to be much more receptive to corrections that are supported by hard evidence” (Pearson, 2003, p. 16).

In view of the aforementioned benefits, this paper aims to explore a way in which a parallel corpus – initially designed to investigate practices of translating children’s fantasy literature (Fernandes, 2004) – can be used to offer some “points of orientation” for the treatment of names in translating a specific text type, namely children’s fantasy literature. It begins by briefly describing the parallel corpus in question. Then, it discusses the relevance of translating names in literary texts. Next, it describes the types and most commonly used procedures emerging from the data generated by the parallel corpus. Finally, this paper concludes by reinforcing Pearson’s (2003) claim that parallel corpora certainly have a part “to play in the translator training environment” (p. 15) and by suggesting that the evidence provided by a parallel corpus may offer useful “points of orientation” for trainee students to base their own practice of translating names.

## PEPCOCFL – The Portuguese-English Parallel Corpus of Children’s Fantasy Literature

PEPCOCFL was compiled to investigate practices of translating children’s fantasy literature, and is designed as a bilingual (Brazilian Portuguese – English), synchronic (2000 – 2003), specialized (children’s fantasy literature), and unidirectional (Brazilian Portuguese translations and their English originals) parallel corpus. The reason for including children’s fantasy books published in the time span from 2000 to 2003 in the corpus lies in the fact that “this period saw a revival in popularity of fantasy books for children, notably through the tremendous success of the Harry Potter series throughout the world” (Olohan, 2004, p. 59). PEPCOCFL currently consists of four fantasy series, namely *Harry Potter*, *Artemis Fowl*, *The Chronicles of Narnia* and *The Worlds of Chrestomanci*. As each series had at least 3 books, the first three publications of each series were chosen for inclusion, which resulted in a parallel corpus of twenty-four books, twelve in each language, and over 1.7 million words in total. Table 1 displays statistics for the source texts (STs) and target texts (TTs) of the parallel corpus.

**Table 1**

### Statistics for the 12 translations in Brazilian Portuguese and their respective English originals

Texts	Size (bytes)	Tokens (running words)	Types (distinct words)	Std. TT ratio	No. of sentences	Std. sentence length (words)
TTs (Br Port)	5,791,437	945,212	40,207	47,94	79,298	11,84
STs (Br En)	4,579,587	796,268	22,209	43,41	71,867	11,08

According to Sardinha (2004), a corpus whose size varies from 1 million to 10 million words is classified as “medium-large”. Thus PEPCOCFL is a medium-large parallel corpus with 796,268 tokens in the STs and 945,212 tokens in the TTs, thus having an overall size of 1,741,480 words. Due to its considerable size, PEPCOCFL can provide trainee translators with heuristic “points of orientation” for the treatment of names, which are calculated on the basis of what professional translators actually do in translating children’s fantasy literature in a particular space and time. Moreover, these pointers can give (would-be) translators a certain degree of confidence which comes from knowing that their decisions are based on hard evidence rather than hunches or intuition.

The computer tools used to process PEPCOCFL are *Wordsmiths Tools* (Version 4.0) and *Multiconcord* (Version 1.5.4). *Wordsmith Tools* is a powerful integrated suite of software applications for text analysis. It was developed by Mike Scott (2004) and is distributed over the web by Oxford University Press at <http://www1.oup.co.uk/cite/oup/elt/software/wsmith>. *Multiconcord* is a parallel concordancer developed by David Woolls (1998) as part of the Lingua Project, and is also available over the web from CFL Software Development at <http://web.bham.ac.uk/johnstf/lingua.htm> (for more information on the computer tools used to process PEPCOCFL, see Fernandes, 2004).

### Can Names<sup>2</sup> Be Viewed as “Islands of Repose”?

In my own experience as a teacher of translation and as a translator, there is one question that keeps popping up every now and then; should we ever translate names? According to Tymoczko (1999), there seems to be “a widespread disposition” that names should be left unchanged in textual writings, and that a naïve or inexperienced translator may regard names as “islands of repose”. In other words, Tymoczko argues that names are usually viewed as

“unproblematic bits” to be transposed intact into the new text being created, but in fact there is more to the treatment of names than the “disposition” would lead us to believe (p. 223). After all, as Nord (2003) has pointed out, just a quick glance at translated texts can reveal that translators do all sorts of things with names (p. 182).

In the case of translating children’s (fantasy) literature, this wide and varied way of handling names can be explained in terms of the readability<sup>3</sup> factor. Puurtinen (1995) suggested that the presence of many foreign names and an abundance of unusual phonological sequences or even rare spellings in a translation bring with it the risk of creating linguistic barriers for young readers (p. 22). In fact, name forms such as “Nguyen Xuan”, “Walden McNair”, and “Ahoshta Tarkaan” clearly illustrate how unfamiliar phonology and/or orthography can pose obstacles, for instance, to Brazilian young readers who may not identify with them, and which in turn may cause a backlash against their reading development. Lia Wyler (2003), the translator of the Harry Potter series in Brazil, makes an interesting comment on the issue, and explains why the title-role name of the series could not be adapted to the Brazilian Portuguese phonological and morphological system.

Giving native names to characters contributes to children’s positive/negative identification with them, so this is the current procedure in translating for children. Young Brazilians who are not yet proficient in reading find English words difficult to pronounce. By contract, however, Harry Potter’s name could not be altered, even if children had to struggle to pronounce an aspirated “h” and retroflex “r’s” – an ability found only in seven out of twenty-six states in Brazil (p. 12).

In the quote above, the author addresses the necessity of adapting “native names” to most Brazilian young readers as the majority of them have very little contact with the English language and for this reason would not be able to cope with these alien elements

in the text. Another interesting point concerning readability which is worth making has to do with the fact that names have to be memorable if they are to fulfil their primary function of referentiality. According to Tymoczko (1999), the referential function of names presupposes a certain “recognizability” and “memorability”, that is to say, names must in “some way be memorable so as to serve their function as indicators of unique objects” (p. 225). In order to fulfil this function, a name itself must have a certain uniqueness in context that makes it distinct from other names, and it is easy to see that unfamiliar foreign names with unusual phonology and orthography can interfere negatively with memorability as it becomes hard for the receptor audience to “keep the names straight in literary works” (p. 226). In other words, in order to facilitate the memorability of a name to a young audience, translators are usually expected to deal with foreign names in a way which enables young readers to recognise them according to the phonological and orthographic conventions of the target language.

In the next section, I want to show how exactly the four professional translators in PEPCOCFL deal with names. This is done with a view to (i) showing that names – especially in translating children’s literature – cannot be seen as “islands of repose” or “unproblematic bits”, and (ii) offering trainee students with a conceptual tool so that they can further interrogate the data extracted from the parallel corpus at hand.

### **Procedures<sup>4</sup> of Translating Names Emerging from PEPCOCFL**

By analyzing a total of 2,200 names extracted from PEPCOCFL, ten categories of procedures could be observed. These categories for the description and analysis of procedures were based on Hermans’s (1988), Newmark’s (1988), and Chesterman’s (1997) classification of the ways linguistic material can be handled in or-

der to produce translated text, and they should prove useful to trainee students seeking to understand how names are handled in translation for the sake of a young readership. The ten procedures are described as follows.

### **Rendition (e.g. *Mulher Gorda* – *Fat Lady*)**

This is a “coincidental” procedure and is used when the name is transparent or semantically motivated and is in standardized language (cf. Newmark, 1998, p. 75), that is, when the name in a source text is enmeshed in the lexicon of that language, thus acquiring “meaning” to be rendered in the target language (Hermans, 1988, p. 13).

### **Copy (e.g. *Harry Potter* – *Harry Potter*)**

This procedure bears resemblance with Vinay & Darbelnet’s (1995) concept of “borrowing”, as they describe it as the simplest type of translation (p. 31). In this procedure, the names are reproduced in the translated text exactly as they appear in the source text without suffering any sort of orthographic adjustment. Phonologically speaking, though, such names often acquire a different pronunciation in the TL (e.g. Brazilian Portuguese: *Artemis* [ar’temis] ! British English: *Artemis* [‘a:temIs]).

### **Transcription (e.g. *Achosta Tarkaã* – *Ahoshta Tarkaan*)**

This is a procedure in which an attempt is made to transcribe a name in the closest corresponding letters of a different target alphabet or language. In other words, this procedure occurs when a name is transliterated or adapted at the level of morphology, phonology, grammar, etc., usually to conform to the target language system (cf. Hermans, 1985, p. 13). The use of the term “transcription”, however, is different from that made by Newmark (1988) in the sense that the latter uses “transcription” as a synonym for “adop-

tion”, “transfer” or “loan-words” (p. 75), whereas in this study “transcription” is seen in the light of Aubert (1993, pp. 64-68) as a synonym for “transliteration”.

### **Substitution (e.g. Ernesto – Harvey)**

In this type of procedure, a formally and/or semantically unrelated name is a substitute in the target text for any existent name in the source text (cf. Hermans, 1988, p. 13). In other words, the TL name and the SL name exist in their respective referential worlds, but are not related to each other in terms of form and/or semantic significance.

### **Recreation (e.g. Goles – Quaffle)**

This type of procedure consists of recreating an invented name in the SL text into the TL text, thus trying to reproduce similar effects of this newly-created referent in another target cultural setting. It is important to stress that recreation differs from substitution in the sense that in recreation the lexical item does not exist in the SL or in the TL.

### **Deletion (e.g. Ø – Gregory the Smarmy)**

This procedure is usually considered a rather drastic way of dealing with lexical items, but even so it has been often used by translators (see Baker, 1992, pp. 40-42). Deletion as a translation procedure involves removing a source-text name or part of it in the target text. It usually occurs when such names are apparently of little importance to the development of the narrative, and are “not relevant enough for the effort of comprehension required for their readers” (Aixelá, 1996, p. 64).

### **Addition (e.g. Sr. Pintarroxo – The Robin)**

This is a procedure in which extra information is added to the original name, making it more comprehensible or perhaps more appealing to its target audience (cf. Giles's "framing information", 1995). Sometimes it is used to solve ambiguities that might exist in the translation of a particular name.

### **Transposition (e.g. O Código Eterno – The Eternity Code)**

This procedure is defined as a change in the structure of the segment either in terms of changing the word order or of the replacement of one word class with another without changing the meaning of the original message (Vinay and Darbelnet, 1995, p. 36). For Chesterman (1997), this procedure also involves structural changes, "but it is often useful to isolate the word-class change as being of interest in itself" (p. 95).

### **Phonological Replacement (e.g. Jorge Mendes – Jim McGuffin)**

This is a procedure in which a TT name attempts to mimic phonological features of a ST name by replacing the latter with an existent name in the target language which somehow invokes the sound image of the SL name being replaced (cf. Kelly's (1979) "phonemic translation" and Catford's (1965) "phonological translation"). Phonological Replacement must not be confused with transcription (see Transcription above). The latter involves adaptation of a SL name to the phonology/morphology of a target language while the former involves the replacement of a SL name with a TL name which is phonemically/graphologically analogous to it.

### **Conventionality (e.g. Dunga – Dopey)**

This procedure occurs when a TL name is conventionally accepted as the translation of a particular SL name. It is commonly

used with names of historical/literary figures and geographical locations. These conventionalised names in the target language are usually referred to as *exonyms*.

It is important to show students that combinations among all the procedures described above are possible, as names can be rendered, copied, transcribed, or substituted and deleted. Moreover, these procedures are not language-pair-specific, although they are used to describe the way names in children's fantasy literature are translated in Brazil during a certain period of time. In principle, this model simply provides a useful conceptual tool to analyze and report the way translators usually deal with a particular literary element (i.e. names), and this way help (would-be) translators to understand the practices involved in the translation of names.

### **Procedures Most Commonly Used by Translators in PEPCOCFL**

In order to initiate the discussion on the procedures of translating names most commonly used in PEPCOCFL, it seems necessary to illicit from the students what they have observed from their own corpus analysis. This is done by means of an exercise in which each student shall have to complete using the information they will extract from the corpus (see Table 2). The data extraction is carried out using Multiconcord (see above) a bilingual concordancer that allows students to verify how a particular name has been handled in the translated texts.

#### **Table 2**

#### **Sample of the Exercise on Procedures of Translating Names**

<b>The Harry Potter Series</b>		
(HP and the Philosopher's Stone, HP and the Chamber of Secrets, and HP and the Prisoner of Azkaban)		
Target Text	Source Text	Translation Procedure(s)
Personal Names [first name+surname]		
	Adalbert Waffling	
	Adrian Pucey	
<b>The Artemis Fowl Series</b>		
(Artemis Fowl, AF the Arctic Incident, AF the Eternity Code)		
Target Text	Source Text	Translation Procedure(s)
Personal Names [first name+surname]		
	Albert Einstein	
	Aloysius McGuire	
<b>The Worlds of Chrestomanci Series</b>		
(Charmed Life, The Magician's of Caprona, and The Lives of Christopher Chant)		
Target Text	Source Text	Translation Procedure(s)
Personal Names [first name+surname]		
	Angela Brazil	
	Angelica Petrovski	
<b>The Chronicles of Narnia Series</b>		
(The Magician's Nephew, The Lion, the Witch and the Wardrobe, and The Horse and His Boy)		
Target Text	Source Text	Translation Procedure(s)
Personal Names [first name+surname]		
	Andrew Ketterley	
	Aravis Tarkaan	

After completing the exercise with the names forms in the target texts and the kind of procedures used by the translators, trainee students are invited to discuss their findings. The aim of this exer-

cise is to guide students towards the identification of tendencies in translating names in children’s fantasy literature. As an illustration, I should now like to explore the procedures most commonly used with personal names. The analysis of practices in the translation of personal names begins with the examination of complete names following the pattern “first name + (middle name) + surname”. Their total number of occurrences in the 24 texts comprising the parallel corpus is of 394 names, where the majority of them are obtained from Harry Potter with a total of 200 occurrences. By way of contrast, *The Chronicles of Narnia* displays the smallest number, having only 26 names following the same pattern. *Artemis Fowl* and *The Worlds of Chrestomanci*, in turn, show 144 and 96 of these name forms respectively. In terms of translation practices, the procedures most commonly used by the four translators in all series are that of copy (194 occurrences) and the least used is that of substitution (2 occurrences). This is shown more clearly in Figure 2.

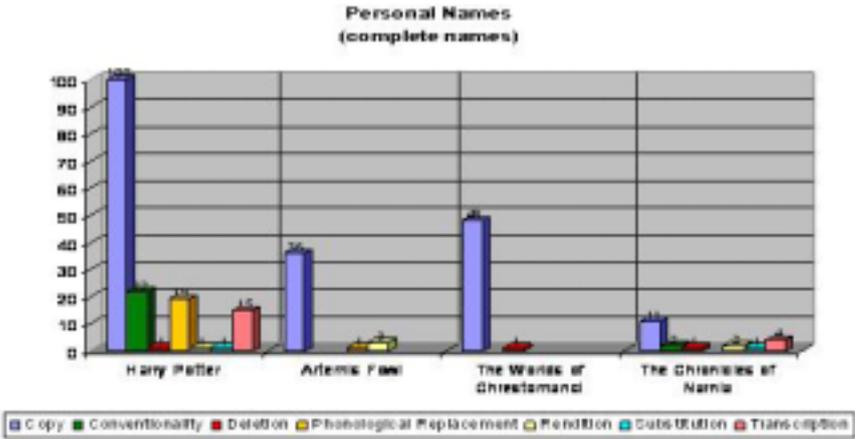


Figure 1. Procedures in the Translation of Personal Names [Complete Name]

Interestingly enough, the translators in *Harry Potter* and *The Chronicles of Narnia* have used the same types of procedures (i.e.

*copy, conventionality, deletion, rendition, substitution and transcription*) in dealing with these particular name forms, thus indicating that their texts might share some common ground in their practice. The use of *conventionality* in these series, for instance, has to do with the use of *exonyms* available in the target language (e.g. Carlos Weasley ! Charles Weasley; André Ketterley ! Andrew Ketterley), which does not mean that translators have no option in this case, since they might prefer to use the source-culture form. In fact, this is what sometimes happens to geographical *exonyms*, especially in *Artemis Fowl* and *The Worlds of Chrestomanci*. Now returning to *Harry Potter* and *The Chronicles of Narnia*, a considerable use of *transcription* can be noticed which suggests that the translations may have prioritized the readability of complete names, since they follow the pattern of adapting these name forms to Brazilian Portuguese morphology and phonology (e.g. Achosta Tarcaã ! Ahoshta Tarkaan, Filida Spore ! Phyllida Spore). Regarding the use of *deletion*, the only single occurrences in each of the two series have been partial, in the sense that in *Harry Potter* only the first name has been deleted (e.g. Perks ! Sally-Anne Perks), whereas in *The Chronicles of Narnia* the surname was the deleted one (e.g. Polly ! Polly Plummer). *Substitution* is a procedure exclusive to these two series and only one occurrence was detected in each one of them each series. In using this particular kind of procedure, the translators opted for a target culture name form not formally or semantically related to the source-culture name (e.g. Guida Dursley ! Marjorie Dursley, Faca ! Jack Robinson). Curiously, the only substituted name in *The Chronicles of Narnia* is part of the English idiom “before you can say Jack Robinson<sup>5</sup>”, which according to the *Longman Dictionary of Idioms* (1979) means “very quickly” (p. 176). For this reason, the translator of the series has substituted “Jack Robinson” with the common noun “faca” [knife], following the equivalent idiom in Portuguese “antes que se possa dizer faca” [before you can say knife]. A last comment worth making between the translations of these two series is related to the fact that *phono-*

*logical replacement* is a procedure detected only in the translations of *Harry Potter* whose translator seems to resort frequently to this kind of procedure.

Contrarily to the translations of the two series above, the translations in *Artemis Fowl* and *The Worlds of Chrestomanci* do not seem to give much priority to readability, as they do not use any translation procedure that directly favours the reading aspect of names for young readers. Apart from *copy*, the other three procedures used are *deletion*, *phonological replacement* and *rendition*. The translations in *Artemis Fowl* are the only ones to use *rendition* (Burton Tinta ! Inky Burton) and *phonological replacement* (Arno Bronco ! Arno Blunt) as procedures. The translations in *The Worlds of Chrestomanci*, in turn, are the only ones to display a single case of deletion, and this is a sort of partial *deletion* in which a middle name is deleted in the translated text (*Caroline Chant* ! *Caroline Mary Chant*), perhaps in order to conform to the *first name + surname* naming pattern which is numerically higher than the other one. It is worth noting, though, that the use of *copy* as a common procedure used by the four translators represented in the corpus does not allow the researcher to know for sure whether they have opted for a more foreignizing or less domesticated sort of translation practice, as some of these names are “bicultural” (e.g. Carla Frazetti, Helena Hufflepuff, Mafalda Kopkirk) or they follow the orthographic patterns of the target language in question by ending in a vowel (e.g. Angeline Fowl, Constance Lane, Neville Longbottom), which in turn may explain why the translators opted for not translating such name forms. However, there are times when these names are motivated for translation in terms of semantic, social semiotic or sound symbolic meanings or because they do not follow the patterns of the Portuguese language (e.g. Nguyen Xuan, Hugh Fowl, Maud Bessemer, and Flavian Temple), but even so these names are copied when there is the possibility of using other procedures that are equally available to the translators such as *rendition*, *phonological replacement*, *substitution* or *transcription*.

Single personal names amount to a total of 318 names analysed, of which 174 are first names and 144 are surnames. With regard to first names, the same tendencies between *Harry Potter* and *The Chronicles of Narnia* can be detected in the sense that they share almost the same procedures, thus once again showing a certain degree of intervention in handling these name forms (see Figure 3). As a matter of fact, the only difference between the two series occurs due to the *deletion* and *substitution* of a single name of a minor character in *The Chronicles of Narnia* (Ø/Ilgamute ! Azrooh), and to a single occurrence of phonological replacement in *Harry Potter* (Abílio ! Bilius). If it were not for these isolated occurrences, the two series would share the use of the same translation procedures. Now as to *Artemis Fowl* and *The Worlds of Chrestomanci*, both series display the same translational patterns of behaviour as they continue to rely mostly on *copy* as their standard procedure of translating names, which demonstrates that these translations somehow try to preserve as much as possible the source text name in the translations. Occasionally, they also make use of *conventionality* when the SL names have corresponding exonyms in the TL, which encourages the use of this sort of procedure (e.g. Eufêmia ! Euphemia, Júlia ! Julia, Romília ! Romillia, and Arquimedes ! Archimedes). It is interesting to notice that some patterns of translational behaviour among the translated texts are beginning to emerge, thus revealing two tendencies in the translation of names: one in which the translations are more permissible with the use of foreign names and another in which there is some concern with the handling of these names.

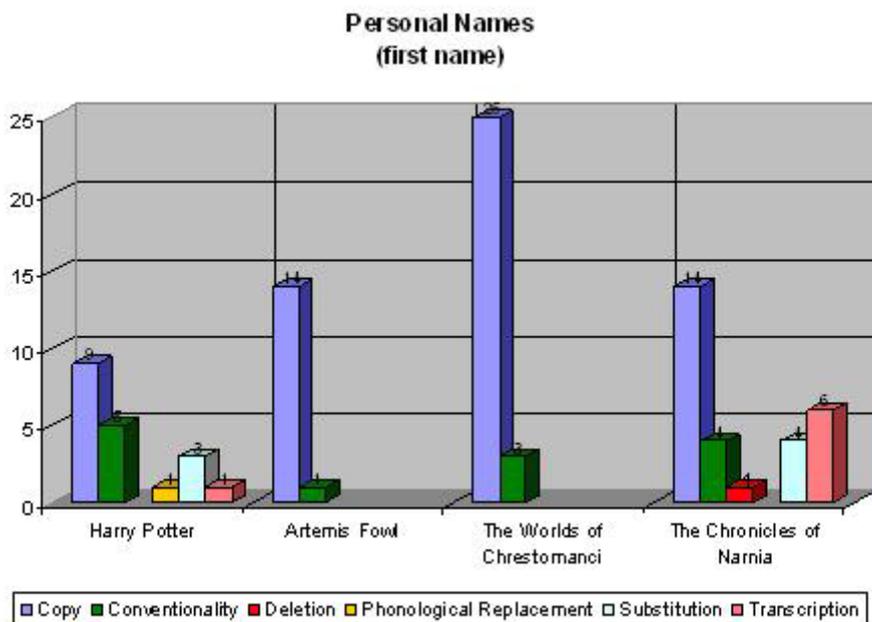


Figure 2. Procedures in the Translation of Personal Names [first name]

By looking at the procedures of translating surnames, the two emerging tendencies aforementioned can be observed once again (see Figure 3). However, it seems that the translations in *Harry Potter* have opted at this time for the adoption of a more traditional way of translating surnames (i.e. *copy*). On the other hand, the translations in *The Chronicles of Narnia* continue showing some leeway as regards the handling of names. Three surnames in *The Chronicles of Narnia* were phonologically replaced when they could have been either copied or transcribed (e.g. Lenir ! Leffay, Marta ! Macready, a mãe dela ! (Mrs) Plummer). The translations in *Harry Potter*, in turn, displayed an interesting example of *recreation* in dealing with the surname of a particular character. The invented surname (Mr) Olliv**ander**, whose referent owns a shop that

sells magical **wands** in the story, has been recreated by transcribing (Oliv- ! Olliv-) and rendering (-vara ! -(w)and), thus resulting in the harmonious and humorous form (Senhor) Olivaras. Contrarily, in *Artemis Fowl* and *The Chronicles of Narnia*, copy is still the standard procedure, but it is curious to note that in *The Worlds of Chrestomanci* eight occurrences of *phonological transfer* could also be detected. These occurrences are related to a particular passage in the first book of the series (*Charmed Life*), where one of the characters (Janet) changes the name of another character (Mr. Baslam) eight times (Balão ! Bisto, Bisca ! Bistro, Balofo ! Biswas, Besta ! Bedlam, Bule ! Bustle, Balaio ! Baalamb, Babão ! Blastoff, Bagulho ! Bagwash) because she is too nervous to remember his real name, thus creating a comic effect which is kept by the translator of the series in question by means of a phonological replacement.

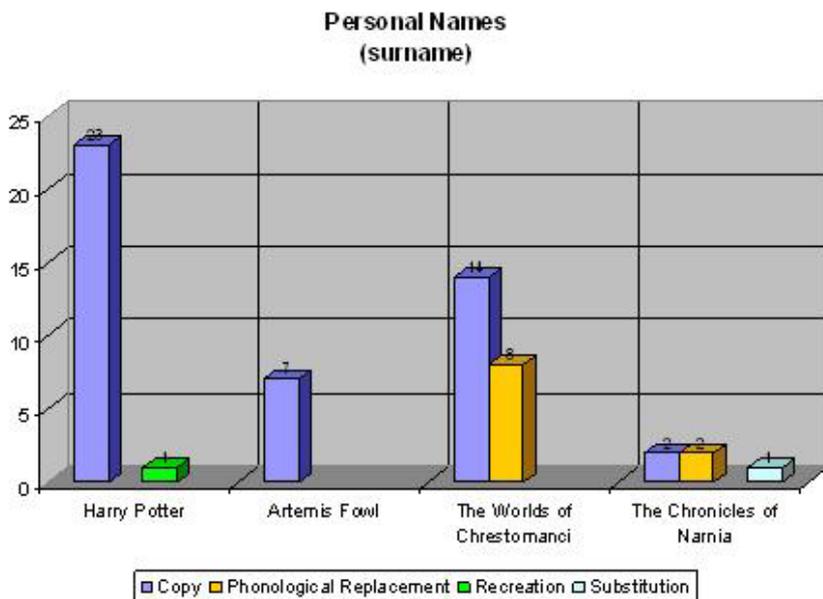


Figure 3. Procedures in the Translation of Personal Names [surname]

In a nutshell, despite the fact that all the *ttsn* could be detected in the translated texts analyzed in a way or another strive to reconcile the desire to convey the atmosphere of the original texts with the need to make the translated texts penetrable and even comfortably familiar to a young audience, there seems to be no general consensus between the translations of the four series as to which procedure is preferable to a particular category of names. Although such names are built differently, contrasts among the various translations may reflect the differing translation practices accepted in the Brazilian target culture, the differences are considered here tendencies rather than absolute oppositions (see below).

**Table 3**

**The Two Major Tendencies Observed**

Tendency 1 (Harry Potter and The Chronicles of Narnia)		Tendency 2 (Artemis Fowl and The World of Clarendon)	
TI	ST	TI	ST
Charles	Charles	Charles	Charles
Justin	Justin	Justin	Justin
Susan	Susan	Mary	Mary
Yvonne	Yvonne	Yolande	Yolande

In this sense, two basic tendencies could be detected in the data extracted from PEPCOCFL: (i) one in which the translations seem to be more tolerant with the use of foreign names by not interfering with them; and (ii) another in which such names are adapted at the level of morphology and phonology or simply substituted so as to privilege their readability in the translated texts.

Thus it is up to trainee students to decide which practice best suits the translation project they have undertaken. After all, these

practices are viewed here as points of orientation for the treatment of names, and as such they can be (partially) accepted or completely ignored. According to Malmkjaer's (2003), the trick is knowing when we should opt for one particular course of action while there are others options available, "and that is one thing we cannot learn from a corpus" (p. 132). In fact, this is part of the negotiation process between the agents involved in the activity of translating (e.g. translator, commissioner, editor, revisor, etc), and as such cannot be inferred from the data generated by a corpus. Nevertheless, the usefulness of a parallel corpus in providing trainee students with points of orientation for the treatment of a particular linguistic element can certainly provide points of orientation as I have tried to demonstrate in this short paper.

## **Conclusion**

In this paper I set out to show how a parallel corpus – initially designed to investigate practices of translating children's fantasy literature – can be used to offer some "points of orientation" for the treatment of names in translating children's fantasy literature. Moreover, I wanted to show that parallel corpora can provide students with evidence of how professional translators transform the source text in the process of translation. I chose to focus on names because these literary elements play a vital role in the readability of translated children's fantasy literature. In addition, a heuristic model of translation procedures has been offered so that students could dispose of a conceptual tool for the analysis of names in PEPCCFL. As the corpus in question is a medium-sized parallel corpus, it enabled students to infer certain tendencies in the treatment of names given by four professional translators, and use this information to calculate their decisions on the basis of hard evidence rather than hunches or intuition. After all, this kind of information is firmly grounded in practical experience, and as such should

prove useful for trainee students. Finally, this investigation demonstrated that translators do many things with names and that the use of a parallel corpus might reveal practices that would never been thought before.

### Notes

1. The use the term “translator education” rather than “translator training” is in line with Zanettin et al.’s (2003) belief that “corpus work should help future translators increase their autonomy and flexibility, and that such experience should prove educationally valuable as well as professionally advantageous” (p. 9).
2. Names are defined here as the word(s) by which an individual referent is identified, that is to say, the word(s) whose main function is/are to identify an individual person, animal, place or thing (cf. Nord, 2003, p. 183).
3. Readability is understood as “comprehensibility or ease of reading determined by the degree of linguistic difficulty of the text; (...) also understood to cover speakability (the term from Snell-Hornby, 1988, p. 35), i.e. the suitability of a text to be read aloud” (Puurttinen, 1997, p. 322).
4. Procedures are viewed as records of types of translational behaviour which a translator may display after dealing with a particular element as made evident in the formulation of the translated text (cf. Vinay & Darbelnet, 1995).
5. This expression originated in the 1700s, but the identity of Jack Robinson has been lost. Legend has it that Jack Robinson was a man who paid such brief visits to acquaintances that there was scarcely time to announce his arrival before he had departed, hence the idiom (see Dictionary.com).

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