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APPROACHING TRANSLATED YOUNG ADULT LITERATURE FROM PRAGMATIC AND NARRATOLOGICAL PERSPECTIVES:

Metarepresentation in David Almond's *Skellig*

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Approaching translated young adult literature from pragmatic and narratological perspectives: metarepresentation in David Almond's Skellig

ISABELA BRAGA LEE

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The search for a true scientific theory cannot be based on an examination of all possible theories, since we do not know what these are; nor can it be based on a criterion which could be used to decide whether an isolated theory is true. The strategy of scientific discovery is much more complex, and involves both comparison and individual testing; its results are, in principle at least, never final. As we have pointed out, in this respect comprehension is unlike scientific discovery: it yields final results almost immediately, which suggests that a rather simple strategy must be involved (Sperber; Wilson, 1995, p. 166).

Then she looked around, into the darkness beyond the bedside lamp. “Dark,” she said. “It’s dark.” And the fear came back again, and again we suspected a cause for the fear: it was dark and it would always be dark. That was now the condition of the world. So we started up a new tale, of how it was dark now, but the light was already on its way back, that the world turned endlessly from light to dark, light to dark. That she too would soon be sleeping again, and when she woke the sun would be here. And again we adopted the storytelling tone and movements, and she was soothed (Almond, 2011, p. 113).

ABSTRACT

Considering the need for epistemic pluralism in interdisciplinary research (Marín García, 2017 2019), this M.A. thesis addresses two approaches to the translation and interpreting of young adult literature, with the aim of investigating the possibility of an interface thereof. It was conducted as a case study of Waldéa Barcelos's translation of Skellig, by David Almond. Three passages from the original and translated narratives were selected considering their representativeness as interactions between two adolescent characters, the protagonist and his new friend. The empiric objectives were to: 1) investigate, from two research traditions, how multiple interpretations are reached when reading *Skellig*; 2) investigate, from two research traditions, how the *Skellig* translator's attitude and that of the original author might be entertained by Brazilian readers; and 3) compare findings from the two research traditions, particularly observing points of contact and departure. In the first approach, Cognitive Narratology (Herman, 2009), narration and focalisation strategies were analysed as to how they prompt Theory of Mind (ToM) processes; and the translator's voice (O'Sullivan, 2003) and positioning (Hermans, 2014) were identified through choices that encode an attitude in relation to implied adolescent readers. Findings showed that: 1) how readers employ ToM to make sense of the narrative world might be contingent on their awareness of narration and focalisation strategies; 2) such awareness, especially of the narrator's voice, leads to more complex interpretations; and 3) translation choices, which can lead to different interpretations, can be associated with the translator's attitude towards her readers, although some changes do not imply different readers. In the second approach, Relevance Theory (Sperber; Wilson, 1986/1995, 1987; Gutt, 2000/2010, 2004), the concepts of import and metarepresentation were employed to describe the multiple interpretations possible and the different intentions that can be represented in the reading and translating of literature in general and young adult narratives in particular. Findings showed that: 1) different interpretations might arise from the metarepresentation of the cognitive environments of characters, narrator, author, and translator; 2) different levels of interpretation are possible depending on the relevance attributed to what is weakly communicated and to indeterminate imports; and 3) translation choices might have echoic effects when/if readers metarepresent the translator's intentions. A comparison between the two approaches showed that, while both Cognitive Narratology and Relevance Theory account for the multiple interpretations of literature and for how the translator's positioning may be regarded by readers, the relevance-theoretic approach can address these two issues with the construct of metarepresentation. The comparative assessment of the ToM and metarepresentation constructs through Marín García's (2017, 2019) criteria of clarity, adequacy, consistency and simplicity showed that the metarepresentation construct can be interfaced with the narratological concepts of entities of narrative communication (implied and real author/reader/translator, narrator, narratee, characters) and narration and focalisation as a means to describe whose entities' intentions are being metarepresented and the textual resources allowing for those metarepresentations.

Keywords: young adult literature translation; relevance theory; cognitive narratology; metarepresentation.

RESUMO

Tendo em vista a necessidade de pluralismo epistêmico em pesquisas interdisciplinares (Marín García, 2017, 2019), esta dissertação – centrada em três artigos inter-relacionados – apresenta duas abordagens à tradução e interpretação de literatura juvenil, com o objetivo de investigar a possibilidade de uma interface entre ambas. A pesquisa enfocou, como estudo de caso, a tradução de Skellig, de David Almond, feita por Waldéa Barcellos. Três excertos das narrativas original e traduzida foram selecionados com base na sua representatividade enquanto interações entre dois personagens adolescentes: o protagonista e sua nova amiga. Os objetivos empíricos foram: 1) investigar, a partir de duas tradições de pesquisa, como se chega a múltiplas interpretações na leitura de *Skellig*; 2) investigar, a partir de duas tradições de pesquisa, como as atitudes da tradutora de *Skellig* e do autor original podem ser consideradas pelos leitores brasileiros; e 3) comparar os achados das duas tradições de pesquisa, com atenção especial aos pontos convergentes e divergentes. A primeira abordagem é a narratologia cognitiva (Herman, 2009), na qual estratégias de narração e focalização foram analisadas em relação aos processos de Teoria da Mente (ToM) que incitam nos leitores e na qual a voz (O'Sullivan, 2003) e o posicionamento (Hermans, 2014) da tradutora foram identificados por meio de escolhas que codificam sua atitude em relação aos leitores. Os resultados mostraram que: 1) a forma como os leitores empregam a ToM para dar sentido ao mundo narrativo é condicionada pela sua consciência das estratégias de narração e focalização; 2) essa consciência, especialmente da voz do narrador, leva a interpretações mais complexas; e 3) as escolhas de tradução, que podem levar a diferentes interpretações, podem ser associada à atitude da tradutora com relação a seus leitores, apesar de algumas escolhas não implicarem um leitor distinto daquele implicado pelo original. A segunda abordagem é a Teoria da Relevância (Sperber; Wilson, 1986/1995, 1987; Gutt, 2000/2020, 2004), cujos conceitos de significação e metarrepresentação foram empregados para descrever as múltiplas interpretações possíveis e as diferentes intenções que podem ser representadas ao se ler uma narrativa juvenil e traduzi-la. Os resultados mostraram que: 1) diferentes interpretações podem emergir como resultado da metarrepresentação dos ambientes cognitivos de personagens, narrador, autor e tradutora; 2) diferentes níveis de interpretação são possíveis, dependendo da relevância atribuída ao que é comunicado de forma fraca e a significações indeterminadas; e 3) as escolhas tradutórias podem ter efeitos ecoicos quando/se os leitores metarrepresentam as intenções da tradutora. Uma comparação entre as duas abordagens mostrou que a noção relevantista de significação é capaz de explicar a indeterminação do significado do texto literário e seus múltiplos efeitos e que a metarrepresentação é capaz de explicar tanto os diferentes níveis de interpretação quanto as escolhas de tradução. Uma avaliação dos construtos de ToM e metarrepresentação segundo os critérios de clareza, adequação, consistência e simplicidade de Marín García (2017, 2019) mostrou que o conceito de metarrepresentação pode estar em interface com as noções narratológicas de diferentes entidades da comunicação narrativa (autor/leitor/tradutor implicados e reais, narrador, narratário, personagens) e aos conceitos de narração e focalização de forma a descrever quais entidades têm suas intenções metarrepresentadas e os recursos textuais que possibilitam tais metarrepresentações.

Palavras-chave: tradução de literatura juvenil; teoria da relevância; narratologia cognitiva, metarrepresentação.

LIST OF ILLUSTRATIONS

LIST OF ACRONYMS

CN	Cognitive Narratology
CTS	Cognitive Translation Studies
IBBY	International Board on Books for Young People
M.A.	Master of Arts
RT	Relevance Theory
ToM	Theory of Mind
YA	Young Adult

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INTRODUCTION

According to Kuhn (1962), scientific revolutions happen when a troublesome paradigm (e.g., a set of general theories and methods), allegedly no longer able to account for empirical issues, is replaced in the scientific community by a novel paradigm. Such a view of epistemology, however, has been criticised by Toulmin (1972), who, among others, argues that revisions are much more frequent than revolutions in science.

In the field of Translation Studies, Alves and da Silva (2021) contend that rather than replacing old paradigms, subfields such as Cognitive Translation Studies (CTS) tend to embrace the coexistence of different paradigms. However, as argued by Marín García (2019), the "borrowing" (O'Brien, 2013) of theoretic frameworks from other fields has brought about challenges of interdisciplinary research, and "[a]ccepting and endorsing [the variation of analytic lenses and methods of research] requires pluralism as an epistemic approach" (Marín García, 2019, p. 167).

Marín García's (2019) notion of epistemic pluralism in CTS derives from the historian and philosopher of science Hasok Chang (2012), who favours a model of scientific progress grounded on acknowledging the coexistence of research traditions (Laudan, 1977), with no paradigm necessarily subduing the others. Marín García (2019) contends that explanatory tools do not necessarily need to be discarded in a paradigm shift; rather, the clearer and most efficient constructs in explaining empirical evidence should be identified "while preventing inconsistencies within the research traditions where those constructs are adopted" (Marín García, 2019, p. 167). The comparative assessment of explanatory tools provides the immediate benefit of "allowing comparison of theories and research traditions" and the "important possibility of choosing rationally which explanatory tools are more adequate for our projects, that is, of benefitting from a plurality of views" (Marín García, 2019, p. 168).

Drawing both on Alves and da Silva's (2021) view that there have not been proper revolutions within CTS in particular and Translation Studies in general, and on Marin García's advocacy for epistemic pluralism, the present M.A. thesis aims to contrast two research traditions that interact with Translation Studies, namely Cognitive Narratology (henceforth CN) and Relevance Theory (henceforth RT). They do not share the same object, as CN has narrative representation as object (Meister, 2009) and RT has communication as object (Sperber; Wilson, 1986/1995). However, those research traditions can delve into the same phenomenon: the translation and interpretation of young adult narratives.

"Young adult" names the kind of literature designed for pre-adolescents and adolescents. Some of the issues concerning children's literature (texts written by adults for readers from a different cultural background and with less cognitive maturity, texts reflecting imbalances of power and specific ideologies, texts overlooked by literary critics as didactic) are also present in the debate over young adult (YA) literature (Nodelman, 2008). However, while both YA and children's literature have literary merit, Daniels (2006, p. 79) defends a distinction between the two "to acknowledge the differences in the literary craft itself, which in turn will lead to a greater understanding of the works themselves". [1]

The scholarly study of YA literature not only reinforces its status as a distinct type of text, but also contributes to literary theorisation (Daniels, 2006). Among the several works cited by Daniels (2006) as promising for critical exploration is *Skellig*, by David Almond, which, since the publication of Daniels's article, has been studied from different literary perspectives as to its adequacy to magical realism (Latham, 2008; Vielma, 2015), its depiction of gender (Sawers, 2008), its discussion of spirituality and death (Salonen, 2008; Korpinen, 2010), risk, resilience, knowledge and imagination (Bullen; Parsons, 2007), and its portrayal of emotional growth, with a preoccupation with the reading process of adolescent readers (Trites, 2014; Lower, 2016).

Skellig is a narrative which has as theme the character's emotional growth in dealing with themes such as death, knowledge and imagination. The narrative alludes to "pedagogies for resilience", in which both art and science can work to promote knowledge on the "unknown boundary between life and death" (Bullen, Parsons, 2007, p. 139). Grounded on Cognitive Linguistics, Trites (2014) observes that the character's growth relies on embodied conceptualizations of the world. Readers, thus, are invited to recognize embodied perception as a component of mature cognition. In addition, *Skellig*'s depiction of wilderness (the tumbledown garage and empty attic) invites preadolescent readers to use their imagination and simulate those liminal spaces where characters undergo emotional growth and absorb the character's experiences, leading readers to incorporate those emotional changes into their real life (Lower, 2016).

Considering David Almond's *Skellig* as representative of YA literature, of literary value for speaking "to the human condition" (Daniels, 2006, p. 79) and productive for

[1] This distinction is also present in the terms "*infantil*" and "*juvenil*", which are used by a meaningful part of Brazilian scholars who address the subject (Paulino, 2023) and corroborated by Fundação Nacional do Livro Infantil e Juvenil (https://www.fnlij.org.br/), the Brazilian section of the International Board on Books for Young People (IBBY).

theorisation, the present M.A. thesis studies the original (Almond, 1998/2007) and its translation in Brazilian Portuguese by Waldéa Barcellos (Almond, 2001/2016, t. Barcellos) with the aim of comparing a literary (Cognitive Narratology) and a linguistic (Relevance Theory) approach. The underlying assumption is that as both theories delve into language and cognition from different research traditions (Laudan, 1977), they may have points of contact and departure in the study of the translation and interpretation of narratives. Their comparison, then, bridges a gap that has not been dealt with extensively in the source disciplines of Linguistics and Literature, and in Translation Studies.

Narratology is a discipline which comprises models and theories of narrative (Meister, 2009). It is concerned with "narrative representation as type, although it does not preclude the study of narrative tokens", where narrative representation is not media specific, and representation "denotes the product as well as the process of representing" (Meister, 2009, p. 331). It has roots in Todorov's (1969) calling for a generalising theory that would account for logical and structural properties of all domains of narrative, rather than the "surface level of text-based narrative" (Meister 2009, p. 331). Narratology, then, is not exclusively dedicated to literature, although the present M.A. thesis focuses on previous narratological work on literature.

Narratology, especially in the field of children's and YA literature, focuses on understanding how narratives work, considering readers and contexts of interpretation to discuss key concepts such as: "story, discourse and meaning; narrative point of view and voice; focalisation; and structure and organisation" (Stephens, 2010, p. 52). Methods for analysing narrative should include the "capacity to account for how readers will understand and decode the textual, narrative strategies which enable them to attribute thematic import to particular narrative encodings of a story", and a cognitive concern may move narratologists "a little closer to explaining how in understanding a story as a narrative structure young readers come to know much more than they can tell" (Stephens, 2010, p. 61).

Cognitive Narratology, a subdomain within postclassical narratology, is concerned with "the study of mind-relevant aspects of storytelling practices, wherever – and by whatever means – those practices occur" (Herman, 2009, p. 30). It is interested in how stories "function as both (a) target of interpretation and (b) means of making sense of experience" (Herman, 2009, p. 30). That distinction, also termed as "making sense of stories" and "stories as sense-making" (Herman, 2003a), encompasses the generic capacities and specialised processing mechanisms needed to interpret stories as well as narrative's function as an artefact that exercises and enhances cognitive abilities. Especially in the field of YA literature, cognitive

narratology has as focus “1) studying the mind as an embodied phenomenon; 2) studying reading as a function of cognition; and 3) studying cognitive encodings embedded in textuality” (Trites, 2017, p. 102). Therefore, cognitive narratological studies of YA literature are aware of both the importance of the stages of cognitive development for interpretation and of how textual features trigger mental responses.

In Translation Studies, narratological concepts are often employed to the study of the translator’s voice. This concept works as an umbrella for different ideas (Alvstad, 2013), and in the present study, it is employed as a metaphor for agency, the specific voice of the translator in a specific text. The notion of voice is linked to translation being a reported speech, one whereby the translator’s voice communicates with readers about the original author’s speech, and this “enunciating instance has power to alter and change everything in the original utterance” (Alvstad, 2013, p. 207). This is allowed by the illusion that readers have access to the author’s voice (Hermans, 1996) and by a pact sealed between readers and translators that establishes the translator as apt to convey the author’s voice (Alvstad, 2014). In the translation of children’s literature, O’Sullivan (2003) argues, the translator’s voice is more audible due to the imbalances in power between producers and readers.

Relevance Theory, in turn, emerged as an amalgam of the semiotic approach to communication, based on Shannon and Weaver’s (1949) code model, and Grice’s (1989) theory of “meaning” and communication, which served as a point of departure for a model of inferential communication (Sperber; Wilson, 1986/1995). Sperber and Wilson (1986/1995, 2015) contend that the focus of a pragmatic theory should not be speaker’s meaning, as it is too vague to determine, but ostensive communication. The authors argue that while communication is not based entirely on the code and hinges on inferences, it is also not based on a set of maxims which are consciously entertained by speakers, as proposed by Grice.

Allott (2013) describes RT as a research programme, based on Lakatos’s (1968) model of scientific research, which presents research programmes as having two components: “(1) a ‘hard core’ of fundamental theoretic commitments; and (2) auxiliary hypotheses” (Allott, 2013, p. 59). According to Allott (2013, p. 60), the core of RT can be divided into two sets of assumptions: those related to cognition in general (relevance is a trade-off between efforts and effects; cognition tends to maximise relevance; cognition is a matter of computations over mental representations; and human beings possess a deductive device which plays a central role in spontaneous inference) and those related to communication specifically (understanding

an utterance is a matter of inferring what the speaker intended to convey from what she[2] utters; there are exactly two speaker's intentions that are central to communication – informative intention and communicative intention –; and the heuristics for the interpretation of utterances is mandated by the communicative principle of relevance and the presumption of optimal relevance). Beyond the core, "several additional resources that amount to suggestions on how to form theories" have emerged, such as the conceptual/procedural distinction, the interpretive/descriptive distinction, the notion of ad hoc concepts, and the economy principle (Allott, 2013, p. 86).

Such auxiliary hypotheses are important, for example, for the study of translation as a communicative act. Gutt (1991, 2000/2010), in his relevance-theoretic approach to translation, argues that translations are instances of interpretive use of language, shaped by the translator's interpretation of the original author's speech. The conceptual/procedural distinction, in turn, is often applied to measure the relationship between processing effort and cognitive effects in translation (Alves; Gonçalves, 2003, 2013; Alves; Gonçalves; Szpak, 2014).

As this M.A. thesis' title foreshadows, the relevance-theoretic construct of metarepresentation will be used as a basis for an interface between CN and RT. On the one hand, CN accounts for the modelling of people's (and character's) minds through the cognitive-psychological construct of Theory of Mind, a system of inferences for the attribution of mental states (thoughts and feelings) to oneself and others, first proposed by Premack and Woodruff (1978). On the other hand, RT argues that inferential comprehension involves metapsychological processes, which are linked to, but do not correspond exactly to, general mindreading abilities (Sperber; Wilson, 2002/2012). Metarepresentation, then, is an ability that corresponds to a submodule of the more general "theory of mind" mental module (Wilson, 2012; Sperber; Wilson, 2002/2012).

As argued by Gutt (2004) metarepresentation is an essential ability in communication and especially in translation. The role of metarepresentation in translation was investigated by 1) Brunet (2016), who, by interfacing cognitive psychology and cognitive pragmatics, argues that in the translation of humour, metarepresentation is better described as varying in degree, rather than stagnant levels or orders; 2) Carvalho (2010), who analysed data from the translation process of expert translators and found that those translators deal with challenges

2 Where necessary, the communicator is referred with feminine pronouns and the addressee with masculine pronouns.

of translating unfamiliar contexts through metarepresentation; and 3) Szpak (2017), who interfaced neuroscience and cognitive-pragmatic translation studies and investigated the role of perspective-taking (ToM and metarepresentation) in reading and translation tasks, finding that translation demands more effort.

Building on the assumption that metarepresentation enables an interface between Cognitive Narratology and Relevance Theory (by explaining how different intentions are recognised and different interpretations are reached by readers), the present M.A. thesis has the theoretic objective of investigating how both research traditions (Laudan, 1977) may be interfaced to promote epistemic pluralism in the study of the translation of narratives. In order to reach the theoretical research objective and answer the question of how Cognitive Narratology and Relevance Theory may be interfaced in the study of translated narratives, empirical research objectives are proposed. The empirical research objectives are to: 1) investigate, from two research traditions, how multiple interpretations are reached when reading *Skellig*; 2) investigate, from two research traditions, how the *Skellig* translator's attitude and that of the original author might be entertained by Brazilian readers; and 3) compare findings from the two research traditions, particularly observing points of contact and departure. Objectives 1) and 2) are respectively met first from a cognitive narratological perspective in Chapter 1 and a relevance-theoretic perspective in Chapter 2. Objective 3) is met in Chapter 3. Those objectives are based on the assumption that both research traditions can provide researchers with tools to investigate important characteristics of literary texts, such as multiplicity of interpretations and embedded intentions, but their interface may additionally promote a broader view of the translation of narratives while also supporting epistemic pluralism (Marín García, 2019) and the coexistence of theoretic frameworks (Alves; da Silva, 2021).

To meet the empirical research objectives, three passages of *Skellig*, both original and translation in Brazilian Portuguese, were selected to ensure economy in the analysis and coherence throughout chapters. Each chapter uses these passages recurrently to demonstrate how cognitive narratological and relevance-theoretic tools can be employed in the analysis of a YA translated narrative. However, the analyses bore in mind that other passages might be evoked in the process of interpreting literary texts.[3]

[3] As a word of warning, Chapters 1 and 2 include some overlapping pieces of information and argument, as they were targeted to be standalone manuscripts.

This M.A. thesis is organised in three chapters, including this Introduction and a Conclusion. Chapters 1 and 2 are independent articles, each dedicated to a theoretic framework. Chapter 1 provides a cognitive narratological analysis of *Skellig*. It combines the narratological concepts of entities of translated narrative communication (Schiavi, 1996; O'Sullivan, 2003), narration and focalisation (Stephens, 2010; Wyile, 1999) with Theory of Mind in order to investigate how readers attribute mental states to characters. It addresses multiple interpretations by focusing both on the reader's identification of the narrative's significance (Stephens, 2010) and on the different mental models (Hermans, 2009) attributed to characters. Additionally, it resorts to the concept of the translator's voice (O'Sullivan, 2003; Hermans, 1996), or positioning (Hermans, 2014), as a means to examine the implied reader to whom the translator of *Skellig* might have produced the translation.

Chapter 2 provides a relevance-theoretic analysis of *Skellig*. It employs the construct of metarepresentation as an explanatory tool for the attribution of intentions to characters interacting in the selected passages and to the translator and author of *Skellig*. It also associates metarepresentation to the translator's choices (Gutt, 2004), whose effects are described as propositional (implicatures, explicatures, poetic effects) and non-propositional (impressions). It explores multiple interpretations as a result of the reader's different metarepresentations of intentions and identification of the intended import (Sperber; Wilson, 2015) as propositional and non-propositional effects. It relates the attribution of the intentions of the translator and the author to a higher-level act of communication (Sperber; Wilson, 1987), which also hinges on the reader's acknowledgement of it.

Chapter 3 discusses findings from the two previous chapters, observing points of contact and departure. Its findings are organised in three categories: 1) the representation of real and fictional minds; 2) the communicators and narrative entities; and 3) multiple meanings and interpretation. Findings are assessed according to Marín García's (2017, 2019) model for appraising constructs from different research traditions. This chapter is presented as a draft non-standalone article that requires the analyses from the two previous chapters. It can, in the future, be restructured to work independently. Importantly, while in Chapters 1, 2 and 3 presently provide passages from the translation of *Skellig* without an aid for the English-language reader, glosses are provided in the Appendices of this M.A. thesis.

Finally, the Conclusion elicits the contributions of this M.A. thesis, along with its limitations and prospects for future research. It particularly points out that an interface between CN and RT benefits not only those two research traditions, but also Translation Studies and studies on YA literature.

CHAPTER 1 – MULTIPLE INTERPRETATIONS OF MINDS IN YOUNG ADULT NARRATIVES: THE CASE OF SKELLIG

> "People think that only the future can be changed, but in fact, the future is continually changing the past. The past can and does change. It's exquisitely sensitive and delicately balanced."
>
> Keiichiro Hirano, *At the end of the matinee*, translated by Juliet Winters Carpenter

1 Young adult literature, translation, and cognition

A fundamental aspect of literature for young readers is that this category is encompassed not by all texts that young readers actually read (which might include general literature) but rather by texts that have been written with that specific audience in mind. Therefore, young adult (henceforth YA) literature has adults as producers, who, "responding to the assumptions of adult purchasers, imagine and imply [adolescent readers] in their works" (Nodelman, 2008, p. 5). The imbalance in power, experiences, and world knowledge between adults and young people leads to the presupposition that those groups do not appreciate literary texts similarly. That difference is considered in Nodelman's (2008) argument of a "hidden adult", one that lies in the shadows, both in terms of production (authors bear in mind what adult purchasers expect) and interpretation (adult values and moral are encoded in the shadows of the texts, i.e., at a level beyond the literal).

The discrepancies in the production of YA literature can be further enhanced when translation is considered, since translations introduce a foreign cultural background to a new audience. Dealing with intercultural elements and the young reader audience may lead to changes in both style and content from the original to the translation (Alvstad, 2018). Translators, then, must not only fulfill the task of recreating a text in a different language, but also account for an audience from a different cultural background that may lack the knowledge or experience to understand the themes of the translated text. Moreover, if the production of YA literature depends on the image adults have of young readers, so does translation: therefore, it is the translator's images of youth and young readers that guide her[4] strategies and choices (Oittinen, 2000). Those strategies and choices are directed towards a readership that is considered multiple (O'Sullivan, 2005), as translators address readers from a spectrum of ages.

[4] Where necessary, the communicator is referred to with feminine pronouns and the addressee with masculine pronouns.

The present chapter adopts a cognitive perspective to discuss the translation for young readers (Trites, 2017). It assumes that translators and readers are embodied beings (i.e., their cognition depends on their bodily configuration and on their previous experiences in the world), and, as such, their involvement with literature is conditioned by their cognitive development, age, cultural background and personal preferences. While translators and readers assume different roles to engage with literature – producer and interpreter, respectively – the ability needed for interpreting and predicting people's thoughts and feelings is demanded from both groups. That ability is known as Theory of Mind (henceforth ToM), the system of inferences on one's own and others' mental states (Premack; Woodruff, 1978). Cognitive development and culture shape a person's ToM, as that ability unfolds with age and changes correspondingly to the new environment and individual, emotional, social and cultural dynamics that emerge in adolescence (Bosco; Gabbatore; Tirassa, 2014). As communication is grounded on unspoken social rules, something with which adolescents struggle initially and which varies across cultures, cognitive literary studies have approached literature as a way for young readers to exercise inferences on the mental states of fictional characters as part of the interpretive process (Silva, 2013; Nikolajeva, 2014). ToM is here used as an analytical tool to evaluate how readers may interpret translated texts and interact with them.

In the CN research tradition, authors have argued that literature is good for one's social, cognitive and aesthetic development (Nikolajeva, 2019a), especially considering the development of ToM (Nikolajeva, 2014; Oatley, 2010; Silva, 2013). This chapter is particularly interested in how readers develop a model of a character's and a narrator's mind. More specifically, it deals with the aspect of mind-modelling related to attributing characters and narrators a ToM; i.e., creating models of fictional minds as if those minds were also able to infer their and other people's mental states. This is done under the assumption that ToM is a requirement to understand fictional minds (Oatley, 2010). Narration, which concerns the "process in which the narrative message is transmitted by addresser to addressee" (Rimmon-Kenan, 1983), and focalisation, which concerns the point of view from which the story is told (Stephens, 2010), are important concepts when it comes to evaluating textual patterns that shape how readers assign a ToM to a character or a narrator in order to interpret the narrative.

Considering the translator's role as an "enunciating instance [that] has power to alter and change everything in the original utterance" (Alvstad, 2013, p. 207), the present chapter aims to assess the indexes of the translator's presence in the text and the role her voice (O'Sullivan, 2003; Hermans, 1996), or positioning (Hermans, 2014), has in shaping

interpretation and the ways literature can prompt readers to engage in ToM processes. A YA literature translator's positioning, in this chapter, is to be understood as reflecting her views on young readers and adolescence.

To this end, this case study addresses the narrative *Skellig*, written by David Almond in 1998 and translated by Waldéa Barcellos in 2001. The aim is to investigate 1) how readers of the translation of *Skellig* are prompted to engage in ToM processes and how different interpretations are evoked, through an analysis of narration and focalisation and 2) to what extent the translational choices in the translated narrative point to a view on adolescence and how it differs from the original. First, this chapter analyses narration and focalisation in the translated narrative and their impact on a reader's ToM. Then, it analyses the original narrative and compares it with the translation, looking for how translation choices prompt different ToM processes and how they function as indexes of the translator's voice (O'Sullivan, 2003).

This chapter is divided into 5 sections. Section 2 presents cognitive narratology as a field of study and the implications of narratology to translation studies. In Section 3, methodological procedures are delineated. Section 4 analyses passages from *Skellig*. Section 5 provides the final remarks.

2 Interpretation and ways of accessing the mind in translated narratives

Narratology is interested in how narratives work, focusing on elements such as characters, plot, narration, and intertextuality (Stephens, 2010). Cognitive narratology delves on the "study of mind-relevant aspects of storytelling practices" (Herman, 2009, p. 30). According to Trites (2017, p. 102, line breaks added), there are three facets of cognitive criticism (of which cognitive narratology is a branch):

> 1) studying the mind as an embodied phenomenon;
> 2) studying reading as a function of cognition; and
> 3) studying cognitive encodings embedded in textuality.

Facet 3) demonstrates that, even though an element of cognition is inserted into the analysis, cognitive narratology does not forsake a classical narratology "account for how readers will understand and decode the textual, narrative strategies which enable them to attribute thematic import to particular narrative encodings of a story" (Stephens, 2010, p. 61). Nikolajeva (2004) argues that, having in mind the specificities of children's literature, classic narrative theory uncovers strategies that allow writers to overcome the cognitive gap that

separates them from young readers. She contends that by examining structural characteristics it is possible to investigate "how exactly narrative features work as bearers of psychological elements, social values, and ideology" (Nikolajeva, 2004, p. 176).

Cognitive narratology adds, however, an interest into how those textual encodings are triggers of cognitive processes in a reader's mind, an embodied mind (Trites, 2017). The notion that "the roles of the body and the world can often transform our image of both the problems and the solution spaces for biological cognition" (Clark, 2017, p. 506) allows for a focus on the materiality of the reader, leading to considerations on, for example, how narrative interpretation is affected by a reader's age and stage of cognitive development. According to Trites (2017), this preoccupation with embodiment, now explicit in cognitive narratology, has been intuitively present in considerations by literary critics on the role of the reader's developmental stage in the reception of literature. Adolescents are in a restructuring phase, and it is worth considering their social and cognitive development when studying the interpretation of YA narratives (Nikolajeva, 2019b).

Stephens (2010) points to significance as one of the aspects of literary interpretation that is partially encoded in discourse. Significance could be described as the meaning that goes beyond the text, with implications about the story's ethical, moral or thematic meaning, the story's relation to human life or the story's position in relation to literature itself. While most readers agree on a narrative's story, they reach disagreement at the significance, as it is an extrapolation from discourse, story and plot (Stephens, 2010). In addition, not all readers are able to or desire to see a narrative's significance (or metaphorical meaning, in Nikolajeva's 2010 definition).

Although meaning is grounded in language, it also comes from the reader's general knowledge and patterns found in the text: "small segments [...] acquire purpose and significance as they are combined into larger structures" (Stephens, 2010, p. 54). This explains how different passages of a text allow for a greater picture of a story, when combined, but also allow for reflections on a story's significance, when interpreted in its larger context. Herman (2002) contends that meaning lies in the interchange between a reader's mental model of the narrative and the "real-world" mental models that readers draw upon in order to interpret narratives.

An element in the search of significance is self-reflectiveness, i.e., the awareness of readers that they are reading in search for a narrative's significance (Stephens, 2010).

Unsophisticated[5] readers, especially when reading non-mimetic types of text, might focus only on the adventures (the fictional world meaning) and do not reflect upon the non-literal meaning, be it for lack of interest or ability or reluctance to deal with themes such as anxiety, parent/child conflicts, grief, etc. (Nikolajeva, 2010).

A key aspect of the interpretation process is creating a mental model of the world evoked by narratives (Herman, 2009). In a model created by a reader, the story world is projected, including the entirety of events, characters, and actions, allowing the reader to

> keep track not only of events but of all the characters' different comprehensions of their world. By populating our minds with projections of other people, we are able to form relationships with them of different types, sometimes empathise or understand them, sometimes resist their worldviews, or identify with them in ways that make the fictional world they inhabit seem authentic or significant back in our reality (Stockwell, 2019, p. 177).

In the process of modelling a character and a narrator's mind, readers assume that those entities make inferences about their own and others' minds (Herman, 2009): readers attribute them with a ToM. As Herman (2003b, p. 169, italics in the original) puts it, "narrative comprehension *requires* situating participants within networks of beliefs, desires and intentions".

The concept of ToM was first proposed by Premack and Woodruff (1978) to describe the imputing of mental states to oneself (first-person ToM) and others (third-person ToM). ToM is used to infer mental states that are not directly observable and thus require inference, such as intentions, desires and thoughts. Such an ability is not taught, being natural in humans and developed with age (Premack; Woodruff, 1978). Bosco, Gabbatore and Tirassa (2014) observed that ToM emerges in childhood but keeps maturing at least during adolescence and argued that to observe such developments it is important to distinguish the components or aspects of this ability: third-person ToM is differentiated between first-order (infer someone's mental states) and second-order (infer what someone thinks about a third person). Kidd and Castano (2013, p. 377) showed that, by prompting readers to make inferences on characters' mental states, literary fiction temporarily enhances ToM, both in its affective ("the ability to detect and understand others' emotions") and cognitive ("the inference and representation of others' beliefs and intentions") domains.

ToM processes can be prompted textually, among others, by narration and focalisation strategies. The notion of "narration" presupposes a "narrator", a constructed position which is

[5] Nikolajeva (2010) emphasises that this issue is not necessarily related to age, but to a reader's literary competence (their un/sophistication as readers).

identified as the teller of a story and is different from the author (Stephens, 2010). Narration combines with different forms of point of view. Point of view, according to Stephens (2010, p. 55), has two aspects: the perceptual ("the narrator's physical relation in time and space to the story") and the conceptual (the communication of "ideas about and attitudes towards" the story elements of time and space). The point of view offers a position with which readers can align to and interpret stories (Stephens points out that readers may reject that point of view, but children, who are still developing reading strategies, generally do not). When the point of view is that of a character in the story, the character is a "focaliser": this entity usually has a developing subjectivity, and readers are more apt to "engage intersubjectively and align attitudinally and emotionally" with it (Stephens, 2010, p. 58).

One of the most important skills young readers of fiction must cultivate is the understanding of the principles of narration and focalisation (Stephens, 2010). The style of first-person narration (in which the narrator is a focalising character) is usually more common in YA and general literature than in children's literature (Cadden, 2022). That may be so because more mature readers can avoid the tendency of adopting "the subject position of a literary character" (Nikolajeva, 2010, p. 154) and engage in more rich interpretations of the various possibilities by challenging the first-person narrator (e.g., Nikolajeva, 2014).

Wyile (1999) contends that, although a narrator's reliability has been the major issue concerning the first-person narrator, understanding point of view requires categorising this kind of narrator. First-person narrators can be engaging (when the narration focuses on the focalising character) or distancing (when the voice of the narrating agent is privileged). Engaging first-person narration can either be immediate (when the positions of the narrator and the focaliser are similar, because there is a short gap of time between the events and the narration) or distant (when there is a lapse of time that results in different positions from the focaliser and the narrator). In children's literature, distant-engaging first-person narration has a narrator acknowledge that some time has passed, resulting in a sort of reflection on where the story has been leading to. In immediate-engaging first-person narration, on the other hand, there may be a lapse of time, but not enough for the narrator to "want or need to make more sense of [the event] than he does" (Wyile, 1999, p. 190). As a result, that kind of narrator only describes events, rather than analysing them. For Wyile (1999), what makes that style of narration interesting is not an evaluation of the narrator's reliability (as can be done with the distant or distancing types), but an integration of readers into the narrative, allowing them to immerse in the reflection of the narrator's character-self.

Arguably, all narratives, and especially first-person narratives, prompt readers to create a mental model of the narrator's thoughts. Competent readers should be aware that the narrator is choosing what information to convey and how, and, as in any conversation, readers must identify the narrator's intentions. Therefore, when the reader engages in modelling the minds of characters, if he is aware of the narrative level, he must engage in second-order ToM (the narrator thinks that a given character X is...).

The awareness that the narrator is not the author, but merely a voice that conveys the author's intentions, leads to the distinctions between author, reader, implied author, implied reader, narrator and narratee, commonly associated with the works of Booth (1983), Chatman (1978) and Rimmon-Kenan (1983). Those entities have counterparts at the same level, the real author has the real reader as counterpart, the implied author (the author construed by the reader when reading the narrative) has the implied reader (the reader that is construed by the readers when reading a narrative, to whom the author has intended the narrative), and the narrator has the narratee (the entity addressed by the narrator). These entities have not only a structural nature, but also a cognitive one, since they "unavoidably involve a perceiving consciousness: the real reader" (Stockwell, 2019, p. 51). Therefore, there is an interaction between the linguistic traces and patterns in the text that characterise these entities and their construction within the readers' minds.

Wall (1991) proposed the notion of an author that addresses more than one implied reader, presenting the concepts of dual, double, and single audience as implied readers of children's fiction[6]. While the concept of a single audience can be simple to deduce (the narrator addresses either only children or adults), the difference between double and dual audience lies in the presence or not of a shift in address. Texts of dual audience always address children and adults at the same time, while those of double audience change address as the text unfolds. According to Wall (1991), it is the narrator's voice which points to an implied author's position in relation to children, but it is only the narrator who speaks, and it does not communicate directly with implied readers, but with narratees. Therefore, in addition to identifying the narratee and the implied reader of a text, the reader must also negotiate the distance between these two entities, if any.

The categories of narrative communication have also been developed in the field of translation studies, in which Schiavi (1996) and Hermans (1996) introduced the voice of the

[6] Although the author is clear to state that her discussions are aimed only at children's literature (and not YA literature), some of the considerations on address can be extended to YA literature on the basis of Nodelman's (2008) defence of their similarities.

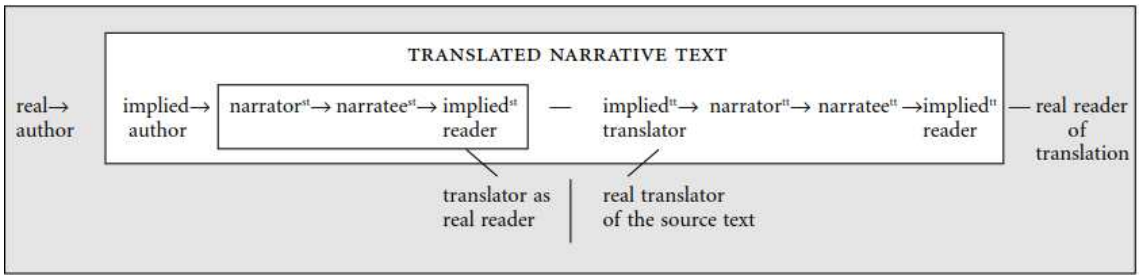
narrator. Based on Chatman's (1978) work, the authors argue that not only the author has a voice that is embedded in the narrator's words, but also the translator. Translations contain a voice that is not the author's, one which is not always discernible from the other voices in the text, and yet it "cannot be fully suppressed" (Hermans, 1996, p. 27), even under the illusion of one voice. Hermans (1996) considers the translator as a co-producer of discourse, and her voice is wholly assimilated into that of the narrator[7]. The translator's voice – or the translator's discursive presence – can be pinpointed when the translator is pressured to "come out of the shadows" (Hermans, 1996, p. 27) in three types of cases: 1) when information redundant to the original implied reader is provided to safeguard adequate communication with the target-culture implied reader, 2) when there are instances of self-reflexiveness of self-referentiality to the medium of communication, and 3) when there is a contextual overdetermination, such as the explicitation of information that might be unknown to the reader or names of characters that cannot be translated (Hermans, 1996, p. 28).

O'Sullivan (2003) extends the discussion to the translation of narratives written for children and poses that the asymmetric relationship in children's literature, in which adults act on behalf of children, allows for the translator to become more audible through the narrator's voice than in general literature. This asymmetry bears upon the relationship between the implied author – the adult agency behind the text and the idea of the author construed by the real reader – and the implied reader, a child; the implied reader is created by the implied author according to the author's culturally determined views on the interests, capabilities, and propensities of readers in a certain age and at a certain development stage. The implied author, then, is the agency that has to bridge the gap between the ideas of adult and child and that creates the other entities, such as the narrator and its counterpart, the narratee.

Furthermore, O'Sullivan (2003) contends that the translator uses her linguistic and cultural knowledge to identify the original text's implied author and implied reader. In that case, contextual knowledge is significant, as "the translator does not belong to the primary addressees of most children's books. [She] has to negotiate the unequal communication in the original text between adult (implied) author and child (implied) reader in order to be able to slip into the latter's role" (O'Sullivan, 2003, p. 201). Moreover, at the narrative level, she reprocesses the message to a new reader group as the implied translator, who in turn creates the narrator, narratee, and implied reader of the translation, as shown in Figure 1.

[7] Schiavi (1996) builds on Chatman's (1978) model of narrative communication (of pairs of communicators – real author and real reader, implied author and implied reader, narrator and narratee) and argues in favour of the existence of an implied translator as a counterpart for the implied reader of the translation.

Figure 1 – Communicative model of the translated narrative text



Source: O'Sullivan (2003, p. 201). Legend: st = source text, tt = target text

According to O'Sullivan (2003), the narrator's voice in children's literature can be identified through the implied translator as author of paratextual information, such as footnotes, and through the narrator's voice in the translation. It is through changes in the narrator's voice – e.g., word choice or adaptation – that the implied translator makes herself audible in literature for young readers. All changes are motivated by the translator's view of childhood, which are different from the author's, resulting in a different implied reader (Oittinen, 2000; O'Sullivan, 2003). Therefore, changes in the microstructural level, termed as narrative strategies, point to changes in the macrolevel attributed to the translator, i.e., divergent views of childhood and the kind of literature that children should read.

Based on literature on quotation, discordant narration and relevance theory, Hermans (2014) models translation as reported speech. The author argues that the translator addresses the audience by promising the performance of translation and then quoting the original text; because of that, the original and the translation cannot be integrated in the same diagram, in a challenge to Schiavi's (1996), and as a result O'Sullivan's (2003), model (as in Figure 1). He also contends that translated texts inevitably carry some attitude of the translator, her positioning towards the original author, fellow translators and her audience, which can be discordant, concordant, or indifferent. The translator's positioning is only salient to those who find relevance in it and search for it in the three types of cases pointed by Hermans (1996, see previous paragraphs) or by focusing on "the translator's role in mediating the values inscribed in the translation to its prospective readers" (Hermans, 2014, p. 287). In the present chapter, both the translator's voice (O'Sullivan, 2003) and positioning (Hermans, 2014) will be investigated, as a means to compare how those attitudes can be perceived by readers who may or not have access to the original.

Be it through authorial choices or translational choices, in literature, it might be possible to assume access to a character's consciousness depending on the stylistic strategies employed – e.g., quoted monologue or psychonarration (Cohn, 1978) –, but understanding

also relies on other elements such as actions: “Narrative is a form of representation focused on human action, and it is through their actions, much more than through the description of their inner thoughts or emotions, that characters reveal their state of mind” (Ryan, 2010, p. 477). According to Nikolajeva (2014), representation (showing, rather than telling) of the character’s feelings is a strategy that engages adolescent readers by creating a more intimate voice. It is through representation that adult authors attempt to “convey exactly an adolescent’s inability to understand the world and other people; the confusion and anxiety of being young; the discomfort about the profound changes in mind and body” (Nikolajeva, 2014, p. 89). This strategy is convincing for young readers because it resonates with their own interior (in)experience as readers who “not only lack the real-life experience of a full range of emotions, but who also have not yet fully developed theory of mind” (Nikolajeva, 2014, p. 89).

Narratives challenge young readers and stimulate their development of ToM by engaging in higher-order mind-reading and empathy, especially in non-mimetic types of text, such as magical realism, fantasy, science fiction, and dystopia. These texts count on the readers’ vulnerability, as those readers “cannot anticipate the rules of this fictional world, including laws of nature, social structures, or physical abilities of its inhabitants” (Nikolajeva, 2014, p. 93). By disrupting the conventions of realistic narratives, these texts are “able to crush the illusion of the uniqueness of reality, of monolithic interpretation of life experience, and [impel] the reader to a more critical vision of human and social multiplicity” (Silva, 2013, p. 171).

A view to cognition might not only improve our understanding of narrative readers, but also of translated narrative readers and translators, since it “invite[s] us to readdress the relationship between author and reader while paying attention to the textual features of implied author, narrator, narratee, and implied reader” (Cadden, 2022, p. 383). Along with a model of characters’ and narrators’ minds, readers may also conceptualise an author’s or translator’s mind. While it could be argued that young readers may model a narrative’s significance as the author’s intentions, it is rarely the case that they do the same for the translator (if they are even aware that the narrative they are reading is translated).

3 *Skellig*: methodological and analytical procedures

Skellig was first published in 1998 by Hodder Books and was nominated the Whitbread Children’s Book of the Year and awarded the Carnegie Medal from the Library

Association. In the United States, it was a runner-up for the 2000 Michael L. Printz Award, an American Library Association literary award that recognises outstanding YA fiction. This study analyses the 2007 edition of the novel, published in digital format by Hodder.

In this piece of YA magic realism fiction (Latham, 2006), the protagonist, Michael, finds Skellig, a mysterious creature living in the garage of his new home, and sets out to help this creature while dealing with "real word" problems, such as adjusting to a new environment, making new friends, and feeling uncertainty towards the health and wellbeing of a newborn sister, with whom he has to share his parents' attention. Michael must overcome his anxiety towards his sister's health and find ways to understand other characters' feelings and thoughts in order to communicate. The narrative was translated into Brazilian Portuguese in 2001 by Waldéa Pereira Barcellos, and the translation was republished in 2016 in digital format by Martins Fontes.

The book has been praised by its portrayal of the themes of magic, death and hope (Crown, 2010). Previous narratological accounts, such as Trites's (2014), which focused on metaphors of growth in adolescent fiction, showed that the children's growth "involves a considerable amount of philosophical conceptualisation" (p. 98), which is embodied. To the author, since the text gives no determinant answer to Skellig's ontological status, and readers are given only perceptual information to draw their own conclusions, readers are invited to acknowledge embodied perception as a key component of mature cognition.

This chapter analyses Michael's interaction with Mina. This character has a significant role in the narrative, since she helps Michael communicate better (with looks, music, and other forms of art) and, along with the main character, helps Skellig, by moving him to a safer environment and healing him from arthritis. She also takes part in many of Michael's interactions with Skellig, his friends and family. At the beginning of the narrative, they are strangers to each other, and at the end they are best friends, so it proves fruitful to examine how their relationship develops.

While the whole narrative was taken into consideration, three equivalent passages from translated and original narrative were selected for a detailed analysis of points in the narrative where the characters have different levels of proximity and alignment. The interactions were delimited from the point where the characters first see each other (only each other) to the point where they depart or another character shows up. Consequently, passages differ in length: while the first is very brief (95 words TT and 94 words ST), the second consists of the first half of a chapter (301 words TT and 285 words ST) and the last one is an entire chapter (404 words TT and 308 words ST). That difference does not interfere with the

analysis since the focus lies on the interactions as a whole and their corresponding narratological components.

The analysis focuses on ToM and its relationship with focalisation and narration, having an impact on how the narrative entities' minds are modelled. Focalisation has a major role on the modelling of the minds of narrators and characters, since "everything they say about themselves and others reflects on them in some way" (Wyile, 1999, p. 187). Therefore, focalisation was classified according to the perceptual and conceptual aspects of point of view, discerning the focaliser and what was focalised (Stephens, 2010) and the first-person narration was categorised as engaging or distancing (Wyile, 1999). The impact of such choices on ToM was then evaluated, considering their importance in mind-modelling narrative entities.

The analysis in the next section tries to differentiate between possible readings from Brazilian readers. First, the passages from the translated narrative were analysed on their own to consider how target culture readers interpret them[8]. Then, the original narrative was analysed and compared with the translation, querying how translation choices impact the construal of models of the characters' and narrator's minds and the identification of the translator's attitude. This bore on the assumption that choices can reveal a translator's voice (O'Sullivan, 2003) and positioning (Hermans, 2014) and, as they affect the narrator's voice, change characterisation and the inferences a reader may make about fictional minds. The analysis observed how narration and focalisation strategies prompted processes of first- and third-person ToM, at first and second level. Importantly, other passages from the narrative were sometimes evoked to corroborate the arguments, since the reader's repertoire is called on during reading (Herman, 2002) and meaning is derived when smaller segments are combined into a bigger picture (Stephens, 2010).

4 Analysis and discussion

Skellig is a first-person narrative in which Michael is the focaliser. Since events are narrated in the past, there is some time lapse between the narration and the events narrated, but the reader cannot be clear how long. In the first chapter, the narrator positions his character-self as more naïve than he is at the time of narration ("I couldn't have been more wrong", Almond, 2007, ch. 1 / "*Não poderia estar mais enganado*", Almond, 2016, t. Barcellos, ch. 1). In addition to that, from the second chapter on, the narrator aligns himself

[8] Glosses for the passages analysed are provided for the English-language reader in Appendices B, C and D.

with Michael's feelings at the time of the events narrated, expressing unsatisfaction towards his parents and his newborn sister for having to move to a new house that needs repairing and characterising his parents as irritated as well. In the translation, one instance of dissatisfaction is dampened in the translation: after being rude to Michael and telling him to stay away from the garage, Michael's mother returns inside home for the baby, which the narrator calls "stupid". In the translation, the baby is not evaluated, and, furthermore, the mother's returning home is justified by a fever the baby had ("she went back to the stupid baby", Almond, 2007, ch. 2 / "*ela [voltou] para a nenê, que ardia em febre*" [9], Almond, 2016, t. Barcellos, ch. 2). Moreover, the character experiences difficulty in articulating his emotions ("They'd told me I had to keep praying for her, but I didn't know what to pray", Almond, 2007, ch. 4 / "*Tinham me dito para não parar de rezar por ela, mas eu não sabia o que rezar*", Almond, 2016, t. Barcellos, ch. 4). That allows for a classification of *Skellig* as having an immediate-engaging first-person narration (Wyile, 1999), since the narrator does not show any level of maturity or reflection higher than what he may have had at the time of events.

Finding Skellig in his new garage in chapter 3 only adds to Michael's anxieties towards his sister's health and change in environment, but he keeps his problems to himself ("I thought how you could never tell just by looking at them what they were thinking or what was happening in their lives", Almond, 2007, ch. 5 / "*Pensei como nunca se pode dizer, com um só olhar, quais são seus pensamentos ou o que está acontecendo na vida de cada um*", Almond, 2016, t. Barcellos, ch. 5). At first, Michael is shocked by having met Skellig and leaves the garage. In chapter 7, he summons up the courage to enter the garage again and questions Skellig who he is and why is he living there. That interaction is stressful; first, because Skellig is mean, and Michael doubts his own sanity; second, because the garage is in poor conditions, and Michael's parents have told him to stay away from it, so he does it secretly.

4.1 Getting to know Mina

Michael meets Mina for the first time after his second encounter with Skellig, in which he tries to help him but is angrily dismissed by a still-unnamed still-irritable creature ("Go away. Go away", Almond, 2007, ch. 7 / "*Vá embora. Vá embora*", Almond, 2016, t. Barcellos, ch. 7). Right after leaving the garage, he is approached by Mina. The interaction is as follows in the translated narrative:

[9] Glosses are provided in Appendix E.

(1) First passage from the translated narrative (Almond, 2016, t. Barcellos, ch. 7)

– Você é o novo vizinho? – perguntou alguém.
Dei meia-volta. A cabeça de uma garota surgia no alto do muro da ruela dos fundos.
– Você é o novo vizinho? – repetiu ela.
– Sou.
– Eu me chamo Mina.
Fiquei olhando para ela.
– E então? – disse ela.
– Então o quê?
Ela estalou a língua, abanou a cabeça e disse num tom afetado, com ar aborrecido:
– Eu me chamo Mina. Você...
– Michael – disse eu.
– Ótimo.
Então pulou para trás, e eu a ouvi pousar no chão.
– Prazer em conhecê-lo, Michael – disse ela, do outro lado do muro, e saiu correndo.

Since, in Stephen's (2010) terms, the narrative's conceptual point of view is mostly external, rather than internal (only Michael's perception is conveyed and it is often his perception on events and things, rather than his interpretation of them), the reader is prompted to interpret for himself the significance of the events and dialogues narrated and make inferences on the characters' perceptions. Although Michael's thoughts are not narrated, some elements indicate that he finds the girl strange, such as the sudden appearance of a new voice and a negative description of Mina's attitude ("*Ela estalou a língua, abanou a cabeça e disse num tom afetado, com ar aborrecido*"). Since it is Michael's perspective that permeates the narration, readers can choose whether to align or not with that description, but they cannot obtain more information than that (to evaluate if Mina was really being condescending or trying to be friendly, for example). Moreover, since his internal states are not spelled out, readers must develop third-person ToM, both in first-order (they think that Michael thinks...) and second-order ToM (they think that Michael thinks that Mina is impatient with him) in order to get a full grasp of the interaction. Thus, readers can infer from Mina's impatience that Michael does not know what to expect from her and is bothered by her attitude. Alternatively, readers may suppose that Michael is not reacting properly to Mina's demands because he is still under the shock of talking to Skellig for the first time or because he did not expect Mina to show up and talk to him.

Whichever interpretation is favoured by the reader, it is only made possible by assigning characters a ToM. Additionally, sophisticated readers (Nikolajeva, 2010), prompted by the immediate-engaging first-person narration (Wyile, 1999), would be aware that their modelling of the characters' mind is conditioned by the narrator's voice: it is the narrator's perception of events which enables readers to assign characters a ToM. Therefore, sophisticated readers would be able to assign the narrator a ToM, which would probably be

assimilated to Michael's ToM at the time of events, since the perceptual point of view establishes little to no distancing between the Michael-narrator and Michael-character.

Example (2) shows the same passage in the original narrative, which allows a narratological comparison between translation and original.

(2) Passage from the original narrative (Almond, 2007, ch. 7)

'Are you the new boy here?' said somebody.
I turned round. There was a girl's head sticking up over the top of the wall into the back lane.
'Are you the new boy?' she repeated.
'Yes.'
'I'm Mina.'
I stared at her.
'Well?' she said.
'What?'
She clicked her tongue and shook her head and said in a bored-sounding singsong voice, 'I'm Mina. You're...'
'Michael,' I said.
'Good.'
Then she jumped back and I heard her land in the lane.
'Nice to meet you, Michael,' she said through the wall, then she ran away.

Concerning characterisation, enabled by the narrator's voice, a comparison of translated and original narratives points to an indicative of the voice of the translator in the rendering of "boy" into "*vizinho*". In the original narrative, Michael is described by Mina as a child. That could be interpreted as Mina's interest in her equals (she does not ask about Michael's parents), as Mina's suggestion that Michael is younger than her and, therefore, more immature, or as Mina's insertion of Michael into the community (conceptualising him as a local boy). Following O'Sullivan (2003), the difference in the speech reported, which in the end is a change in the narrator's voice, makes the translator's voice audible. In the translation, the description of Michael as a new neighbour by the rendering "*vizinho*" does not emphasise the age gap between Michael (and Mina) and the other adults in the narrative, which could point to a neutralisation of such gap.

In relation to the translator's image of the sophistication of her readers, however, no difference can be found from the author's idea of source-text readers, as original narrative and translation make similar demands on readers' ToM abilities. However, as stated by Hermans (1996) and agreed upon by O'Sullivan (2003), the translator is constantly co-producing the discourse, even when it is hiding behind the narrator's voice. Thus, even when the translator "[counterfeits] the Narrator's words" (Hermans, 1996, p. 43), and precisely in those moments, the translator's views on the target audience tend to be similar to the author's views on the original audience. For instance, it can be argued that both the author and the translator share

similar views on adolescence and on the cognitive capacities of both the characters and the readers, since they do not spell out Michael's or Mina's lines of thoughts, leaving the mind-modelling to be made solely by the readers without any explicitation of the characters' consciousness. That can be regarded as the translator's positioning (Hermans, 2014), as those choices reveal the implied translator's attitude towards the author and her implied readers.

In both narratives, then, the children are characterised differently, Michael being more anxious and immature than Mina, who is bossy. As they continue to interact, those characterisations are enhanced and gain more depth as Mina teaches Michael about birds and forms of art and communication and teaches him to focus on a person's breathing. Later in the day they first meet, Michael sees Mina again, who is described as little, having "hair as black as coal and the kind of eyes you think can see right through you" (Almond, 2007, ch. 9 / "*Era pequena, tinha o cabelo preto como carvão e olhos que pareciam capazes de ler pensamentos*", Almond, 2016, t. Barcellos, ch. 9). That description counterpoints Michael's previous assumptions about it being impossible to tell with one look what is going on inside someone ("I thought how you could never tell just by looking at them what they were thinking or what was happening in their lives", Almond, 2007, ch. 5 / "*Pensei como nunca se pode dizer, com um só olhar, quais são seus pensamentos ou o que está acontecendo na vida de cada um*", Almond, 2016, t. Barcellos, ch. 5) and builds up on the later chapters, when Michael and Mina start to communicate with looks. That interpretation is made possible by the assumption that previous segments acquire significance as the narrative unfolds (Stephens, 2010). There is, then, an emphasis on how a ToM that someone assigns another person can be developed when they are more acquainted with each other.

4.2 Befriending Mina

As the days pass, Michael interacts with Skellig and Mina separately. Michael learns that Skellig feels pain from arthritis and likes to have Chinese takeaway with brown ale ("Sweetest of nectars", Almond, 2007, ch. 16 / "*O mais delicioso dos néctares*", Almond, 2016, t. Barcellos, ch. 16). Mina teaches Michael about owls and blackbirds, William Blake and evolution, notices he is sad about his sister going back to the hospital and shows him a secret place. While Michael still thinks Mina is strange ("'Strange one, that,' said Dad. 'Yes,' I murmured", Almond, 2007, ch. 14 / "*– Estranha essa menina... – disse papai. – É – respondi, baixinho*", Almond, 2016, t. Barcellos, ch. 14), he values her knowledge and imagination and plans to bring Mina to see Skellig, so that she can help him ("'She's nice,' I told him. 'She'll tell nobody else. She's clever. She'll know how to help you.'" Almond, 2007,

ch. 16 / "*Ela é boazinha – garanti. – Não vai contar para mais ninguém. É inteligente. Vai saber como ajudar você*" Almond, 2016, t. Barcellos, ch. 16).

In the second passage, Michael is about to introduce Mina to Skellig and relies on the girl's trust on him to enter the environment which is unknown to her and dangerous for both. The children already show a deeper level of understanding, which can be seen through how they look at each other and how they evaluate their behaviour. After the last sentence of the passage, Skellig addresses Michael.

(3) Second passage from the translated narrative (Almond, 2016, t. Barcellos, ch. 20)

Levei-a rapidamente pela rua principal e depois entrei pelo beco dos fundos. Passamos pelos muros altos dos jardins dos fundos.

– Aonde é que estamos indo?

– Não muito longe.

Olhei para sua blusa amarela e seus jeans.

– O lugar está imundo – disse eu. – E é perigoso.

Ela abotoou a blusa até o pescoço. Cerrou os punhos.

– Ótimo! Vá em frente, Michael.

Abri o portão dos fundos do nosso jardim.

– Aqui? – disse ela.

E olhou séria para mim.

– É. Aqui mesmo!

Parei diante da porta da garagem com ela. Ela espiou a escuridão lá dentro. Apanhei a cerveja e a lanterna.

– Vamos precisar disto – disse eu. Tirei as cápsulas do bolso. – E disto aqui também.

Ela contraiu os olhos e me lançou um olhar penetrante.

– Pode confiar em mim – disse eu.

Hesitei um pouco.

– Não é só que é perigoso. O que me preocupa é que você não veja o que eu acho que vejo.

Ela tomou minha mão e a apertou.

– Vou ver o que estiver lá – murmurou ela. – Vamos entrar.

Acendi a lanterna e entrei. Bichinhos arranhavam e corriam pelo chão de um lado para o outro. Senti que Mina tremeu. Começou a suar nas palmas das mãos.

Segurei firme sua mão.

– Tudo bem – disse eu. – É só você ficar perto de mim.

Fomos nos espremendo entre o lixo e os móveis quebrados. Teias de aranha arrebentavam nas nossas roupas e na nossa pele. Moscas-varejeiras mortas ficavam presas a nós. O teto estalou, e caiu pó do madeiramento podre. Quando nos aproximamos das caixas de chá, comecei a tremer. Talvez Mina não visse nada. Podia ser que eu estivesse enganado o tempo todo. Talvez os sonhos e a realidade só fossem uma confusão inútil na minha cabeça.

Inclinei-me para a frente e iluminei o espaço por trás das caixas de chá.

This passage is an exchange of hesitations and an exercise of trust. Regarding focalisation, what was observed in the previous section applies here: the reader has access only to the narrator's perception (which is aligned with that of the character at the time of events) and must, therefore, infer what is unsaid. In the first interactions, Mina does not speak much, communicating with her eyes. Michael answers to her looks, showing that, since the beginning of the narrative, he has learned to interpret what people feel and think through their

eyes and to do the same (to convince Mina to leave her house and go to the garage, he communicates with his eyes: "I caught Mina's eye. I tried to tell her with my eyes that we had to go", Almond, 2007, ch. 19 / "*Olhei nos olhos de Mina. Tentei lhe dizer sem palavras que tínhamos de sair*", Almond, 2016, t. Barcellos, ch. 19). It shows how much Michael has learned from Mina and how they understand each other. As in the first passage, implied readers are expected to infer, for example, what sweating hands mean, and why Michael responded to that with words of affirmation. Implied readers are instigated to learn from that passage and develop a sensibility for non-verbal signs, as Michael did. In this passage, the narrator, which is a vehicle for the implied author's words, intends to show how Michael has developed a more robust model of Mina's mind and vice versa – which is only apprehended if the reader also has developed such a model – showing more signs of second-order ToM, both in its cognitive (inferring the meaning of Mina's serious looks) and affective (inferring Mina's fear) domains (Kidd; Castano, 2013). This contributes to his characterisation as an empathic person, who cares about his friend and has worries ("*Talvez os sonhos e a realidade só fossem uma confusão inútil na minha cabeça*"). It also contributes to a dichotomy of Michael's motivations: he brought Mina along with him to help Skellig or to make sure he was not imagining things? Inferences on Michael's intentions, as they prompt ToM processes and arise when readers question the point of view presented, can be understood as characteristic of sophisticated readers.

In addition to that, the translator's attitude can be identified in the excerpt in which the character manipulates an alcoholic beverage ("*Apanhei a cerveja*"), an item that is often censored (Alvstad, 2018) in translations for young people. In previous chapters, Michael also opens the bathroom's cabinet to get aspirins and cod-liver oil capsules, which he heard in the hospital are good for arthritis. This might lead readers to the assumption that the translator has decided to maintain sensitive subjects from the original (like stealing and manipulating alcohol and medications) by assuming that the target culture audience would have a similar reaction to the original audience's. That could be considered an instance of the translator's positioning under Hermans's (2014) assumption that translated texts inevitably convey attitude, which could be of agreement with the original author.

As in the previous passage, this passage evidences the implied translator's conceptualisation of Brazilian readers. The notion of a "tumbledown garage" is not common in Brazil, especially when referred to with the term "*garagem*". Also, readers might find difficulty conceptualising the presence of "ancient tea chests", which characterises the garage as old and filled with junk, since that is also not a part of Brazilian culture. The translation of

those concepts (*garagem, caixas de chá*) might hint that the implied translator considers her readers as able to recognize that the narrative is set in a different cultural environment and do not apply the prototypical meanings of "*garagem*" and "*caixa de chá*" into the interpretation of the narrative, and, therefore, those elements would not require an explanation, which would explicitly indicate the translator's voice. Another possibility is that those elements were not considered crucial for the interpretation of the narrative and, even though their interpretation is affected by readers' cultural backgrounds, such elements did not require an explanation.

More indexes of the translator's presence can be found when comparing the translation with the source passage, shown below.

(4) Passage from the original narrative (Almond, 2007, ch. 20)

I led her quickly along the front street, then I turned into the back lane. I led her past the high back garden walls.

'Where we going?' she said.

'Not far.'

I looked at her yellow top and blue jeans.

'The place is filthy,' I said. 'And it's dangerous.'

She buttoned the blouse to her throat. She clenched her fists.

'Good!' she said. 'Keep going, Michael!'

I opened our back garden gate.

'Here?' she said.

She stared at me.

'Yes. Yes!'

I stood at the garage door with her. She peered into the gloom. I picked up the beer and the torch.

'We'll need these,' I said. I took the capsules from my pocket. 'And these as well.'

Her eyes narrowed and she looked right into me.

'Trust me,' I said.

I hesitated.

'It's not just that it's dangerous,' I said. 'I'm worried that you won't see what I think I see.'

She took my hand and squeezed it.

'I'll see whatever's there,' she whispered. 'Take me in.'

I switched on the torch and stepped inside. Things scratched and scuttled across the floor. I felt Mina tremble. Her palms began to sweat.

I held her hand tight.

'It's all right,' I said. Just keep close to me.'

We squeezed between the rubbish and the broken furniture. Cobwebs snapped on our clothes and skin. Dead bluebottles attached themselves to us. The ceiling creaked and dust fell from the rotten timbers. As we approached the tea chests I started to shake. Maybe Mina would see nothing. Maybe I'd been wrong all along. Maybe dreams and truth were just a useless muddle in my mind.

I leaned forward, shone the light into the gap behind the tea chests.

When translated and original narratives are compared, it is possible to identify some translation choices that can be linked to the translator's voice (O'Sullivan, 2003). In the original narrative, the description that "Things scratched and scuttled across the floor" emphasises the strangeness of the garage and can be associated even to Skellig's indeterminacy as a being. A possible interpretation is that Michael, who is already used to the

environment of the garage ("There was nothing but the usual scuttling and scratching", ch. 14), is projecting himself into Mina's perspective, who is entering the garage for the first time and does not know what to expect. That shared perspective (a display of Michael's ToM) would facilitate inferences on Mina's mental states and her behavioural manifestations (trembling and sweating) and allow for Michael's reaction. The translated narrative, on the other hand, translates "things" as "*bichinhos*", specifying the nature of those making the sounds. The suspense, then, is diminished. Even though the animals making the sounds can be scary or disgusting, they are not seen as a threat, which can be noticed by the use of the diminutive -inhos ("*bichinhos*", instead of "*bichos*"), which in Portuguese adds an affective meaning (Ponsonnet, 2018). From Michael's perspective, the animals can be any of those he has already seen in the garage (blue bottles, spiders, woodlice). The higher definiteness of the animals making the sounds reduces the probability that the narrator is sharing Mina's perspective. The translation of this passage, then, does not allow for the possibility of developing a model of the characters' minds (the shared perspective enriches both Michael's ToM and Mina's point of view) as complex as the one allowed for in the original narrative.

That translational choice, according to O'Sullivan (2003), points to the translator's voice at the macrolevel. That choice might have been motivated by the translator's aim to diminish the strangeness of the garage and thus make it a more friendly space for the child characters. As discussed, that choice impacts the richness of the mental models readers might develop.

At this point in the narrative, Michael does not think Mina is strange anymore. After convincing Skellig to let them take him somewhere else, Mina comments on what an extraordinary being Skellig is ("'He's an extraordinary being,' she said", Almond, 2007, ch. 21) and the kids agree to meet again the next day. After that, Michael's father points out that the boy likes Mina, to which he repeats Mina's words of appraisal ("She's extraordinary", Almond, 2007, ch. 21). In the translation of this chapter, there is an avoidance of repetition that impacts characterisation. First, Mina calls Skellig "*uma criatura fantástica*"[10]. Then, after his father's teasing, Michael calls Mina "*fora do comum*" (Almond, 2016, t. Barcellos, ch. 21), which does not allow for a characterisation of Michael's admiration as being equal to Mina's toward Skellig. Michael's esteem can be interpreted as a response to the relief felt due to Mina's help and absence of judgement towards both Skellig and Michael (Michael is often afraid of what his parents or schoolmates will think of him). The passage discussed and its

[10] Glosses are provided in Appendix F.

effect on the narrative might be interpreted as significant as it is the point where two humans cooperate to aid the supernatural, in a process which brings them together.

Michael and Mina convince Skellig to let the kids take him somewhere safe (Mina's secret place). After being nurtured with aspirins, cod-liver oil, Chinese takeout and brown ale, Skellig grows strong and dances with the children, holding hands, making them both grow wings and fly. He does that once with Michael's sister, when she is at the hospital, and that gives the baby new strength: "His actions create emotional catharsis for those who move with him" (Trites, 2014, p. 102).

4.3 Sharing Mina's views on the world

To have a fully developed notion of a work's significance, one must reach the end of the narrative (Stephens, 2010). The third and last passage is not the last interaction between Michael and Mina, but it is the last in which the children are alone, and it is the one which contributes the most to the narrative's significance. Understanding the next passage as the last of Michael's significant interactions with Mina, some preliminary conclusions on the narrative's significance can be drawn. After moving Skellig to Mina's secret place, fighting over Michael's schoolmates and deciding to be friends, they are dealing with Michael's anxiety about his sister, who is at the hospital undergoing heart surgery.

(5) third passage from the translated narrative (Almond, 2016, t. Barcellos, ch. 36)

Saí para o jardim da frente com Mina. Sentamos no muro à espera de que o carro de papai entrasse na rua. A porta estava aberta atrás de nós, lançando uma faixa de luz pela escuridão afora. Cochicho se aproximou, esgueirando-se pelas sombras ao pé do muro. Sentou abaixo de nós, enrodilhando-se junto aos nossos pés.

– O que quer dizer – perguntei – essa história de Skellig comer bichinhos vivos e produzir pelotinhas, como as corujas?

Ela deu de ombros.

– Não temos como saber – disse.

– E o que ele é? – perguntei.

– Não dá para saber. Às vezes temos de aceitar que existem coisas que não podemos saber. Por que sua irmã está doente? Por que meu pai morreu? – ela me estendeu a mão. – Às vezes achamos que deveríamos ter a capacidade para saber tudo. Mas não temos. Precisamos nos permitir ver o que está aí para ser visto, e temos que usar a imaginação.

Conversamos sobre os filhotinhos no ninho acima de nós. Juntos, tentamos ouvir a respiração deles. E nos perguntamos com o que os filhotes de melro sonhavam.

– Às vezes, eles ficam muito assustados – disse Mina. – Sonham que gatos sobem até onde eles estão. Sonham com corvos perigosos com bicos horríveis. Sonham com crianças maldosas destruindo seu ninho. Sonham com a morte por todos os lados. Mas eles têm sonhos felizes também. Sonhos com a vida. Eles sonham que voam como seus pais. Sonham que um dia encontram sua própria árvore, constroem seu próprio ninho, têm seus próprios filhotes.

Levei a mão ao coração. O que eu ia sentir quando abrissem o peito frágil da nenê? Quando a cortassem para chegar ao seu coraçãozinho? Os dedos de Mina eram frios, secos e curtos. Senti a leve pulsação do sangue neles. Senti que minha própria mão tinha um tremor leve, acelerado.

– Nós ainda somos como filhotinhos – disse ela. – Metade do tempo, felizes; metade do tempo, mortos de medo.

Fechei os olhos e tentei descobrir onde estava escondida a metade feliz. Senti que as lágrimas escorriam das pálpebras que eu mantinha fechadas com firmeza. Senti que as garras de Cochicho davam puxões nas pernas da minha calça. Tive vontade de estar totalmente só num sótão, como Skellig, só com as corujas, o luar e um coração sem lembranças.

– Você é muito corajoso – disse Mina.

Então o carro de papai chegou, com o motor ruidoso e os faróis ofuscantes. E o medo só aumentava cada vez mais.

In this passage, as in the previous passages and in the remaining chapters of the narrative, the immediate-engaging first-person (Wyile, 1999) narration conveys Michael's feelings of fear and anxiety at the moment he was waiting for his father to pick him up at Mina's house and tell news about his sister. The focalisation combines external events and Michael's interior states. Michael's self-reflection is immediate, i.e., thoughts are narrated as they probably occurred in the time of events, which may lead readers to immerse in the described situation and empathise with the character.

Mina's speech characterises her as a caring person, who has developed, thought-through views on life and death. It builds up on what was previously narrated about her, such as her intelligence, her views on school and her love for art. It is also a demonstration of the good friendship that she has developed with Michael, as Mina shows to be an empathic friend that stays with him and talks to him at moments of anxiety. As her speech and the descriptions of her actions are made possible only through the voice of the narrator, it contributes to Michael's characterisation as now valuing Mina's friendship.

Repetition of words and structures is used both as a way to reinforce Mina's resoluteness regarding Skellig and life ("*Não temos como saber"; "Não dá para saber"; "não podemos saber"*), and Michael's spiralling ("*O que eu ia sentir quando abrissem o peito frágil da nenê? Quando a cortassem para chegar ao seu coraçãozinho*?"). Even though Michael is communicating better and is on good terms with Mina, he still feels anxious and has problems to deal with. However, he is more aware of his feelings and is able to name them and adopt strategies to deal with his anxiety (Mina has taught him to listen to his sister's heartbeats and look for the birds' breathing). Therefore, while the second passage showed a qualitative increase in third-person ToM, the third shows an increase in first-person ToM, especially the affective domain. Aligned with Michael's focalisation, implied readers are forced to try to interpret the meaning of Mina's words while immersed in Michael's confusion. Although the feelings described are negative, implied readers are stimulated to find ways to identify when they or someone else is in distress. Part of the significance of the narrative is embedded in this chapter, as Michael does exactly what Mina told him to do: uses his

imagination and extracts meaning from his senses as a way to cope with a situation over which he has no power.

Considerations on the narrative's significance, though, are characteristic of sophisticated readers (Nikolajeva, 2010; Stephens, 2010), who are willing to think about the themes of life and death, friendship and communication, in order to relate the story to human life. Those considerations are grounded, among other things, on ToM, since only a developed model of the characters' and narrator's mind allows readers to notice their development throughout the narrative and their change of mind.

(6) Passage from the original narrative (Almond, 2007, ch. 36)

I went out into the front garden with Mina. We sat on the front wall waiting for Dad's car turning into the street. The door was open behind us, letting a wedge of light out into the dark. Whisper came, slinking through the shadows below the wall. He sat below us, curled against our feet.

'What does it mean,' I said, 'if Skellig eats living things and makes pellets like the owls?'

She shrugged.

'We can't know,' she said.

'What is he?' I said.

'We can't know. Sometimes we just have to accept there are things we can't know. Why is your sister ill? Why did my father die?' She held my hand. 'Sometimes we think we should be able to know everything. But we can't. We have to allow ourselves to see what there is to see, and we have to imagine.'

We talked about the fledglings in the nest above us. We tried together to hear their breathing. We wondered what blackbird babies dreamed about.

'Sometimes they'll be very scared,' said Mina. 'They'll dream about cats climbing towards them. They'll dream about dangerous crows with ugly beaks. They'll dream about vicious children plundering the nest. They'll dream of death all around them. But there'll be happy dreams as well. Dreams of life. They'll dream of flying like their parents do. They'll dream of finding their own tree one day, building their own nest, having their own chicks.'

I held my hand to my heart. What would I feel when they opened the baby's fragile chest, when they cut into her tiny heart? Mina's fingers were cold and dry and small. I felt the tiny pulse of blood in them. I felt how my own hand trembled very quickly, very gently.

'We're still like chicks,' she said. 'Happy half the time, half the time dead scared.'

I closed my eyes and tried to discover where the happy half was hiding. I felt the tears trickling through my tightly closed eyelids. I felt Whisper's claws tugging at my jeans. I wanted to be all alone in an attic like Skellig, with just the owls and the moonlight and an oblivious heart.

'You're so brave,' said Mina.

And then Dad's car came, with its blaring engine and its glaring lights, and the fear just increased and increased and increased.

In contrast to the original narrative, the translated narrative has fewer repetitions. In the source narrative, the repetition of exactly the same clause makes Mina more resolute ("We can't know"), while the repetition of the verb "increased" and the structure very + adverbs quickly and gently intensify Michael's anxiety. In the translation, the construction "*cada vez mais*" intensifies Michael's fear, although not through repetition. Michael's trembling, on the other hand, is not intensified at all ("*um tremor leve, acelerado*"). While that change impacts the translated narrative reader's interpretation, it cannot be associated with a specific attitude

in relation to adolescence. At the macrolevel, the changes might be an index of the translator's aim of dampening the character's intense feelings but could also be a reflection of the Brazilian publishing industry's distaste for repetition.

Towards the end of the narrative, Michael has gone from an anxious child as a result of his inability to deal with his feelings to a self-reflecting child, able to identify emotions and try to deal with them. Helping Skellig has approximated him with Mina and that has led him to a greater understanding of himself and others. Implied readers are seen by the implied author as able to model the characters' development and enhance their ToM by reading the narrative. The implied translator conceptualises its readers similarly, although translation choices affect characterisation, sometimes leading to differences in the model a reader can make of the minds of the characters and ultimately a different conceptualisation of the narrator.

The analysis allows for a characterisation of *Skellig*'s readership as dual, since it allows for different levels of readings from different implied readers. The analysis focused mostly on non-literal interpretations, which can be drawn by competent young readers and adults.

5 Final remarks

As the analysis showed, in the creation of models of fictional minds, readers attribute a ToM to narrators and characters, engaging in second-level processes of third-person ToM. In our model, the development of the model is made possible only through the voice of the narrator; thus, concepts such as focalisation and narration are important to understand what voice is shaping the characterisation. Translation choices have an impact on the voice of the narrator (and consequently impact the modelling of other entities).

This chapter's first objective was to investigate, through an analysis of narration and focalisation, how readers are prompted to engage in ToM processes and how they may lead to different interpretations. The analysis of *Skellig* showed that ToM can be an analytical tool in the study of narrative communication and translation. This ability is demanded in immediate-engaging first-person narratives, as the reader has to make out for himself the significance of events for characters. The main character of *Skellig* develops ToM as the narrative unfolds, gaining more awareness of his own and others' mental states. Different interpretations are a result of different mental models developed by readers, all grounded on textuality. The few instances of conceptual focalisation led to a perceptual portrayal of ToM: it is the narrator's

pointing out of characters' behaviour and speech that leads the reader to inferences on the characters' mental states. The awareness of focalisation strategies, characteristic of sophisticated readers (Nikolajeva, 2010), allows for different levels of mental-modelling – considering, for example, that the ToM ascribed to characters is conditioned by the narrator's voice, and ascribing such entity a ToM. Ultimately, sophisticated readers reach conclusions on the narrative's significance as a result of their ToM, which allows them to correlate narrative events to real life and question why the narrator has shown what he has shown.

Additionally, the second objective aimed to investigate to what extent the translational choices point to a view on adolescence and how it differs from the original. The analysis demonstrated that it is possible to perceive changes in the narrator's voice through translation choices. The choices lead to different possibilities of interpretation and to different ToM processes, as some of them have led to different possibilities for building mental models of characters. However, not all of the translation choices could be necessarily linked to a translator's view of adolescence at the macrolevel, as argued by O'Sullivan (2003). Rather, some of them could be attributed to editorial demands, not implying a different reader. On the other hand, translation choices that did not change (O'Sullivan, 2003) the narrator's voice were associated with a positioning (Hermans, 2014) of agreement, since similar demands on the original and translation readers' ToM abilities were made. Arguably, that could be interpreted as a similar conceptualisation of the readers' cognitive abilities and capacity to deal with controversial elements present in the narrative. Translation implied readers, then, are regarded as able to reach considerations on the narrative's significance as independently as readers of the original.

The analysis reinforces that cognitive narratology can be a tool to both conceptualise translation and tap into translation choices. It explores the cognitive challenges that YA narratives pose to readers, in a counterpoint to views of that kind of literature as simplistic (Nikolajeva, 2004). The analysis has shown that *Skellig* is a narrative that prompts ToM processes, stimulating young and adult readers to enhance their ToM in the search for non-literal meaning. Its major contribution lies in the demonstration of ToM as an analytical tool in the study of translated narratives, which was shown in original narratives by Silva (2013) and Nikolajeva (2014). Future research might delve experimentally into how mental models are created by translation readers.

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CHAPTER 2 – METAREPRESENTATION AND IMPORT: A RELEVANCE-THEORETIC ANALYSIS OF YOUNG ADULT LITERATURE

> These events were all usual. Other people all around us were doing the same things. Yet the memory of them doesn't come up with a name for what went on. It was just a series of things that were important and beautiful and namelessly good, an experience proof against nostalgia, proof against the distortions of time. An experience one is the better for having had even when the brain grows soft and slow and can't remember whether it has just locked the door or was just about to do so. Or if not why not, or if so why.
>
> Jane Gardam, *Bilgewater*

1 Young adult literature, translation, and cognition

In the present chapter, the translation of young adult (YA) literature is discussed from the point of view of Relevance Theory, as developed by Sperber and Wilson (1986/1995, 1987, 2015) and its application to Translation Studies (Gutt, 1991, 2000/2010, 2004, 2005), as a theory that provides a cognitive explanation to communicative phenomena. The ability to form thoughts about thoughts that can be attributed to oneself or others is dealt with here from the concept of metarepresentation, a specialisation of this general mindreading ability to the communicative domain (Wilson, 2000/2012).

Relevance Theory (RT), as a pragmatic theory, deals with communication and cognition (Sperber; Wilson, 1986/1995). Sperber and Wilson (2015, p. 117) argue that, since the publication of *Relevance* (Sperber; Wilson, 1986/1995), something that has not been discussed extensively is that RT proposes that ostensive-inferential communication should be the "proper object of inquiry" of a theory of communication, rather than the Gricean speaker's meaning (Grice, 1989). Ostensive-inferential communication is characterised by two sets of intentions: informative intention (to inform the addressee of something) and communicative intention (to inform the addressee of the informative intention). Since addressees must metarepresent the intentions of communicators, several layers of metarepresentation are involved in ostensive communication (Sperber; Wilson, 2002/2012). Metarepresentation, then, is the basis for the inferential processes that lead to interpretation. In translation Gutt (2004) considers that metarepresentation is a challenge to translators, being necessary to understand the original and to communicate with translation addressees, since translators have to bridge the contact between people from different physical environments and with different cognitive abilities.

Sperber and Wilson (1986/1995) define that communication proper only happens where there is ostensive behaviour: a behaviour which makes explicit (manifest) to both

participants of the interaction that the communicator intends to communicate something. Therefore, ostensive behaviour is always deliberate. On the addressee's side, the content of what the communicator intended to communicate must be recovered through inferential processes.

To further discuss what an ostensive stimulus communicates, Sperber and Wilson (2015) discuss more extensively the notion of import. When interpreting an ostensive stimulus, the addressee's aim is to infer the intended import of the communicator (Sperber; Wilson, 2015). The import is, broadly speaking, the conclusion which the communicator intended the addressee to reach, which might not be restricted to a single meaning and depends on the addressee's current knowledge, perception and inferential abilities. In this chapter, it is argued through a case study with a YA narrative that such a notion of import fits well into a description of translated literary communication. It enables the research to emphasise the indeterminacy of literary meaning and the different levels of interpretation a reader might reach, associating those levels to degrees of interpretation, in addition to tapping into translational choices as correlated to a translator's metarepresentation of her[11] addressees.

YA literature[12] is usually understood as the literature that has been written by adults with their pre-adolescent and adolescent readers in mind. This kind of literature presupposes that the story's content, language and aesthetic has been tailored to the reader's limited knowledge or cognitive development. Studies on YA literature often raise the question of how adult authors and translators write for an audience with a different body of knowledge, cultural background and sense of humour (Alvstad, 2018). It is often argued that the translator's views on her readers influence her choices, which might lead to different meanings in a text (O'Sullivan, 2003). Additionally, studies on YA and children's literature question whether young readers reach conclusions on the "metaphorical" meaning of a text or concentrate solely on the "literal" meaning (Nikolajeva, 2010; Stephens, 2010).

The present chapter aims to address these issues by drawing on relevance-theoretic concepts (metarepresentation and import) to provide a tentative account of how YA literature could be analysed from a relevance-theoretic perspective. To this end, this chapter analyses *Skellig*, a YA narrative written by David Almond and translated by Waldéa Barcellos. The research's objectives were to investigate 1) how metarepresentational abilities are demanded when reading and translating *Skellig,* 2) how multiple interpretations can be derived by

[11] Where necessary, the communicator is referred with feminine pronouns and the addressee with masculine pronouns.
[12] For a more in-depth discussion of the definition of YA literature, refer to Chapter 1.

readers, and 3) to what extent the choices in the translation of *Skellig* points to an attitude in relation to readers and how it differs from the author's attitude, if it does.

This chapter is divided into four sections. Section 2 presents Relevance Theory and its applications to translation and literature. Section 3 analyses passages from *Skellig* and its translation. Section 4 provides the final remarks.

2 Interpretation and the representation of mind in translated narratives

Relevance Theory regards all human communication as dependent on code and inference and, therefore, on explicit and implicit information. Interpretation begins with an ostensive stimulus, which, by means of inferential processes, leads to cognitive effects. Cognitive effects are changes in an individual's beliefs, which can be "an increase in knowledge, the reorganisation of existing knowledge or the elaboration of rational desires" (Sperber; Wilson, 1995, p. 266). Sperber and Wilson (2015) call the overtly intended cognitive effect of an ostensive stimulus its "import" and contend that the intended import conveyed by the communicator can be located between the continuums of paraphrasability (determinate stimuli are fully paraphrasable as a proposition, indeterminate are fully non-paraphrasable) and of evidencing ("meaning" is achieved through language and demands trust, "showing" displays direct evidence). The intended import is made up of different mental representations depending on the addressee's knowledge; in other words., the intended import varies according to what the addressee selects as context for interpreting.

Context is a psychological notion in RT, i.e., it is the set of premises used in the inferential process of interpretation, which involves the surrounding text or co-text and socio-cultural, historical, situational or any other kind of information assumed to be available (Sperber; Wilson, 1986/1995). It is from the addressee's cognitive environment – all the facts that can be perceived or inferred by him – that the context is selected.

The ostensive stimulus determines what context will be selected for interpretation: to maximise the relevance of the premises being processed, addressees select, from a range of possible contexts, the one that would justify the relevance attributed to the premises (Sperber; Wilson, 1986/1995). In other words, contextual information contributes to identifying the intended import of an ostensive act and consists of the propositions that are more manifest at the time of interpretation. Propositions have manifestness (conditioned by strength of belief

and salience[13]) as a property during the "time span within which an inferential process may take place", when not only information previously held in the addressee's cognitive environment might be relevant, but also information provided by the environment or communicated by others (Sperber; Wilson, 2015, p. 135). Accordingly, Sperber and Wilson's (2015, p. 134) view of interpretation involves mental processes "characteristic of what is described in the literature as embodied, situated, or distributed cognition"[14], as the mental processes involved extend both in time and in physical and social spaces.

In an act of communication, RT assumes that there is a shared cognitive environment between the communicator and the addressee: to interpret an utterance, the addressee must choose the speaker-intended assumptions by selecting assumptions from the "cognitive environment that is mutually shared between" them (Gutt, 2000/2010, p. 27). That is, addressees do not interpret on the basis of their own cognitive environment, but on information that "the communicator would *expect to have in common with them*" (Gutt, 2004, p. 79, italics in the original).

The notion of manifestness allows for a fully-fledged definition of the two kinds of intention: the informative intention (to make a set of assumptions manifest to the audience) and the communicative intention (to make the informative intention mutually manifest). While manifestness means that an assumption can be explicitly represented and accepted as probably true or false, mutual manifestness means that the same process occurs in the mutually shared cognitive environment (Sperber; Wilson, 1986/1995). Therefore, from evidence given in texts and utterances, audiences infer, at a risk, that an assumption or set of assumptions entertained is the one intended by the speaker to become mutually manifest. That is so only because people's metacommunicative abilities, which allow inferences on the communicator's cognitive environment, lead to assumptions on the communicator's intentions. The output of the interpretation process are cognitive effects, a change in the individual's cognitive environment based on the addition of new information, or on the strengthening or countering of previously held information.

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[13] According to Sperber and Wilson (2015), there are two factors at play when we process a thought: one of epistemic nature and one of cognitive nature. Epistemically, strength of belief is a continuum of how strongly we believe a proposition. On the cognitive-processing side, salience is related to how easily we can reconstruct and infer a belief.

[14] Embodied, situated, and distributed cognition is defended by cognitive-sciences approaches that go against "the heavily intellectualist tradition that treated the mind as a privileged and insulated inner arena and that cast body and world as mere bit-players on the cognitive stage" (Clark, 1998, p. 516). Embodiment refers to the role of the body in cognition, situatedness to the context dependency of cognitive processes, and distributedness to the individuals and artefacts that compose cognitive systems (Risku; Rogl, 2021).

RT is cognitively grounded on the notion of relevance, which is a property of inputs to cognitive processes (such as stimuli and mental representations) that follows two principles (Sperber; Wilson, 1986/1995): the cognitive principle of relevance determines that human cognition is geared to maximum relevance, and the communicative principle of relevance determines that an ostensive stimulus gives rise to an expectation of optimal relevance. The expectation of relevance leads the addressee to search for an interpretation that will yield adequate cognitive effects at minimal processing cost. The notion of processing cost is related to the "effort needed to access a context and process an assumption in that context" and "the effort needed to construct that assumption" (Sperber; Wilson, 1986/1995, p. 152).

The communicative principle of relevance is the basis for the relevance-guided comprehension heuristic, which is the evolved submodule of the human mindreading ability (Sperber; Wilson, 2002/2012): "Follow a path of least effort in looking for implications; test interpretations in order of accessibility, and stop when your expectations of relevance are satisfied" (Wilson, 2011, p. 72). It is by following the relevance-guided comprehension heuristic that addressees identify the communicator-intended interpretations.

The assumptions that a communicator intends to convey as import can be classified as explicatures and implicatures (Sperber; Wilson, 1986/1995). While the identification of both types of assumptions depends on inferences based on contextual information, explicatures are explicitly communicated and obtained by "fleshing out a linguistically-encoded semantic representation", and implicatures depend on the explicatures derived and "[hinge] on the hearer's understanding of what the speaker has said" (Blakemore, 1992, p. 59). Explicatures are linked to the proposition expressed by an utterance, and the proposition's higher-level explicature to a speech act or propositional attitude (Wilson; Sperber, 1993/2012). Implicatures, on the other hand, are connected to the propositions that are implicitly communicated, varying in strength. Their strength is related to how strongly or weakly they are made manifest by the communicator. In weak communication, there is a wider range of possible conclusions and the communicator gives no indication as to any particular cognitive effects she expects the addressee to derive, sharing with him the responsibility for the interpretation (Sperber; Wilson, 1986/1995).

Some implicatures are "only intended in the sense that the speaker intended the utterance to be relevant, and hence to have rich, and not entirely foreseeable, cognitive effects" (Sperber; Wilson, 1995, p. 201). In those cases, addressees should be capable of going beyond the communicator's intentions and establishing the relevance of the utterance for themselves. Those weak implicatures can shade off into unintended contextual implications derived solely

on the addressee's initiative, and that is why interpretations are reached at a risk, on the addressee's responsibility:

> The weaker the communication, the less strongly manifest the speaker's intention, and the more responsibility the addressee has to take for treating a certain proposition as part of the intended import. Eventually, comprehension shades off into a broader process of interpretation where all the responsibility for drawing a certain conclusion falls on the addressee (Wilson; Carston, 2019, p. 35).

Sperber and Wilson (1987) contend that in literary texts the first-level act of communication of the fictional world can serve as an ostensive stimulus for a second-level act of ostensive communication between author and reader. This means that in the fictional world, each sentence is relevant in a context provided by previous information in the text and the reader's general knowledge. However, there is a discontinuity between the fictional world and the real world, "such that the relevance of the work as a whole is not immediately obvious" (Sperber; Wilson, 1987, p. 751). Those two kinds of relevance can be termed "internal relevance" and "external relevance" (Kenny, 2018), the latter having "lasting cognitive effects on beliefs and assumptions about the actual world that the reader has independently of the text" (Wilson, 2018, p. 202). Those lasting cognitive effects are probably the reorganisation of existing assumptions and the creation of a sense of kinship with the author. According to Wilson (2011), external relevance can be often associated with the communication of an impression; i.e., due to the discontinuity between fictional and real world (Sperber; Wilson, 1987), the higher-level act of communication has an import that tends to the "indeterminate" and "showing" ends of the continuums, as it depends on what is shown at the lower-level.

Impressions are a case of indeterminate meaning/showing import that gives rise "to a range of non-paraphrasable effects" (Sperber; Wilson, 2015, p. 132). Impressions, albeit indeterminate, represent a "noticeable change in one's cognitive environment, resulting from small alterations in the manifestness" of an array of propositions, rather than from the rapid increase in the manifestness of a single proposition "or a few new assumptions" (Sperber; Wilson, 1995, p. 59). While each proposition of the array is not individually considered by the addressee, they are manifest to him and bring about a change of mind, one which in literary works can be associated with the import of the higher-level act of communication of fiction (Wilson, 2011). While determinate meaning is paraphrasable, impressions, a case of indeterminate showing, cannot be paraphrased without loss. In the YA narrative *Skellig*, an impression shared at the lower level (between characters) serves as ostensive stimulus for the higher level as it is combined with other passages prior and later in the narrative:

> "Look! Look!"
> A pale bird rose from some corner of the room and flew silently to the window. It stood there, looking out. Then another came, wheeling once around the room, its wings beating within inches of our faces before it too settled before the window.
> I didn't breathe. Mina gripped my hand. I watched the birds, the way their broad round faces turned to each other, the way their claws gripped the window frame. Then they went, flying silently out into the red dusk.
> "Owls," whispered Mina. "Tawny owls!"
> And she looked right into me again and laughed (Almond, 2007, ch. 13).

In the example, the character Mina gives no evidence of what she wants the narrator, who is the main character, to particularly pay attention to other than the owls. It could be argued that Mina wanted to share an impression with him and intended to communicate at least some of the many propositions that may have become manifest to him as a result of looking at the tawny owls. The impression might be related to their silent majesty, their dominance flying around the room and next to the character's faces and their strength, and might even have non-propositional effects (Wilson; Carston, 2019) such as the image of them flying into the dusk and the characters emotional reaction to it. That impression, which leaves the narrator in a "stunned silence" (Almond, 2007, ch. 13), adds up with other passages about the behaviour of birds and their chicks and comparisons between children, birds, and angels, conveying in the reader a higher-level impression, intended by the author, pertaining the narrative's association between Skellig's nature (bird-like and human-like) and the children's nature.

Along with an utterance's import, RT concerns itself with how representations can be entertained. Language can be used descriptively (to entertain a thought in relation to a state of affairs in the world) or interpretively (to entertain a thought as an interpretation of someone else's thoughts or one's own at another moment). In the interpretive use of language, a relationship of resemblance is created between mental representations (utterances or thoughts). While descriptive resemblance can be analysed in terms of its truthfulness (its relationship with a state of affairs), the same does not apply to interpretive resemblance. According to Gutt (2000/2010), interpretive resemblance can only create expectations of faithfulness, which varies in degree.

Gutt (2000/2010) defines translation as a case of interlingual interpretive use of language, one in which a translator communicates her interpretation of the source author's thoughts. Translation, then, is not a matter of equivalence, but of resemblance to "the original interpretation closely enough to make it consistent with the principle of relevance for the target audience" (Gutt, 2000/2010, p. 233). That is based on metarepresentation, "a higher-order representation with a lower-order representation embedded within it" (Wilson,

2000/2012, p. 230). The higher-order representation is usually an utterance or thought, and the lower-order generally conforms to one of three types: public representations (e.g., utterances), mental representations (e.g., thoughts), and abstract representations (e.g., propositions). Reported speech, for example, is a case of an utterance with a lower-order utterance embedded within it. As Wilson (2000/2012) explains, RT presents a unified account of all kinds of relationship between higher-order and lower-order representations (thus, all kinds of metarepresentation), which is representation by resemblance. Metarepresentation is regarded as the basis for a metacommunicative ability, which in turn is "a specialisation of the more general mindreading ability" (Wilson, 2000/2012, p. 233), "no less fundamental than the faculty of language" (Sperber, 2000, p. 6-7). This capacity is mainly intuitive and explains how communicators metarepresent the thoughts they want to convey and addressees metarepresent the communicator's intentions. Sperber and Wilson (2002/2012) contend that, for ostensive-inferential communication proper to happen, several layers of metarepresentation must be involved, and that the comprehension of verbal communication depends on regularities, which are condensed by the cognitive principle of relevance. Verbal comprehension, then, hinges on the metarepresentation of intentions. Gutt (2010, p. 234) defines metarepresentation as "attempting to process an utterance in an imagined context, different from the background knowledge one actually has".

According to Sperber (1994), addressees can adopt three interpreting strategies, all based on the metarepresentation of intentions: naïve optimism, cautious optimism, and sophisticated understanding. In naïve optimism, the addressee takes for granted that the communicator is both benevolent and competent enough to avoid misunderstanding and not lead him astray, and thus realise what is relevant and salient for her audience at the time. In this case, the addressee follows the relevance-guided comprehension heuristic, stopping when he reaches an interpretation worth his attention. There are cases, however, in which the addressee assumes the communicator is benevolent, but not competent enough to predict what is relevant for him. Then, he must adopt the cautious optimistic strategy, whereby the procedure stops not when the addressee reaches an interpretation relevant to himself, but the first interpretation that the communicator might have thought would be relevant to him. In both optimistic cases, the addressee's interpretations are second-order metarepresentations of the communicator's communicative intention, with the cautious optimism strategy being preceded by a metarepresentation of the communicator's limitations. The extra layer of metarepresentation in cautious optimism allows the addressee to avoid misunderstandings in cases of accidental relevance and accidental irrelevance (Wilson, 2000/2012). In sophisticated

understanding, communicators are not benevolent, and addressees follow the path of least effort and stop when they reach not the first interpretation that the communicator might have thought would be relevant enough to them, but the first interpretation that the communicator might have thought would *seem* to be relevant enough to the addressees. That strategy is employed in cases of deception, when the addressee identifies that the communicator is lying, for example. The metarepresentational inferences involved in sophisticated understanding concern correctly retrieving the intended interpretation while not accepting it as true.

In *Skellig*, sophisticated understanding is demanded from the reader in some passages in the narrative, such as in the last chapter (ch. 46), in which Mina gifts the narrator's sister with a drawing of Skellig:

> She unrolled a picture of Skellig, with his wings rising from his back and a tender smile on his white face.
>
> Mum caught her breath.
>
> She stared at me and she stared at Mina. For a moment, I thought she was going to ask us something. Then she simply smiled at both of us.
>
> "Just something I made up," said Mina. "I thought the baby might like it on her wall." (Almond, 2007, ch. 46).

While the narrator (Michael) and Mina have secretly become friends with Skellig, not telling their parents about him, Michael's mother has seen Skellig dance with Michael's sister in the hospital, in what she thinks was a dream. Readers must employ the sophisticated understanding strategy in order to grasp the relevance that Mina's utterance ("*Just something I made up*") should have for Michael's mother, while not accepting the proposition conveyed as true and instead looking for the implicatures of the reported speech, such as "Michael and Mina share a complicity".

"[B]y nature translation adds a layer of metarepresentation to the original", since the translator declares her work to be a translation of an author and commits herself to passing on the author's ideas of what took place (Gutt, 2004, p. 86). For Gutt, the translator's primary concern is to metarepresent bodies of thought, rather than to represent states of affairs. Translation, then, "involves a further level of metarepresentation and is relevant as a thought about a thought" (Gallai, 2023, ch. 3).

Therefore, in relevance-theoretic terms, translation is an act of metarepresentational communication, for it bridges the communication between participants with distinct cognitive environments (Gutt, 2004). This act of communication demands that translators be aware of the differences between the cognitive environment shared between source authors and source audience (by metarepresenting it) and the cognitive environment of the target audience (also

by metarepresenting it). Since translators need to identify not only the author's intentions, but also the differences in the perspectives of the original and target audiences to establish interpretive resemblance, Szpak, Alves and Buchweitz (2021, p. 134) argue that "translation involves, among other things, the representation of the intentions of others".

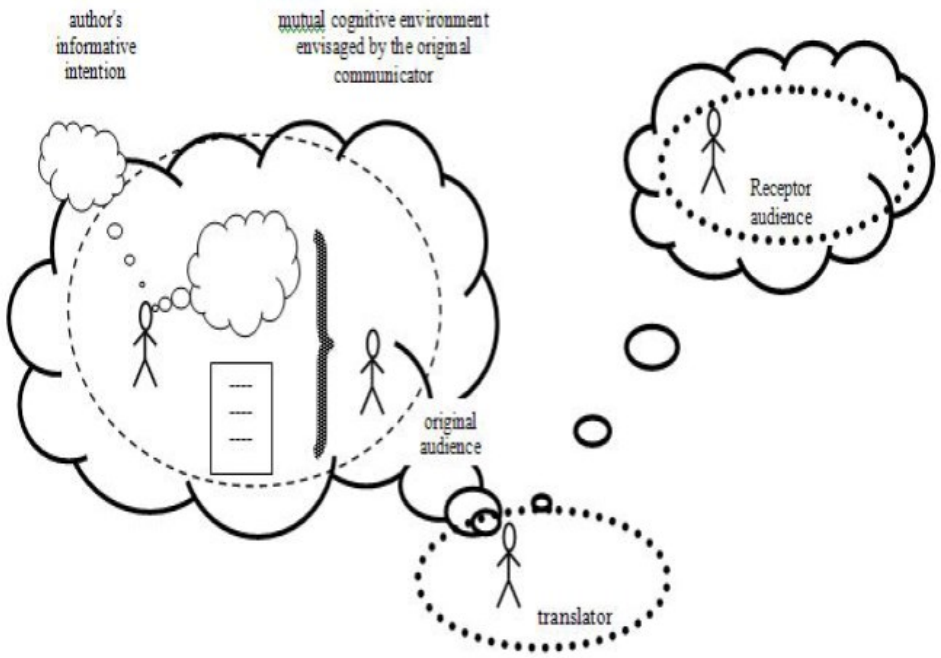
Alves (2013) examines the translation process of four translators and exemplifies how authorial ostensive cues to relevance can be perceived as relevant or not by translators and how the recognition of the author's intention is a determining factor for facilitating strong cognitive effects in translation. Along with that recognition, metarepresenting the possible outcomes of the translation choices is also an important factor in the literary translation process. A case in point provided by Alves (2013) is the retrospection of one translator who had his process of translating an entry from Joe Orton's diary studied. After recognising Joe Orton's pun with Peck/prick when mentioning Gregory Prick, in reference to Gregory Peck, the translator did not choose a rendering in Brazilian Portuguese that would produce stronger cognitive effects but would yet be vulgar, for fear of offending his addressees. Said translator, then, metarepresented his translation as generating weaker cognitive effects than the original. However, he also metarepresented his addressee's cognitive environment as containing assumptions that would lead to the cognitive effects of dissociation with the author in case a vulgar rendering would be chosen, which would overcome the positive cognitive effects of recognising the author's pun. As Alves (2013) argues, a more vulgar rendering would be possible; in that case, once the addressee recognised Orton's intention of mocking "Gregory Peck, a sex symbol of hegemonic masculinity", the cognitive effects would not be of dissociation.

Drawing on Gutt (2004), the translation of YA literature could be considered a case in which translator and target audience share a mutual cognitive environment, but that cognitive environment is different from the one assumed by the translator for the source author and audience. In that case, the information that comes up in the translator-audience mutual cognitive environment is not the one anticipated by the source author (Gutt, 2004, p. 83). On the interpretation side, the translator should metarepresent the source author-audience cognitive environment; on the production side, the translator should identify the differences between the source and target audiences and, based on her intuitions on relevance, make translational decisions, "either by helping the receptors adjust their own cognitive environment, or by adapting the resemblance relations accordingly" (Gutt, 2004, p. 85). On top of that, YA literature translators should also consider two mutually shared cognitive environments: one with young readers, other with adult readers. Therefore, translational

choices should pay attention to young readers' possible interpretations while also taking into account the values and ideologies shared with adult readers.

The metarepresentational processes of a translator as a communicator, following RT, then, would be as Figure 2 shows.

Figure 2 – Metarepresentation in translation



Source: Gutt (2004, p. 81).

An example can be drawn from *Skellig* to illustrate how translators can proceed when finding mismatches between the cognitive environments of the original and target audience. The following passage and its translation are from the last chapter of the narrative, when the narrator's sister is named:

> "Persephone," I said.
> "Not that mouthful again," said Dad.
> We thought a little longer, and in the end we simply called her Joy (Almond, 2007, ch. 46).

> – Perséfone – disse eu.
> – Esse nome difícil de novo, não – disse papai.
> Pensamos um pouco mais e no final nós a chamamos simplesmente de Joy[1].
>
> 1 "Alegria", em inglês. (N. T.) (Almond, 2016, t. Barcellos, ch. 46).[15]

The translator used a footnote to supply readers with information she had assumed might not be present in their cognitive environment. Therefore, she adjusted their cognitive

[15] Glosses are provided in Appendix G.

environment to facilitate the intended interpretation, which consists of a wide array of weak implicatures (that the sister is related to happiness, that she means a happy ending for the family, and so on)[16]. The same effect could be achieved without the aid of peritexts (e.g., by adding information within the utterance: *Joy, que quer dizer alegria em inglês* [Joy, which means *alegria* in English]. Another possibility would be to adjust resemblance relations, i.e., interpretive resemblance would be focused on the intended interpretation, rather than on the form of the character's name, and to achieve that effect the rendering could be a name that evokes happiness. As none of the common names in Portuguese have the etymology of happiness transparent to readers, and those who do are "difícil" [difficult] (an aspect which is criticised by the narrator's father) and are not "curtinho e muito forte" [shorty and very strong] (an aspect valued by Michael's mother), the translator's choice of adjusting the reader's cognitive environment might be the strategy that would lead to greater cognitive effects for readers.

Gutt (2005, p. 33) emphasises that "the aspects of meaning that are actually coded or indicated by structure usually constitute only a small part of the communicator-intended meaning. The bulk of it still needs to be derived by inference". Therefore, translators should not focus only on textual matters, but rather on interpretations – they must metarepresent the cognitive effects of original and translated texts, including issues such as changes in conceptual and procedural encodings, which impact interpretation.

Blakemore's (2002) dichotomy of conceptual and procedural encodings affecting the inferential tasks in utterance interpretation "emerged from the claim that semantics should be viewed as a means to relating sentences and thoughts – rather than as a means to relating sentences and state of affairs in the world" (Gallai, 2023, ch. 2). While some linguistic meaning is representational, construed mainly by elements of speech which encode concepts, other meanings are procedural, in that they play a role into how representations are to be interpreted (Blakemore, 1992). Conceptual meanings, when encoded by "content" words, including manner adverbials, contribute to the proposition expressed by the utterance; when encoded by sentence adverbials, such as illocutionary adverbials, contribute to the higher-level explicatures (Wilson; Sperber, 1993/2012). Procedural meanings, when encoded by pronouns, impose constraints on explicatures; when encoded by illocutionary-force adverbials, impose constraints on higher-level explicatures; when encoded by discourse connectives,

[16] That choice, however, draws attention to the fact that the text is translated. The non-paratextual choice arguably does not do that, but it might reinforce that Michael's story is not set in Brazil.

impose constraints on implicatures. In translation studies, according to Gallai (2023), the conceptual-procedural distinction seems to be of importance to accounting for processing effort.

In addition to coding, another aspect of the intended import are poetic effects. Poetic effects emerge from "a wide array of weak implicatures" (Sperber; Wilson, 1986/1995, p. 222). For instance, a communicator might promise her addressees adequate cognitive effects, while refraining from clarifying what these effects might be, "thus inviting them to explore and exploit the richness of the cognitive environment [she] shared with them" (Gutt, 1996, p. 247). This involves recurring references in the text and even passages from further back in the text, especially in literary works.

Gutt (1996, p. 247) emphasises that none of the possible thoughts from poetic effects are strong implicatures, although "it seems not at all unreasonable for the author to have expected [her] readers to derive them." The richness of passages, then, comes from the possibility of readers exploring the implicatures they might derive. As readers supply the passages with more contextual information, they become more responsible for the implicatures they derive (Gutt, 1996).

Wilson (2018, p. 191) argues that "stylistic and poetic effects [...] arise naturally in the pursuit of relevance". Bolens (2018, p. 56-57) emphasises the effects of repetition and its relation to stylistic features: "repetition draws the reader's attention to the possibility of an implicature; that is, an intended implication which is not part of the encoded meaning of the words on the page, but which the reader may be encouraged to infer by stylistic features, such as reiteration". The author argues that the repetition of the French verb *se traîner*, which means to drag oneself, to crawl, in *Madame Bovary* not only draws attention to implicatures, but also has a kinesic relevance, whether it is applied to sound and voice or movement and gait, for it "transmits the sensation of a vitality that is gradually drained out by meaningless and a slow motivational collapse". In Adam Thorne's translation, six verbs were chosen as renderings: *creep*, *draw out*, *drag*, *linger*, *drawl* and *spin out*. Bolens argues that Thorne produced the perceptual simulation present in the original narrative, satisfying the kinesic relevance of the English verbs, while losing the relevance effect of reiteration.

Avoiding repetitions or explicitating implicit information, thus, might create a different meaning from the original, as the possibilities of enrichment are restricted, and the text might guide the reader toward specific interpretations. Without access to the original, "the reader of the translation is likely to assume that the original author was fully responsible for the thought" derived (Gutt, 1996, p. 249). However, the translator must also attend to the

addressee's expectations, as her central concern is successful communication, and not some fixed standard of equivalence (Gutt, 1996). As a matter of fact, there is a chance of the addressee reaching an interpretation consistent with the principle of relevance, but not intended by the communicator, due to mismatches in the contextual information used: "This explains how – sometimes very extensive – misinterpretations can occur and even go unnoticed, in both intralingual and interlingual communication" (Gutt, 1996, p. 254).

According to Gutt (2005), understanding the cognitive constraints of translation helps bridging the gap between what a translator can do and what readers and clients expect. Translators have a much more active role as communicators than what is usually thought of them as conduits, who should heed fidelity to the original:

> [...] translators and interpreters are not merely conduits that translate words from one language to another, and they frequently play a considerably more active role than is usually imagined. Pragmatic alterations of the ST [source text] in their renditions can be said to have procedural consequentiality and impact on the TT [target text] as they have the effect of moving the interpreter and translator into focus (Gallai, 2023, ch. 5).

That discussion leads to considerations on the echoic effects of translation. Echoic effects are present when a communicator reports another person's speech (or their own speech at a previous moment) while also conveying an attitude towards it. They correspond to utterances that are used to interpret another's thought or speech, i.e., second-degree interpretations, as they are an interpretation of the communicator's understanding of another person's thought (Sperber; Wilson, 1986/1995, p. 238). Another way to explain the concept is that the utterance is being used to metarepresent another representation (a public one, such as an utterance; or a mental one, such as a thought) it resembles, which has been entertained by someone else (Sequeiros, 2010). They are, therefore, cases of interpretive resemblance. The attitude might be any kind of emotion directed towards the speech or thought, located in a continuum from acceptance and endorsement to rejection and dissociation, such as irony, approval, etc.

Hermans (2014), under the assumption that all translations have the translator's subject position inscribed in it, considers translation as echoic discourse. Under a narrative theoretic approach, the author models translation as direct quotation. Direct quotation is not understood by the author as a fully mimetic representation since it depicts pre-existing utterances (which in RT is a case of interpretive resemblance). This view of translation consists of the

> [...] translator addressing an audience by promising the performance of translation and then, as part of this discourse and therefore embedded in it, proceeding to quote the original across the relevant languages. The translator lets the author speak in a tongue the audience can understand (Hermans, 2014, p. 293).

There are two utterances in the act of translation, then: a statement offering a discourse and the quoted discourse. Audiences can decide whether to focus on the quoted discourse as the author's words, on the overarching frame of the translator's statements, or on both. Since translations create a margin for articulating the translator's agency and attitude, the translator takes responsibility for what is said. According to Hermans (2014), who integrates the relevance-theoretic notion of echoic effects to his approach, that is what allows translations to be considered echoic. That attitude does not have to be as discordant, as in the case of irony; in the absence of contextual clues, "readers are likely to assume translators are either in sympathy with the authors they render or, as with much professional translating, indifferent" (Hermans, 2014, p. 297).

The discussion of a translator's positioning, or, from the point of view of the reader, the echoic effects of a translation, is of relevance in the translation of YA literature, since translators embed their views of their readers and their age in their translations (Oittinen, 2000).

3 Methodological and analytical procedures: *Skellig*

Skellig was first published in 1998 by Hodder Books and was nominated the Whitbread Children's Book of the Year and awarded the Carnegie Medal from the Library Association. In the United States, it was a runner-up for the 2000 Michael L. Printz Award, an American Library Association literary award that recognises outstanding YA fiction. This study analyses the 2007 edition of the novel, published in digital format by Hodder.

In this piece of YA magic realism fiction (Latham, 2006), the main character, Michael, finds Skellig, a mysterious creature living in the garage of his new home, and sets out to help this creature while dealing with "real word" problems, such as adjusting to a new environment, making new friends, and feeling uncertainty towards the health and wellbeing of a newborn sister, with whom he has to share his parents' attention. Michael must overcome his anxiety towards his sister's health and find ways to understand other characters' feelings and thoughts in order to communicate. The narrative was translated into Brazilian Portuguese in 2001 by Waldéa Pereira Barcellos, and the translation was republished in 2016 in digital format by Martins Fontes.

The analysis in this chapter focuses on the interactions between the narrator, Michael, and his neighbour, Mina. This character has a significant role in the narrative, since she helps Michael communicate better (with looks, music, and other forms of art) and, along with the main character, helps Skellig. Skellig is a being that is found ill and weak in the garage of Michael's new house. The children encourage him to be moved to a safer place and there they and the owls take care of Skellig until he recovers. Mina takes part in many of Michael's interactions with Skellig, his friends, and family. At the beginning of the narrative, they are strangers to each other, and at the end they are best friends; therefore, it proves fruitful to examine how their relationship develops.

While the entire narrative was taken into consideration, three passages from the translated narrative were selected, along with the corresponding passages from the original, for a detailed analysis of points where the characters have different levels of proximity and alignment. The interactions were delimited from the point where the characters first see each other (only each other) to the point where they depart or another character shows up. Consequently, passages differ in length: while the first is very brief (95 words TT and 94 words ST), the second consists of the first half of a chapter (301 words TT and 285 words ST) and the last one is an entire chapter (404 words TT and 308 words ST). That difference does not interfere with the analyses since the focus lies on the interactions as a whole and the assumed inferential processes.

Those three passages were selected according to criteria of internal and external relevance. At the lower level, the passages summarised the children's relationship and its development throughout the narrative. At the higher level, the passages are ostensive cues to an impression conveyed by the narrative's author. Based on Wilson (2011, p. 77), the interactions between Michael and Mina "will be interpreted in the light of their previous interactions and create 'internal' expectations of relevance which will be strengthened, enriched or adjusted in the light of later encounters".

The focus of the analysis is on the metarepresentation of intentions and on how the interpretation process is conditioned by metarepresentation. To this end, other aspects relevant to the import of translated literary texts, such as implicatures/explicatures and impressions, encodings, poetic effects, and echoic effects will be analysed. It is important to note that RT is employed as a theory that facilitates an account of how texts are processed, rather than an analytical tool to justify a specific reading or critique of the translation. Therefore, it is not the aim of this chapter to propose an exhaustive reading of the narrative, or to delve on specific issues from RT or on stylistic choices made by the translator, but to illustrate how RT can be

employed to account for (some) of the possible interpretations derived from the narrative. As an exploratory study, the analytical steps are not fully delineated.

The first analytical step focuses on the translated text to investigate how the metarepresentation of the intentions and the cognitive environment of the characters and the narrator is needed to identify instances of strong and weak communication[17]. Since the interactions are always narrated by Michael, the analysis focuses on his point of view. Therefore, it also deals with the poetic effects and impressions that arise in the interpretation of the translation, and the possible echoic effects of the translator's positioning.

The next step is a similar analysis of the original text, aiming at a comparison between translated and original text. That comparison will focus on how different interpretations arise due to translational choices. Special attention is heeded to how intentions are metarepresented differently as a result of different encodings yielding stronger or weaker implicatures, broader or narrower poetic effects and impressions. Additionally, the analysis investigates how the translation choices create echoic effects for the translation and what translator's attitudes are conveyed.

4 Analysis and discussion

Skellig begins with Michael and his parents visiting the house on Falconer Road, where they would move to. What was meant to have a slow pace, the boy narrates, has to be rushed because his sister was born before expected, and the boy and his parents have to live in the house that needs repairing. Michael's parents are stressed over the ill baby and the house, and Michael does not receive much attention. One day, exploring the crumbling garage of the house, Michael finds a strange creature ("I found him in the garage on a Sunday afternoon", Almond, 2007, ch. 1). After being reprimanded by his mother for entering the garage, he takes advantage of the arrival of his sister's doctor and secretly enters the garage again, and this time the creature talks to him, although in an angry, impatient manner ("What do you want?", Almond, 2007, ch. 3). That encounter troubles Michael's sleep and builds into his anxiety towards his sister, which he hides from his teachers and schoolmates. On the next day, Michael decides to re-enter the garage, and is again received with unfriendliness ("Go away", Almond, ch. 7).

[17] Glosses of the passages analysed are provided for the English-language reader in Appendices B, C and D.

Right after that encounter, after being shunned by a still-unnamed Skellig, Michel meets Mina.

4.1 Meeting Mina

(7) First passage from the translated narrative (Almond, 2016, t. Barcellos, ch. 7)

– Você é o novo vizinho? – perguntou alguém.
Dei meia-volta. A cabeça de uma garota surgia no alto do muro da ruela dos fundos.
– Você é o novo vizinho? – repetiu ela.
– Sou.
– Eu me chamo Mina.
Fiquei olhando para ela.
– E então? – disse ela.
– Então o quê?
Ela estalou a língua, abanou a cabeça e disse num tom afetado, com ar aborrecido:
– Eu me chamo Mina. Você...
– Michael – disse eu.
– Ótimo.
Então pulou para trás, e eu a ouvi pousar no chão.
– Prazer em conhecê-lo, Michael – disse ela, do outro lado do muro, e saiu correndo.

As the conversation is presented from the narrator's point of view, direct speech in the narrative can be understood as instances of interpretive resemblance (Sperber; Wilson, 1986/1995), in which Michael retells his and Mina's words based on his interpretation of them[18]. Furthermore, other narrations are also interpretations of the narrator of events/mental states in the past, since "in fiction everything is 'reported' by the narrator or author" (Uchida, 1997, p. 20). Readers should be aware, then, that not only the dialogue from the passage, but also the whole narrative is based on Michael's interpretation of the events/mental states. As it is a work of fiction, readers must infer whether Michael's narration is more or less faithful, being aware that his interpretation is the only access they have to the events in the fictional world. Thus, following Sperber and Wilson (1986/1995, p. 232), the propositional form of the narrator's utterances is an interpretation of his thoughts, which can be entertained as an interpretation of a representation. This means that, embedded in the reader's representation of the events in the narrative, is a higher-order representation of Michael's (as a narrator) cognitive environment, which filters how the events are going to be presented.

In this passage, poetic effects arise when one tries to metarepresent the cognitive environment of the characters. For example, by the narrator's utterance "*Fiquei olhando para*

[18] While Uchida (1997) argues that direct speech in fiction is not a case of interpretive resemblance, since there are no original utterances with which to compare the reported speech, being a case of resemblance in form, it is argued in this chapter that, representing first-person narrators as participants in the events narrated, readers may regard direct speech in fiction as interpretive resemblance.

ela", the import is composed not only of the explicature that Michael did not respond to Mina but also of weak implicatures that convey the character's attitudes such as "Michael was surprised by Mina's sudden appearance", "Michael was expecting to be busted by his parents so he was surprised when someone else approached him", and "Michael was under the shock of talking to Skellig and did not react properly". Therefore, those different assumptions lead to different representations, which can amount to rich poetic effects when they are all conveyed in the reader's interpretation process.

The representation of Mina's intentions can also be multiple. Her sudden appearance and impatience with Michael ("*E então?*", "*Eu me chamo Mina. Você...*", in addition to her attitude "*abanou a cabeça* [...] *tom afetado, com ar aborrecido*", might contribute to the passage's import with the assumptions that "Mina is impatient", "Mina is doing that thing when more mature children are impatient with less mature children for not picking up on social clues", "Mina is weird". It should be noted, however, that the narrator's words constrain how Mina's speech is to be interpreted, since it was Michael's perception that Mina "*abanou a cabeça* [...] *tom afetado, com ar aborrecido*". It also contributes, then, to the metarepresentation of Michael's cognitive environment. Therefore, the metarepresentation of Mina's intention is embedded in a higher-order metarepresentation of the narrator's intention.

Arguably, the awareness of such an embedding revolves around a reader's inferential abilities and the assumptions and concepts he has about literature on his cognitive environment. Readers who do not find relevance in assumptions about the narrative's point of view or who do not have mastered the concept of "narration" often focus on a narrative's plot (the logical and causal sequence of events), failing to notice narrative elements such as point of view and non-literal meaning. The metarepresentation of a narrator's cognitive environment, then, could be considered a trace of a further level of interpretation (one that surpasses the literal, or explicit, level), along with the identification of indeterminate import, such as poetic effects.

The next example is the passage from the source narrative, which allows for the comparison.

(8) Passage from the original narrative (Almond, 2007, ch. 7)

'Are you the new boy here?' said somebody.
I turned round. There was a girl's head sticking up over the top of the wall into the back lane.
'Are you the new boy?' she repeated.
'Yes.'
'I'm Mina.'
I stared at her.

‘Well?’ she said.
‘What?’
She clicked her tongue and shook her head and said in a bored-sounding singsong voice, ‘I’m Mina. You’re...’
‘Michael,’ I said.
‘Good.’
Then she jumped back and I heard her land in the lane.
‘Nice to meet you, Michael,’ she said through the wall, then she ran away.

The comparison between original and translated texts shows differences which impact how reads may metarepresent the minds of characters. First, the rendering of “new boy here” into “*novo vizinho*” encodes different concepts. While in the original text Mina’s utterance conveys the proposition “Michael is the new young person in the neighbourhood”, in the translated text the proposition explicated is “Michael is the person that has recently moved nearby Mina’s”. Therefore, their differences in age in relation to adults are not encoded in the translation. A wide range of implicatures such as “Mina is only interested in the neighbours that are her age and potential playmates”, “Mina sees Michael as less immature and calling him a boy highlights that”, “Mina is stressing that Michael is from the opposite gender” and “Mina is inserting Michael into the community by implying that he is a local kid” cannot be derived by target text readers in the basis of the target text utterance.

Differences can also be noticed in the speech acts that the narrator describes Mina as performing, which are related to what is explicated. In the original text, the description that Mina “said” that Michael is the new boy conveys that, in the narrator’s view, Mina entertained that as an actual state of affairs (Sperber; Wilson, 1986/1995), performing the act of “saying that”, in which case the interrogative form did not convey that Mina thought the yes-no answer was relevant. On the other hand, the act of “asking that” of the rendering “*perguntou*”, conveys that Mina thought the answer of whether Michael was the new neighbour would be relevant to her. Therefore, while readers of the original may negatively represent Mina as bossy, emphasising age gaps and taking Michael’s answer for granted, the translation might lead to a more neutral representation.

As pointed out in the previous paragraphs, those differences in the encoding pertain to the narrator’s interpretation of the events; as a result, while readers of the translation will probably metarepresent Mina’s intentions differently, they may also metarepresent the translation narrator’s intentions differently, if they find relevance in his attitude toward what is narrated.

As the days go by, the children start interacting more and Michael learns that Mina is homeschooled and is into birds and poetry. At the same time, Michael discovers some things

about Skellig (he has arthritis and enjoys Chinese takeout and brown ale) and is anxious by his state, because Skellig is very weak and refuses to leave the crumbling garage.

4.2 Befriending Mina

In the second passage, Michael is about to introduce Mina to Skellig. Michael has just convinced Skellig to allow Mina to see him, in the hope that Mina will know a way to help Skellig. After Mina shows Michael the owls, in the example presented in section 2, Michael easily convinces Mina to let him show her something ("There's something I could show you as well [...] I don't even know if it's true or a dream", Almond, 2007, ch. 15), and the kids have no trouble in leaving Mina's house and going secretly into the garage ("I tried to tell her with my eyes that we had to go", Almond, ch. 19). There are, though, some issues of trust which must be solved, as the passage shows.

(9) Second passage from the translated narrative (Almond, 2016, t. Barcellos, ch. 20)

Levei-a rapidamente pela rua principal e depois entrei pelo beco dos fundos. Passamos pelos muros altos dos jardins dos fundos.

– Aonde é que estamos indo?

– Não muito longe.

Olhei para sua blusa amarela e seus jeans.

– O lugar está imundo – disse eu. – E é perigoso.

Ela abotoou a blusa até o pescoço. Cerrou os punhos.

– Ótimo! Vá em frente, Michael.

Abri o portão dos fundos do nosso jardim.

– Aqui? – disse ela.

E olhou séria para mim.

– É. Aqui mesmo!

Parei diante da porta da garagem com ela. Ela espiou a escuridão lá dentro. Apanhei a cerveja e a lanterna.

– Vamos precisar disto – disse eu. Tirei as cápsulas do bolso. – E disto aqui também.

Ela contraiu os olhos e me lançou um olhar penetrante.

– Pode confiar em mim – disse eu.

Hesitei um pouco.

– Não é só que é perigoso. O que me preocupa é que você não veja o que eu acho que vejo.

Ela tomou minha mão e a apertou.

– Vou ver o que estiver lá – murmurou ela. – Vamos entrar.

Acendi a lanterna e entrei. Bichinhos arranhavam e corriam pelo chão de um lado para o outro. Senti que Mina tremeu. Começou a suar nas palmas das mãos.

Segurei firme sua mão.

– Tudo bem – disse eu. – É só você ficar perto de mim.

Fomos nos espremendo entre o lixo e os móveis quebrados. Teias de aranha arrebentavam nas nossas roupas e na nossa pele. Moscas-varejeiras mortas ficavam presas a nós. O teto estalou, e caiu pó do madeiramento podre. Quando nos aproximamos das caixas de chá, comecei a tremer. Talvez Mina não visse nada. Podia ser que eu estivesse enganado o tempo todo. Talvez os sonhos e a realidade só fossem uma confusão inútil na minha cabeça.

Inclinei-me para a frente e iluminei o espaço por trás das caixas de chá.

Right after lighting up the space where Skellig is hidden, at the end of the passage, Michael is addressed by the creature. The passage shows how metarepresentation is present in the communication between Michael and Mina, not only in processing utterances, but also in understanding ostensive behaviour. For example, the way Mina looks at Michael ("*E olhou séria para mim*") has as import, among other things, the implicature that "Mina does not understand how Michael's yard can be dangerous", which strengthens the cognitive effects produced by her utterance ("*Aqui?*"). Said utterance, however, can only produce those effects if the reader recovers in its interpretation the attitude of suspicion; an interpretation that recovers only the explicature that "Mina has asked whether the garage was the place" would not amount to similar effects. Further on, the cognitive effects of suspicion arise only from Mina's behaviour ("*Ela contraiu os olhos e me lançou um olhar penetrante*"). The reader might metarepresent Michael as obtaining those cognitive effects because of his own answer ("*Pode confiar em mim*"), which intends to reassure Mina. As a result of the passage, readers may metarepresent Michael's cognitive environment as more robust when it comes to Mina. That is, Michael's cognitive environment might be represented as having more assumptions, or stronger assumptions, in relation to Mina in comparison with the first passage, since the boy has picked up on communicative clues and has also understood her mental states by identifying behaviours like shivers and sweating (which are not ostensive, but assumptions on them can be understood as part of Michael's cognitive environment).

Michael's hesitation in the passage can also be interpreted as a reflex of Mina's looking right into him: he felt that she knew something was off and his words of assurance were not enough. That resonates with Michael's description of Mina in their second encounter, in which Mina is described as little, having "hair as black as coal and the kind of eyes you think can see right through you" (Almond, 2007, ch. 9 / "*Era pequena, tinha o cabelo preto como carvão e olhos que pareciam capazes de ler pensamentos*", Almond, 2016, t. Barcellos, ch. 9). That description, already part of the reader's representation of Mina, acquires new relevance as/if it is reevoked in this passage. Internally, this passage acquires relevance as a demonstration of how Michael and Mina's relationship changed in the course of a few days, which may contribute externally (in relation to the actual world) to assumptions on first impressions, on the effort involved in building a relationship and on the aspects of communication between friends.

In this passage, the translator seems to echo the author's views on behaviours suitable or characteristic of adolescence, since actions such as keep going into a place forbidden by their parents (the garage) and taking medicine from the bathroom cabinet and beer from the

fridge, which are prone to being censored (Alvstad, 2018) remain "natural" in the translation. Readers might, therefore, metarepresent the translator's attitude as in agreement with the author's views. That positioning (Hermans, 2014), then, might be regarded as the translator's metarepresentation of the cognitive environment of her readers as containing (or being able to reach) assumptions regarding the character's need to disobey orders and manipulate substances, which would lead to an attitude of tolerance towards such behaviours in the narrative.

An analysis of the original passage, reproduced below, leads to further considerations on the translation:

(10) Passage from the original narrative (Almond, 2007, ch. 20)

I led her quickly along the front street, then I turned into the back lane. I led her past the high back garden walls.

'Where we going?' she said.

'Not far.'

I looked at her yellow top and blue jeans.

'The place is filthy,' I said. 'And it's dangerous.'

She buttoned the blouse to her throat. She clenched her fists.

'Good!' she said. 'Keep going, Michael!'

I opened our back garden gate.

'Here?' she said.

She stared at me.

'Yes. Yes!'

I stood at the garage door with her. She peered into the gloom. I picked up the beer and the torch.

'We'll need these,' I said. I took the capsules from my pocket. 'And these as well.'

Her eyes narrowed and she looked right into me.

'Trust me,' I said.

I hesitated.

'It's not just that it's dangerous,' I said. 'I'm worried that you won't see what I think I see.'

She took my hand and squeezed it.

'I'll see whatever's there,' she whispered. 'Take me in.'

I switched on the torch and stepped inside. Things scratched and scuttled across the floor. I felt Mina tremble. Her palms began to sweat.

I held her hand tight.

'It's all right,' I said. Just keep close to me.'

We squeezed between the rubbish and the broken furniture. Cobwebs snapped on our clothes and skin. Dead bluebottles attached themselves to us. The ceiling creaked and dust fell from the rotten timbers. As we approached the tea chests I started to shake. Maybe Mina would see nothing. Maybe I'd been wrong all along. Maybe dreams and truth were just a useless muddle in my mind.

I leaned forward, shone the light into the gap behind the tea chests.

When original and target texts are compared, the translation of "things" into "*bichinhos*" makes different cognitive effects available for the reader. From the cognitive environment of the readers of the translation, assumptions related to the association between a place filled with little animals and filth can be selected as context for the interpretation of the

utterance. Additionally, the diminutive -inhos may procedurally constrain how those animals are to be represented, which may lead to the selection of assumptions related to the association between the diminutive form and affect, present in the cognitive environment of Brazilian readers. In the original, those implicatures are not made available by the utterance, while one of a different nature is: the implicature that Skellig could be making the sounds, since the nature of Skellig is not clear and could fit into the concept encoded by "thing". As argued by Bolens (2018), repetition provides tentative cues to ostension, and when that repetition is not translated an array of implications made manifest by the original is lost. It is worth, then, to compare the kinds of sounds that Michael has heard near the garage until the second passage and what has produced them, as Table 1 shows.

Table 1 – Sounds heard near the garage in the translation and original (part 1)[19]

Translation (Almond, 2016, t. Barcellos)	Original (Almond, 2007)
Ouvi o ruído de algo raspando num dos cantos, e o barulhinho de passos rápidos de um lado para o outro. Depois tudo parou, e o silêncio foi total. (ch. 2)	I heard something scratching in one of the corners, and something scuttling about; then it all stopped and it was just dead quiet in there. (ch. 2)
Uma coisinha preta fugiu apressada pelo chão. A porta rangeu e estalou um instante antes de ficar parada. A poeira caía no facho da lanterna. Alguma coisa riscava e arranhava num canto. (ch. 3)	Something little and black scuttled across the floor. The door creaked and cracked for a moment before it was still. Dust poured through the flashlight beam. Something scratched and scratched in a corner. (ch. 3)
Ouvi passinhos rápidos e o ruído de alguma coisa raspando. (ch. 6)	I heard things scuttling and scratching. (ch. 6)
Começaram os passinhos rápidos e os ruídos de alguma coisa sendo raspada. (ch. 10)	The scuttling and scratching started. (ch. 10)
Levantei-me e fui até a porta da garagem. Fiquei ali em pé, escutando. Nada além dos costumeiros ruídos de passinhos rápidos e de algo raspando. (ch. 14)	I stood up and went to the garage door. I stood listening. There was nothing but the usual scuttling and scratching. (ch. 14)

Source: the author, extracted from Almond (2007, 2016, t. Barcellos).

In the examples selected, it is noticeable that the scratching and scuttling characterises the garage, to the point that it becomes something usual for Michael (ch. 14). As a result, the repetitions of those sounds whenever Michael interacts with Skellig convey the impression in the reader that the sounds are somehow associated with Skellig. While in the original the

[19] Glosses are provided in Appendix H.

things that scuttle are little, what scratches is never specified, and it could well be Skellig. In the translation, the rendering of "scuttle" for constructions with "*passo*" could be interpreted as increasing the strangeness of the place and Michael's fear, since the sound of steps is usually associated with bigger animals – when the thing that scuttles is specified as a little thing ("*coisinha*"), rather than "*deu passinhos rápidos*", which could be associated with a relatively big animal, the rendering is "*fugiu apressada*", which encodes movement and manner, but not size. While the renderings of "scratch" also maintain the uncertainty about what scratches, there is less consistency in the translation, which employs constructions with the verbs *raspar*, *riscar* and *arranhar*. Then, although the translation creates the kinesic association between the sounds and Skellig, and of Michael's becoming used to it, the lack of consistency in the renderings makes the generation of those cognitive effects, i.e., that impression, less strong.

In the second passage, the rendering "*bichinhos arranhavam e corriam pelo chão*", excludes the possibility of Skellig or bigger animals making the sound. As stated in the previous paragraph, the diminutive in "*bichinhos*", instead of "*bichos*", adds an affective meaning in Portuguese. Overall, that culminates in the representation of an event that is different from the one Michael is used to, but also one that does not impose fear. By association, it helps in the metarepresentation of Mina as afraid of the little animals in the translation, due to the proximity of the sounds made by the little animals and Mina's trembling, while in the source text the association is that Mina is scared of the unknown ("things").

In addition to that, the rendering of "tea chests" into "*caixas de chá*" might result in difficulty for Brazilian readers to represent the place where Skellig is hidden. The character has been described as hidden "behind a heap of tea chests" (Almond, 2007, ch. 4). The choice "*caixas de chá*", however, more commonly encodes the concept of a small paper carton in which tea is commercialised for consumers or small boxes in which tea bags are stored at houses, being those the interpretations that are usually more salient. Therefore, readers who adopt a naïve optimism strategy (Sperber, 1994), when trying to understand how Skellig is hidden behind the tea cartons or how Michael leans over them to look at Skellig, might reach the explicatures that "Skellig is a little being" or that "Michael leans over the heap of cartons slightly so that it does not collapse", which will then have cognitive effects of contradiction further on the narrative and have to be disposed of when the children have difficulty in carrying Skellig because of his size. Facing that contradiction or being suspicious of the first interpretations that arise to them, readers might adopt a cautious optimistic strategy,

metarepresenting that the more salient concept encoded by "*caixas de chá*" is not the intended one. However, that will only be possible if the concept of tea chests is available in the reader's cognitive environment, which will then lead to the explicature that Skellig is well hidden behind the tea chests, and Michael has to try to lean over them. The translation choice "*caixas de chá*", then, demands more cognitive effort, as the first interpretation that probably comes to the reader's mind is not the intended one, and provides maybe less cognitive effects than "*baús de chá*" or simply "*caixas*" would. The renderings "*baús de chá*" or "*caixas de transporte de chá*" or even a longer explanation about the tea chests that were used in transporting tea and create a sense of an ancient place would help Brazilian readers adjust their cognitive environment, while "caixas" would adapt resemblance relations (Gutt, 2004), focusing on the interpretation that Skellig was behind boxes instead of the interpretation that the garage was filled with antique objects.

4.3 Sharing views on the world with Mina

After the second passage, Michael and Mina have successfully transported Skellig to a safer environment, where he has healed with the help of the children and owls ("But I'm getting strong, thanks to the angels and the owls", Almond, 2007, ch. 42). In the last passage, Michael and Mina are waiting for Michael's father to arrive with news from the baby, who is undergoing heart surgery. This passage is the last significant interaction between Mina and Michael and contributes to the book's external relevance as displays of the author's thoughts about the real world (Sperber; Wilson, 1987).

(11) third passage from the translated narrative (Almond, 2016, t. Barcellos, ch. 36)

Saí para o jardim da frente com Mina. Sentamos no muro à espera de que o carro de papai entrasse na rua. A porta estava aberta atrás de nós, lançando uma faixa de luz pela escuridão afora. Cochicho se aproximou, esgueirando-se pelas sombras ao pé do muro. Sentou abaixo de nós, enrodilhando-se junto aos nossos pés.

– O que quer dizer – perguntei – essa história de Skellig comer bichinhos vivos e produzir pelotinhas, como as corujas?

Ela deu de ombros.

– Não temos como saber – disse.

– E o que ele é? – perguntei.

– Não dá para saber. Às vezes temos de aceitar que existem coisas que não podemos saber. Por que sua irmã está doente? Por que meu pai morreu? – ela me estendeu a mão. – Às vezes achamos que deveríamos ter a capacidade para saber tudo. Mas não temos. Precisamos nos permitir ver o que está aí para ser visto, e temos que usar a imaginação.

Conversamos sobre os filhotinhos no ninho acima de nós. Juntos, tentamos ouvir a respiração deles. E nos perguntamos com o que os filhotes de melro sonhavam.

– Às vezes, eles ficam muito assustados – disse Mina. – Sonham que gatos sobem até onde eles estão. Sonham com corvos perigosos com bicos horríveis. Sonham com crianças maldosas destruindo seu ninho. Sonham com a morte por todos os lados. Mas eles têm sonhos felizes também. Sonhos com

a vida. Eles sonham que voam como seus pais. Sonham que um dia encontram sua própria árvore, constroem seu próprio ninho, têm seus próprios filhotes.

Levei a mão ao coração. O que eu ia sentir quando abrissem o peito frágil da nenê? Quando a cortassem para chegar ao seu coraçãozinho? Os dedos de Mina eram frios, secos e curtos. Senti a leve pulsação do sangue neles. Senti que minha própria mão tinha um tremor leve, acelerado.

– Nós ainda somos como filhotinhos – disse ela. – Metade do tempo, felizes; metade do tempo, mortos de medo.

Fechei os olhos e tentei descobrir onde estava escondida a metade feliz. Senti que as lágrimas escorriam das pálpebras que eu mantinha fechadas com firmeza. Senti que as garras de Cochicho davam puxões nas pernas da minha calça. Tive vontade de estar totalmente só num sótão, como Skellig, só com as corujas, o luar e um coração sem lembranças.

– Você é muito corajoso – disse Mina.

Então o carro de papai chegou, com o motor ruidoso e os faróis ofuscantes. E o medo só aumentava cada vez mais.

In this passage, the narrator provides several elements that allow the reader to enrich his metarepresentation of the character's cognitive environments. Mina's speech, for one, has an import that is more determinate ("We need to accept we can't know everything", "We must use our imagination"). Following Sperber and Wilson's (1986/1995) views on speech acts, the questions Mina poses ("*Por que sua irmã está doente? Por que meu pai morreu?*") are not requests for information, i.e., the answers to them are not regarded as relevant; rather, these questions are relevant as examples of questions that cannot be answered. In this context, one implication of Mina's utterances is that readers are prompted to reevaluate the relevance of Michael's questioning of Skellig's nature ("*O que [Skellig] é?*"), representing it as a question that cannot be answered. Readers may interpret, then, that internally in the narrative, the quest of finding Skellig, helping and nourishing him is a symbolic representation of ways to deal with real-life issues, which arise unexpectedly and cannot be explained. At the higher-level communicative act, Mina's speech is more indeterminate, because there is no straight connection between the world of the characters and the world of the reader. By way of showing Mina's speech, then, the author conveys an impression, which can lead to assumptions on the character's maturity and on the ways her reflections can be applied to one's own life.

Mina's speech about the chick's dream ("*Às vezes, eles ficam muito assustados* [...]") conveys poetic effects that involve the weak implicatures that "Mina is using her imagination" and "people are like birds". The latter assumption can be then strengthened by the character's speech ("*Nós ainda somos como filhotinhos*"). When Michael describes how he tried to find the happy half ("*tentei descobrir onde estava a metade feliz*"), he conveys an impression to the reader by showing what was happening externally and what were his mental states. The impression, then, involves Michael's anguish, his longing to be alone with a numb heart and

other characters calling him back to the embodied experience of being alive and going through scary times (the cat's claws and Mina calling him brave).

Taken together, those impressions contribute to the narrative's external relevance. It may point to the importance of arts and communication, which can be as indeterminate as life. The narrative's emphasis on imagination can be linked to the inferential aspect of interpretation, according to which one's interpretation, despite being the most relevant interpretation for that individual, is not absolute, but a possible interpretation among others. The modifications in the cognitive environment of the reader associated with the search for external relevance are reached on the reader's initiative (and, again, hinge on a reader's sophistication/literary competence). Therefore, the author's intention cannot be attributed to a specific interpretation, but to the richness of poetic effects made available by the text.

It is worth mentioning Sperber's (1994) interpreting strategies when considering external relevance. A sophisticated understanding strategy, concerning the narrative as a whole, could be associated with resistant readings, described by Martin and White (2005, p. 62) as opposing "the reading position naturalised by the co-selection of meanings in a text", where co-selection indicates that different meanings were selected in the unfolding of a text. In relevance-theoretic terms, sophisticated understanding might lead to interpretations that identify the author's intentions, but do not accept them as true. A reader from a different philosophical background, such as scepticism, thus, might not accept interpretations on the lack of explanations one has for things that happen to us ("*Às vezes achamos que deveríamos ter a capacidade para saber tudo. Mas não temos*"), while entertaining that interpretation as the one intended by the author.

The analysis of the original passage and its comparison with the translation lead to more considerations on reading strategies and echoic effects.

(12) Passage from the original narrative (Almond, 2007, ch. 36)

I went out into the front garden with Mina. We sat on the front wall waiting for Dad's car turning into the street. The door was open behind us, letting a wedge of light out into the dark. Whisper came, slinking through the shadows below the wall. He sat below us, curled against our feet.

'What does it mean,' I said, 'if Skellig eats living things and makes pellets like the owls?'

She shrugged.

'We can't know,' she said.

'What is he?' I said.

'We can't know. Sometimes we just have to accept there are things we can't know. Why is your sister ill? Why did my father die?' She held my hand. 'Sometimes we think we should be able to know everything. But we can't. We have to allow ourselves to see what there is to see, and we have to imagine.'

We talked about the fledglings in the nest above us. We tried together to hear their breathing. We wondered what blackbird babies dreamed about.

‘Sometimes they’ll be very scared,’ said Mina. ‘They’ll dream about cats climbing towards them. They’ll dream about dangerous crows with ugly beaks. They’ll dream about vicious children plundering the nest. They’ll dream of death all around them. But there’ll be happy dreams as well. Dreams of life. They’ll dream of flying like their parents do. They’ll dream of finding their own tree one day, building their own nest, having their own chicks.’

I held my hand to my heart. What would I feel when they opened the baby’s fragile chest, when they cut into her tiny heart? Mina’s fingers were cold and dry and small. I felt the tiny pulse of blood in them. I felt how my own hand trembled very quickly, very gently.

‘We’re still like chicks,’ she said. ‘Happy half the time, half the time dead scared.’

I closed my eyes and tried to discover where the happy half was hiding. I felt the tears trickling through my tightly closed eyelids. I felt Whisper’s claws tugging at my jeans. I wanted to be all alone in an attic like Skellig, with just the owls and the moonlight and an oblivious heart.

‘You’re so brave,’ said Mina.

And then Dad’s car came, with its blaring engine and its glaring lights, and the fear just increased and increased and increased.

In contrast with the original narrative, the translated text has fewer repetitions. In the original text, the four instances of the clause “we can’t know” and the elliptical “but we can’t [know everything]” reinforce Mina’s assuredness that people must use their imagination. As a result, in the reading process, the assumptions that Mina is more mature and surer of the uncertainties of life are strengthened. In the translation, although the negative constructions *não temos como saber*, *não dá para saber*, *não podemos saber*, *não temos [a capacidade para saber tudo]* give relevance to that assuredness, it is conveyed less strongly because there are no reiterations.

Similarly, the three repetitions of the verb “increased”, in reference to Michael’s fear, and the structures “very + adverbs quickly and gently”, in reference to is trembling, strengthens the implicature that Michael is anxious in the original text. In the translation, the structure “*cada vez mais*” procedurally constrains how Michael’s fear is to be represented, creating a sense of progressiveness. In relation to his trembling, however, there are no intensifiers (“um tremor leve, acelerado”). Therefore, there are no cues to the relevance of Michael’s trembling. As in the discussion of the previous passage, implications made manifest in the original are not present in the translation as a result of the decrease in repetitions (Bolens, 2018). Importantly, the differences highlighted in this discussion do not concern simply stylistic choices, but the different interpretations they convey, highlighting that translators should concern themselves with metarepresenting bodies of thought (Gutt, 2004).

Although there are translation choices that affect interpretation in the third passages, no evidence to the translator’s positioning could be found, since there are no cues to the relevance of avoiding repetitions. On the one hand, the avoidance of repetitions, especially in this passage, could be accounted for as the translator’s following of the Brazilian publishing

industry's avoidance of repetition; on the other hand, especially in the previous passage, the avoidance of repetitions can be accounted for as a lack of awareness of the code being repeated and its relevance. In the first case, the translator would be metarepresenting the intentions of her clients, who assume readers might engage negatively with texts with repetitions. In the second case, the identification of the intentions of the author with repetitions and its effects on readers would not have been part of the translator's metarepresentation of their shared cognitive environment.

While the analysis of the translated passages showed some cues to the positioning of the translator (such as the translation of sensitive elements), the comparison with the original allowed for additional conclusions on the translator's metarepresentation of the cognitive environment of her readers. Those additional conclusions, however, pertain to the researcher's metarepresentation of the translator's intentions. It is worth considering whether the translator's choices are seen as authorial by readers. The choices made in the translation, and the assumptions derived from them, which contribute to internal and external relevance would probably be regarded by readers as intended by David Almond. The only stretch in the narrative where the translator ostensibly indicates her intentions is the footnote discussed in section 2, in which the original language of the narrative is highlighted in a footnote ("*Joy. N.T 'Alegria, em inglês'*" [Joy. T.N. "Alegria, in English"]). In this case, while contributing to the narrative's internal relevance by adjusting the readers' cognitive environment, the footnote also gives relevance to the translator's intentions, which are external to the narrative world. Readers may reach assumptions regarding the narrative's original language and the translator's representation of their own linguistic abilities. In the remainder of the narrative, however, young readers (including readers who reach further levels of interpretation and are not aware they are reading a translation or do not find relevance in the translator' attitude) probably would not consider the translator in their search for external relevance, something that was actively sought by the researcher.

5 Final remarks

The analysis showed how the relevance-theoretic framework is able to account for the indeterminacy of literary meaning (Wilson, 2011, 2018) and its multiple effects through an account of ostensive-inferential communication which accommodates broad interpretations and non-literal communication. It had as objective to investigate which metarepresentational abilities are demanded when reading and translating *Skellig* and how multiple interpretations

are derived. The analysis demonstrated that different levels (or orders) of metarepresentation are possible, considering the various intentions (of characters, narrator, author, and translator) embedded in a narrative text. Accordingly, different interpretations may arise as a result of the metarepresentation of those cognitive environments. The investigation's account of the import of a literary text allowed for an examination of the different interpretations that arise when different elements such as arrays of explicatures and implicatures and internal and external expectations of relevance are considered.

As for the young readers, the analysis showed different levels of interpretation. While the level of interpretation reached by a reader is not necessarily related to his age (nor to the sophisticated understanding strategy, cf. Sperber, 1994), young readers often focus on the explicatures and implicatures that are more strongly communicated, paying less attention to weaker implicatures and indeterminate meanings. This has an impact on the external relevance of the narrative, as it is grounded on indeterminate meaning (Wilson, 2011): young readers often derive literal interpretations of fiction (Nikolajeva, 2010), not reflecting on the second-order communication act's import.

This research also aimed to investigate to what extent the choices in the translation of *Skellig* points to a positioning in relation to readers and how that representation differs from the original. Regarding the translation of YA literature, it showed that the translator's metarepresentation of the narrative text impacts the choices just as the metarepresentation of the cognitive environments of original and translation readers. As the narrative's external relevance is only salient to those who pay attention to indeterminate meaning, so are the echoic effects of translation, since they pertain to a higher-level communicative act, like the author's import. Therefore, translation is echoic only to those who find relevance in aspects related to translation, be it the translation of elements that are usually censored or utterances that are effortful to process (which are perceived in the target text) or choices that impact interpretation and could be falsely attributed to the author, as they are only noticed when comparing the original and target texts. Translation choices, however, impact target readers' interpretation, regardless of whether they are perceived as such. It was not the aim of this chapter to find patterns of translation choices, understanding choices as traces of the translator's cognitive processing (Goethals; de Wilde, 2009). As such, choices were interpreted as indicatives of the translator's metacognitive processing.

The present research focused on the aspects of communication that can be interpreted as intended by the communicator. It included a notion of import that allows for different interpretations and indeterminate meaning. Therefore, although it was grounded on the

metarepresentation of intentions, it considered that communication is achieved at a risk, depending on the addressee's cognitive environment. It showed how metarepresentation, a basic characteristic of human communication, is demanded in the interpretation of YA literature, and how it can be employed in higher-order, complex levels, when readers find relevance in the intentions of communicators. On purpose, this study did not delve on specific linguistic issues or specific relevance-theoretic categories, with the intention of showing how a cognitive-pragmatic theory can be applied to the study of literature. Because of that, it did not discuss all of the issues that could have arisen in the passages studied or all of the possible interpretations.

The findings reported contribute to the study of YA literature by offering a cognitive-pragmatic approach that is able to account for characteristics of literary communication, such as different points of view and interpretations. RT provides a robust linguistic apparatus to deal with the object of literature, which in the present research was applied to the "macro" level of text processing. Future research might delve on the "micro" level, focusing on specific linguistic elements such as deixis, humour or idiomatic expressions.

Albeit considering non-paraphrasable effects, such as impressions, which are arrays of propositions that are not noticed individually but provoke a change of mind, the present research did not consider other non-propositional effects, such as mental imagery and affective states (Wilson, Carston, 2019). In the study of literature, it would be fruitful to consider those aspects, as they impact the implicatures that are derived by readers. Additionally, the actual interpretations derived by readers could be studied experimentally in order to corroborate the analysis proposed.

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CHAPTER 3 – AFFORDING MULTIPLE INTERPRETATIONS OF TRANSLATED NARRATIVES: AN INTERFACE BETWEEN RELEVANCE THEORY AND COGNITIVE NARRATOLOGY

> "Nobody can see at the level of your eye—and so nobody can speak the real truth. Not even the scientist".
>
> Raja Rao, *The Serpent and the Rope*

1 Introduction

In the previous chapters, the analyses showed that both Cognitive Narratology and Relevance Theory provide explanatory accounts of translating and interpreting translated narratives. The present chapter contrasts findings from the previous chapters and draws an attempt at an interface between the two frameworks.

Narratology, as explained in the Introduction and Chapter 1, is interested in describing how narratives mean. Narratological translation studies (Schiavi, 1996; O'Sullivan, 2003; Hermans, 1996) argue that in translations the narrator's voice communicates, in addition to the characters' and implied author's voice, the translator's voice. Its cognitive subdomain, CN focuses on exploring the reader's minds as embodied, the interpretation of narratives as a function of cognition, and the "cognitive encodings embedded in textuality" (Trites, 2017, p. 102). However, there is not a unitary approach to cognition: cognitive narratologists have drawn on several frameworks from cognitive science (Fludernik, 2010).

Chapter 1 drew on Silva (2013) and Nikolajeva (2014) to deploy ToM as an analytical tool to explore the translation of a YA narrative. It showed that the interpretation of narratives is conditioned by the ToM a reader attributes to characters and narrators and that the awareness of narration and focalisation strategies may lead to embedded ToM processes, in which the higher-level representation of the narrator's intention contains a lower-level representation of a character's intention Additionally, it demonstrated that translation choices may lead to interpretations different from those prompted by the original, although not all translation choices that may lead to different interpretations can be associated with an attitude in relation to adolescence and adolescent readers distinct from that of the implied author.

RT, as explained in the Introduction and Chapter 2, is concerned with ostensive-inferential communication (Sperber; Wilson, 1986/1995). It understands that the interpretation of literary works "draws on the same basic cognitive and communicative abilities used in ordinary face-to-face exchanges" (Wilson, 2018, p. 185). By assembling the notions of second-order communication, weak implicatures and *showing* as a form of communication, RT can provide a framework that accounts for literary communication (Sperber; Wilson, 1987;

Wilson, 2018). Based on such assumptions, Chapter 2 demonstrated the underlying role of metarepresentation in the interpretation of a YA translated narrative and its translation by associating the metarepresentation construct to other concepts and assumptions from RT, such as the notion of indeterminate import, the interpretive/descriptive and implicature/explicature distinctions, and the notion of strength of communication. Different metarepresentation processes may lead to different interpretations and translation choices, which characterises the openness of literary texts. The analysis aimed to show how RT can be employed to describe the processing of translated literary texts.

In her argument in favour of linguistic analyses of literary works, Candria (2019) refers to two debates in the subject: one between linguists who contend that literary language is extraordinary and linguists who argue that literary language can be explained by the same frameworks that explain ordinary language; and the other between linguistics and literature scholars, with the latter questioning the former's authority to discuss literature and claiming that linguistic analyses simplify "the works of literature into compilations of language units" (Candria, 2019, p. 29). Considering that RT can account for what has been taken in the present M.A. thesis as core characteristics of literary texts – multiple points of view, voices, and interpretations – including those in relationships of translation, it seems that it can serve as an example of a pragmatist competence to describe literary language through the same resources which describe ordinary communication. However, it seems that CN and RT can both account separately for the processes of interpretation and translation of literature as standalone approaches, begging the question of how it is an advantage to interface CN and RT.

Both research traditions (Laudan, 1977) of CN and RT, as can be inferred through the brief description in the previous paragraphs, are interested in how people produce and process communicative acts, affording in such a process a notion of situatedness and embodiment – trends in cognition which run counter the distinction between body and mind and consider the role of the body and context in cognitive processes (Clark, 2017). Their accounts of narratives and communication are concerned with how interpretations are triggered in the addressee's minds (Trites, 2017; Sperber, Wilson, 1986/1995). In addition, both literary and pragmatic theories rely on the notion of inferences as central for literary interpretation (Chapman; Clark, 2019; Bueno; de Saussure, 2022).

Bueno and de Saussure (2022) pointed out that the relevance-theoretic research program (Allott, 2013) has heeded two major challenges over the last years: the challenge of non-propositional effects, and the challenge of the limits of RT's contributions to the study of literature. Focusing on the latter, the authors emphasise that there have been several

approaches to integrating literary texts to RT (Pilkington, 2000; Blakemore, 1992; Furlong, 1995, 2007; Clark, B., 1996; Guijarro, 1998; Mackenzie, 2002; Briens; de Saussure, 2018; Chihaia; Rennhak, 2019; de Saussure; Wharton, 2019; de Saussure, 2021) and, based on Green (1997) and Cave and Wilson (2018), they argue that literary and linguistic theories can be reconciled at the level of description, with RT working as a metaframe for literary theory. While Cave and Wilson (2018) defend a pragmatics of close reading, approaching literary criticism, Bueno and de Saussure (2022) see RT as a tool for literary theorisation, providing a theory for inferences.

The present chapter proposes an interface as the one suggested by Bueno and de Saussure (2022), considering that both RT and CN share an interest into how (narrative) communication works, rather than providing specific readings of narratives/texts. By way of demonstration, the proposal is grounded empirically in the analysis of a specific YA narrative, namely the magical realistic (Latham, 2008; Vielma, 2015) narrative *Skellig*.

In recognising that understanding narratives can be problematic (i.e., interpretations are not unanimous, and the narratives' impacts on readers are highly subjective), van Peer and Chatman (2001) argue in favour of interdisciplinary approaches to narratives. They posit that it is "the comparison or even contestation of theories and methods that may help us to overcome our present limitations [regarding monodisciplinary research on narratives]" (van Peer; Chatman, 2001, p. 3-4). Wilson (2018) contends that mutual contributions of literature scholars and relevance theorists may provide both with useful insights. For instance, RT has been often combined with stylistics to explain literary interpretations (e.g., Chapman; Clark, 2017; Cave; Wilson, 2018). Bolens (2018) argues that, when repetitions of words are not translated, the reader is not able to interpret those words as cues for ostension, as intended by the originals. Boase-Beier (2006) proposes a cognitive approach to style in translation, whereby she draws on RT's notions of intention and poetic effects to consider translation style as a pattern that is evidence of a cognitive state. In the field of narratology, Hermans (2014) builds on RT's interpretive use of language to suggest that every translation is echoic speech, and it is the reader who makes the translator's attitude relevant and decides to regard a translation as echoic.

Therefore, an interface seems desirable from the point of view of both linguistics and literature scholars. Such an interface, especially in the field of Translation Studies, would endorse epistemic pluralism (Marín García, 2019; Chang, 2012), which promotes scientific progress through the coexistence of more than one research tradition.

The present chapter aims to investigate how an interface between CN and RT stands to benefit each research tradition in particular and Translation Studies in general, especially in the study of literary translation. To this end, the discussion has three foci: the representation of minds, the impact of said representation on the narrative communication participants, and its impact on the interpretations derived from a narrative. Findings from the cognitive narratological and relevance-theoretic analyses are compared, according to those three foci, and a new analysis, based on the interface between CN and RT, is presented. Then, the interface is assessed.

More specifically, this chapter compares the affordances of constructs ToM and metarepresentation according to Marín García's (2017, 2019) criteria for the assessment of explanatory tools (namely clarity, adequacy, consistency, and simplicity). This can eventually provide literature and linguistics scholars with the necessary reasoning for choosing adequate explanatory tools and prevent inconsistencies within the source research traditions. Constructs are understood by Marín García (2017, p. 192), based on the Oxford Dictionary of Philosophy, as kinds of concepts that are "based either on empirical observation or theoretical argumentation [...] guided by a particular framework and subject to its application in a particular research design or model".

The discussion draws on findings from the analysis of *Skellig* (Almond, 2007, 2016, t. Waldéa Barcellos), a YA audience-oriented narrative featuring a power and age imbalance (O'Sullivan, 2003) and a cognitive gap (Nikolajeva, 2019b) between communicators and readers, posing additional metarepresentational challenges (Gutt, 2004) to translators. The discussions of the representation of minds, the impact of said representation on the narrative communication participants, and its impact on interpretations are presented in sections 2, 3, and 4, respectively. In section 5, the constructs of ToM and metarepresentation are comparatively assessed in relation to their clarity, adequacy, consistency, and simplicity for the study of narratives. Finally, section 6 points to the benefits of this interface for each research tradition and presents possibilities for further research.

2 The representation of real and fictional minds

In narratology, Cohn's (1978) categories for speech representation (quoted monologue, psychonarration, and narrated monologue) were the basis for her account of how narrative texts afford the representation of consciousness. However, the creation of models for the characters' minds does not rely solely on inner speech:

> Narrative understanding in fact hinges on a wide variety of inferences about the states, dispositions, and processes of fictional minds—including inferences about the felt, subjective nature of their experience [...] as well as their folk psychology, or method for framing inferences about what is going on in their own and other's minds (Herman, 2009, p. 38).

The use of folk psychology to understand one's and others' motivations and intentions can be described as the use of ToM (Herman, 2009). In extending to children's literature Zunshine's (2006) argument that the simulation of minds is what makes fiction interesting, Nikolajeva (2014) correlates memory and identity with tense and narrative perspective to argue that fiction instructs young readers to employ ToM in order to represent the character's mental states and their own representation of the character's thoughts and emotions. Silva (2013) shows how fantasy YA fiction triggers interpretations on the characters' mental states, enabling the readers to process their own reality through reflective processes.

Cognitive narratology, thus, has the potential to describe how adolescent readers make inferences about the minds of fictional characters. In Chapter 1, narrative strategies of focalisation and narration were correlated to possibilities for employing ToM to interpret narratives. As the findings showed, as *Skellig*'s perceptual point of view (Stephens, 2010) consists mostly of Michael's perception of events and things, the narrative prompts second-order third-person ToM when it comes to interpreting what the characters think of each other. As motivations are not spelled out, readers may reach different interpretations contingent on the inferences they make. Additionally, as *Skellig* is an immediate-engaging first-person narrative (Wyile, 1999), readers may attribute the narrator a ToM, which, due to the temporal closeness between events and narration (which suggests that the narrator has not reflected upon the events yet and therefore has the same attitude he had at the time of events), would probably be the same ToM attributed to the character Michael at the time of events. The narrative shows improvements in the character's third-person and first-person ToM, which may stimulate readers' improvements in their own ToM. In addition, findings showed that translation choices could lead to different models of the character's minds.

In relevance-theoretic terms, another person's consciousness can be represented through a metarepresentation process. According to Wilson (2000/2012, p. 230), metarepresentation "involves a higher-order representation with a lower-order representation embedded within it". Metarepresentation has a role in identifying the communicator's intentions and, thus, in providing for the inferential comprehension of utterances. Wilson (2000/2012) posits that all kinds of metarepresentation (public, mental or abstract) can be regarded as representation by resemblance. Based on Wilson (2000/2012), Gutt (2004) argues

that metarepresentation is an essential competence for translators: a translator must metarepresent the thoughts shared between original communicator and audience as well as the addressees' thoughts. As translations are cases of interlingual interpretive resemblance (Gutt 2000/2010), the translator communicates her interpretation of the source author's thoughts based on metarepresentation.

Sperber and Wilson (1987) argue that in literature communication may take place at two levels, with the second-level act of communication between author and reader having the first-level act of communication in the fictional world as its stimulus. At the first-level act of communication, the intentions of narrators and characters may acquire internal relevance (Kenny, 2018) to readers, while the intentions of authors and translators may acquire external relevance (Kenny, 2018) at the second level.

Chapter 2 showed that metarepresentation plays a role in the interpretation of *Skellig*, just like it does in ordinary communication. Readers metarepresent the intentions of characters (in which case an embedded metarepresentation of another character's cognitive environment may be possible) and narrators (which also allows for embedded metarepresentations) in order to make sense of the narrative world. Additionally, readers may metarepresent the intentions of the author and the translator, at the second-level communicative act. Translation choices can be correlated with the translator's metarepresentation of the cognitive environment shared between original author and readers and the cognitive environment of translation readers. Such choices may lead the target readers to interpretations that are different from those prompted by the original, as different metarepresentations may arise from different encodings.

When findings are compared, CN and RT both explain inferences on fictional minds through mindreading processes, i.e., attributing mental states to others and to oneself. Such inferences do not rely exclusively on speech representation (Cohn, 1978), especially because motivations are not spelled out in *Skellig*. In the cognitive narratological analysis, ToM processes are seen as an aspect of mind-modelling, to which readers resort in their attempt to understand the character's motivations. In the relevance-theoretic approach, metarepresentation is also a resource to make sense of the narrative world, as different intentions are metarepresented. Considering that narratives establish communicative acts, the relevance-theoretic notion of metarepresentation may adequately fit into cognitive narratological analyses, since the attribution of intentions is one of the aspects of modelling a character's mind. Metarepresentation may provide explanations to what was accounted for by ToM (the representation of the minds of characters and narrators) and to further, external

levels of narrative communication not considered in CN under ToM processes (the representation of the minds of authors and translators).

While in Chapter 1 ToM processes explained interpretations of the levels of communication in the fictional world (the interactions between Michael and Mina and between Michael-narrator and the narratee), the notion of metarepresentation in Chapter 2 explained the communicative acts in both the internal level (the interactions between Michael and Mina and between Michael-narrator and the narratee[20]) and the external level (the communication established between author/translator and reader). Representations are intuitively created based on the reader's expectations of relevance: relevance, then, explains why some assumptions may be entertained by some readers while others may not. Therefore, considering narrative communication as utterance interpretation, the metarepresentation construct, an aspect of the relevance-guided inferential comprehension, might substitute in cognitive narratological analyses the ToM construct, of which the relevance-guided inferential comprehension is a submodule (Sperber; Wilson, 2002/2012).

In the replacement of ToM for metarepresentation, relevance can provide a cognitive explanation for how narration and focalisation strategies are perceived by readers: the perceptual point of view (Stephens, 2010), by not presenting mental states, may lead the reader to find relevance in assumptions about the characters' mental states, metarepresenting their intentions. Accordingly, a reader who finds relevance in the voice and internal states of a narrator of an immediate-engaging first-person narrative (Wyile, 1999) will metarepresent the narrator's intentions. The first of the three passages selected from *Skellig*, when Michael meets Mina for the first time, may be used to illustrate an interface between the relevance-theoretic construct of metarepresentation and the narratological concepts of narration and focalisation:

(13) First passage from the original narrative (Almond, 2007, ch. 7)

'Are you the new boy here?' said somebody.
I turned round. There was a girl's head sticking up over the top of the wall into the back lane.
'Are you the new boy?' she repeated.
'Yes.'
'I'm Mina.'
I stared at her.
'Well?' she said.
'What?'
She clicked her tongue and shook her head and said in a bored-sounding singsong voice, 'I'm Mina. You're...'

[20] The next section explains how RT can be employed to explain the different levels of narrative communication.

> ‘Michael,’ I said.
> ‘Good.’
> Then she jumped back and I heard her land in the lane.
> ‘Nice to meet you, Michael,’ she said through the wall, then she ran away.

In this passage, as in most of the narrative, the immediate-engaging first-person narrator’s point of view is perceptual. Such a focalisation, which concentrates on the narrator’s perception of events, can be described in relevance-theoretic terms as an interpretive use of language. The narrator’s voice, then, can be understood as conveying his interpretation of the fictional events, with the narrator’s utterances metarepresenting his thoughts.

Readers may or not be aware of that metarepresentation: when they are conscious of the narrator’s voice, they may interpret his speech by metarepresenting his intentions; otherwise, they may regard the narration as a descriptive (rather than interpretive) use of language and metarepresent only the intentions of characters as their dialogues unfold. In the case of unawareness, immediate-engaging first-person narration would not achieve its aim, which is to immerse the reader in the reflections of the character-self (Wyile, 1999). At the level of interactions between characters, regardless of their (un)awareness of the narrator’s voice, readers may metarepresent Michael’s cognitive environment as containing several assumptions about his lack of response to Mina (“I stared at her”), such as “Michael was surprised by Mina’s sudden appearance”, “Michael was expecting to be busted by his parents so he was surprised when someone else approached him”, “Michael was under the shock of talking to Skellig and did not react properly” and “Michael wanted to be alone”.

In such an interface, the construct that grounds the cognitive narratological analysis is metarepresentation, which explains the effects of immediate-engaging first-person narration and perceptual focalisation strategies on the reader, described by Wyile (1999) and Stephens (2010) respectively, as a function of relevance-guided inferential comprehension.

A further contribution of RT’s construct of metarepresentation is to account for the intentions not only of characters and narrators, but also of communicators that are external to the fictional world, such as authors and translators. As the next section shows, metarepresentation as a construct can supply CN with an explanation of how readers perceive the intentions of narrative entities that are external to the narrator.

3 Communicating participants and narrative entities

In narratological translation studies, Chatman's (1978) model of narrative communication was developed by Schiavi (1996) and O'Sullivan (2003) to accommodate the entities of the implied translator and implied reader of a translation. Although the model of narrative communication is code-like, assuming that one message can be successfully conveyed by a communicator and interpreted by a reader, cognitive literary studies see those entities as having a cognitive nature, being a coupling of linguistic traces in the text and their construction in the reader's minds (Stockwell, 2019). Therefore, the implied author, in addition to being the principle of intent in the text (Chatman, 1978), is also the idea of the author created by the real reader (Wall, 1991). The implied translator is also said to have an intent, by obeying given norms in the production of a text and mediating "the presuppositions regarding the fictional world" activated by the implied author (Schiavi, 1996, p. 15).

Schiavi (1996), Hermans (1996) and O'Sullivan (2003) argue that the translator has a voice, or discursive presence, which usually counterfeits the narrator's words but can sometimes be audible when it "becomes dissociated from the one it mimics" (Hermans, 1996, p. 43). O'Sullivan contends that in literature for young readers the translator's voice is more audible, due to the asymmetric communication in children's literature (with adults acting on behalf of children), which creates a different implied reader. A related, yet different concept is that of positioning, which "concerns the way in which, and the degree to which, translators make not just their presence but their views felt even as they report someone else's words" (Hermans, 2020, p. 424). The translator's positioning, then, relates to the translator's attitude towards her readership and the previous authorial discourse she is quoting. As argued by Hermans (2014), such an attitude may or not be regarded as relevant by readers.

Findings in Chapter 1 showed that *Skellig* has a dual readership (Wall, 1991), as interpretations with different levels of sophistication (Nikolajeva, 2010) are possible. Following O'Sullivan's (2003) assumption that the translator's voice is more audible in literature for young people due to the asymmetrical communication structure of such texts, translation choices which may lead to interpretations different from the ones prompted by the original were associated with the translator's voice when they implied a different reader. Such choices, however, not always implied a different reader, as narration and focalisation strategies (immediate-engaging first-person and perceptual focalisation) remained the same in

the translation.[21] Therefore, although translation choices lead to different interpretations, the translator's positioning (Hermans, 2014) in relation to adolescence and adolescent readers seems to be of agreement with the original author, since the translation's implied reader is similar to the original's. Implied readers of the translation, then, are seen as capable of meeting the cognitive demands made in the original narrative.

In RT, ostensive-inferential communication takes place between communicators and addressees, which, in the communicative act, engage in metarepresentational processes. Gutt (2004) posits that translation adds an additional layer of metarepresentation to the communicative act, since translation is a case of second-order communication (an instance of interlingual interpretive use of language). As a communicator, the translator may have her intentions represented by her addressees; such intention would pertain to the second-level act of communication (Sperber; Wilson, 1987). Integrating the relevance-theoretic notion of interpretive resemblance to his narratological account, Hermans (2014) models translation as reported speech and adopts the relevance-theoretic notion of echoic effects to contend that all translations are echoic, conveying the translator's positioning.

Findings in Chapter 2 showed that, in addition to the characters' intentions, readers may metarepresent the intentions of authors and translators in their reading of *Skellig*. Translation choices were correlated with both the translator's metarepresentation of the shared cognitive environment between original author and readers and the translator's metarepresentation of her target readers' cognitive environment. Some of the translation choices could be associated with the translator's metarepresentation of her readers' cognitive environment as different from that of the original readership, while it could be hypothesised that others were associated with the translator not finding relevance in elements from the original text, such as repetitions, or not metarepresenting the effects of such elements as relevant for the readers' interpretations. The search for external relevance was associated with a reader's metarepresentation of the author's and/or the translator's intention, at the second-level communicative act. The translator's positioning (Hermans, 2014) can be relevant only to those that represent translation as an interpretive use of language, metarepresenting the translator's intentions. Therefore, the translation is echoic only to those who find relevance in it, usually, but not necessarily, those who have access to the original text.

[21] O'Sullivan (2003) argues that the translator's voice is evident when the narrator's voice in the translation is not assimilated into the narrator's voice in the original, i.e., the narrator's voice in the translation is dislocated from the voice it mimics.

A cognitive narratological analysis is interested in identifying the translator's voice in the text, through changes at the macrolevel which would point to an attitude at the macrolevel (O'Sullivan, 2003), and ascribing her a positioning in relation to implied readers. The implied translator's attitude, although based on textual patterns, is regarded as the idea the real reader has of the translator. The relevance-theoretic analysis, in turn, is interested in explaining how different considerations on the communicators are possible through the metarepresentation of relevant intentions. Therefore, both approaches converge in that the author's and translator's intention is only salient to the readers that look for them; RT, however, provides a cognitive explanation for that. An interface between the two research traditions, grounded on metarepresentation, could be used to describe how readers may metarepresent the intentions of different narrative communicative entities in the translation and interpretation of narratives. In that case, the narratological entities and the focalisation and narration strategies employed in the narrative would be explained through metarepresentation processes.

Although "intention" can be problematic in literary theory, as literary critics generally agree that the intention of an author is irretrievable, relevance theorists argue that, at some degree, the reader reconstructs the author's intentions. In narratology such a notion is accommodated in the figure of the implied author, who is the locus of the intent of the work and guides any reading thereof (Chatman, 1978). It is, moreover, the idea a reader creates of the author of that specific narrative (Wall, 1991; Stockwell, 2019). Therefore, narratology is concerned with the intent of a construed entity, rather than the real author. As previously argued by Boase-Beier (2003), the assumed communicator's intention that the addressee creates at a risk in the relevance-theoretic account can be parallel to narratology's implied author. Such a notion of implied author conforms to RT's definition of intention, which is an intention inferred by the addressee on the basis of communicative cues (Sperber; Wilson, 1986/1995). Thus, it can be argued that in an interface between CN and RT, real readers metarepresent the intention of implied authors, while real authors and translators metarepresent the cognitive environment of implied readers when producing a text. Gutt's (2000/2010) account of translation as an interlingual interpretive use of language may be associated with Hermans's (2014) view of translation as reported speech, since in both accounts translators are the producers of the communicative act. Since Hermans's (2014) model of translation as echoic speech is grounded on relevance-theoretic notions, the concept of the translator's positioning would be better accommodated in an interface between CN and RT than the concept of voice.

An interface of this kind would accommodate the different entities of narrative communication within the relevance-theoretic account of two levels of communication in fiction (Sperber; Wilson, 1987). Since the fictional world is described in the lower-level communicative act, the communicative intentions embedded in it would be those of the narrator and the characters, which pertain to the fictional world. The higher-level would feature the communicative intentions of the implied author and implied translator, with the communication established at the lower level as its ostensive stimulus.

The second passage extracted from *Skellig*, when Michael takes Mina into the garage for the first time, can be used to demonstrate such an interface:

(14) Second passage from the translated narrative (Almond, 2016, t. Barcellos, ch. 20)

Levei-a rapidamente pela rua principal e depois entrei pelo beco dos fundos. Passamos pelos muros altos dos jardins dos fundos.

– Aonde é que estamos indo?

– Não muito longe.

Olhei para sua blusa amarela e seus jeans.

– O lugar está imundo – disse eu. – E é perigoso.

Ela abotoou a blusa até o pescoço. Cerrou os punhos.

– Ótimo! Vá em frente, Michael.

Abri o portão dos fundos do nosso jardim.

– Aqui? – disse ela.

E olhou séria para mim.

– É. Aqui mesmo!

Parei diante da porta da garagem com ela. Ela espiou a escuridão lá dentro. Apanhei a cerveja e a lanterna.

– Vamos precisar disto – disse eu. Tirei as cápsulas do bolso. – E disto aqui também.

Ela contraiu os olhos e me lançou um olhar penetrante.

– Pode confiar em mim – disse eu.

Hesitei um pouco.

– Não é só que é perigoso. O que me preocupa é que você não veja o que eu acho que vejo.

Ela tomou minha mão e a apertou.

– Vou ver o que estiver lá – murmurou ela. – Vamos entrar.

Acendi a lanterna e entrei. Bichinhos arranhavam e corriam pelo chão de um lado para o outro. Senti que Mina tremeu. Começou a suar nas palmas das mãos.

Segurei firme sua mão.

– Tudo bem – disse eu. – É só você ficar perto de mim.

Fomos nos espremendo entre o lixo e os móveis quebrados. Teias de aranha arrebentavam nas nossas roupas e na nossa pele. Moscas-varejeiras mortas ficavam presas a nós. O teto estalou, e caiu pó do madeiramento podre. Quando nos aproximamos das caixas de chá, comecei a tremer. Talvez Mina não visse nada. Podia ser que eu estivesse enganado o tempo todo. Talvez os sonhos e a realidade só fossem uma confusão inútil na minha cabeça.

Inclinei-me para a frente e iluminei o espaço por trás das caixas de chá.

In this passage, narration and focalisation choices remain the same as in the first passage, which entails that readers must infer what the characters' behaviour (sweating, hesitations, stares) and speech mean in order to interpret them. For example, readers may

interpret from the narrator's interpretation of Mina's piercing look ("*olhar penetrante*") her intention of finding out Michael's intentions, her desire for explanations or her suspicion of Michael's motives. Such assumptions are strengthened by Michael's answer ("*Pode confiar em mim*"), which may lead to assumptions on his ability to recognize Mina's doubts and his intention of reassuring her of his trustfulness. The character's intentions, therefore, may serve as an ostensive stimulus for the metarepresentation of the implied author's intention of showing that Michael and Mina have reached a better understanding of each other since their first interaction. Comparing translation and original allows for considerations on the translator's positioning (Hermans, 2014):

(15) Second passage from the original narrative (Almond, 2007, ch. 20)

I led her quickly along the front street, then I turned into the back lane. I led her past the high back garden walls.

'Where we going?' she said.

'Not far.'

I looked at her yellow top and blue jeans.

'The place is filthy,' I said. 'And it's dangerous.'

She buttoned the blouse to her throat. She clenched her fists.

'Good!' she said. 'Keep going, Michael!'

I opened our back garden gate.

'Here?' she said.

She stared at me.

'Yes. Yes!'

I stood at the garage door with her. She peered into the gloom. I picked up the beer and the torch.

'We'll need these,' I said. I took the capsules from my pocket. 'And these as well.'

Her eyes narrowed and she looked right into me.

'Trust me,' I said.

I hesitated.

'It's not just that it's dangerous,' I said. 'I'm worried that you won't see what I think I see.'

She took my hand and squeezed it.

'I'll see whatever's there,' she whispered. 'Take me in.'

I switched on the torch and stepped inside. Things scratched and scuttled across the floor. I felt Mina tremble. Her palms began to sweat.

I held her hand tight.

'It's all right,' I said. Just keep close to me.'

We squeezed between the rubbish and the broken furniture. Cobwebs snapped on our clothes and skin. Dead bluebottles attached themselves to us. The ceiling creaked and dust fell from the rotten timbers. As we approached the tea chests I started to shake. Maybe Mina would see nothing. Maybe I'd been wrong all along. Maybe dreams and truth were just a useless muddle in my mind.

I leaned forward, shone the light into the gap behind the tea chests.

The translation of "things" into "*bichinhos*" makes different cognitive effects available for the reader. From the translation readers' cognitive environment, assumptions related to an association between a place filled with little animals and filth can be selected as context for interpreting the utterance. Additionally, the diminutive *-inhos* may procedurally constrain how those animals are to be represented, which may lead to the selection of assumptions

related to an association between the diminutive form and affect, present in the cognitive environment of Brazilian readers (Ponsonnet, 2018). In the original, those implicatures are not made available by the utterance, while one of a different nature is: the implicature that Skellig could be making the sounds, since his nature is not clear and could fit into the concept encoded by "thing". That change might have been motivated by the translator's intention of diminishing the strangeness of the garage and thus making it a more friendly space for the characters. However, it is difficult to associate such choices to a specific positioning of the translator. The original-translation comparison also evidences choices that do not prompt different interpretations, such as Michael's handling of medications and alcoholic beverages. Those choices can be interpreted by the reader as echoing the translator's positioning (Hermans, 2014) in relation to her readers: they might, then, metarepresent the translator's intention of presenting them sensitive subjects.

The different metarepresentations that are possible lead to the last topic of discussion for the present proposal of an interface between CN and RT: meaning and interpretation.

4 Meaning and interpretation

In CN different interpretations are accounted for by considering the particularities of the real reader: "All reading is always a physical act that involves the ongoing interaction of an embodied brain with a text that is also, in one form or another, a material artefact" (Trites, 2017, p. 103). Different mental models of characters, for example, lead to different interpretations of narratives (Silva, 2013). Therefore, classic categories such as narration and focalisation, despite being coded, can only convey the meanings described by narratologists if readers recognise the narrative strategies. The awareness of narrative strategies such as focalisation is related to a reader's sophistication (Nikolajeva, 2010) and can lead to considerations on a narrative's significance (Stephens, 2010), which is unstated and relates to "what the text 'means' in a thematic, ethical or moral sense, or what it implies about the meaning of human life, or, sometimes, what it has to say about literature itself" (Stephens, 2010, p. 53).

Findings in Chapter 1 showed that different interpretations are related to how differently readers model the characters' minds. The awareness of focalisation strategies was associated with different levels of mental modelling. Thus, the sophistication (Nikolajeva, 2010) of a reader, in this M.A. thesis related to his awareness of focalisation and narration strategies and his attention to non-literal meaning, can be associated with the levels of

embedded mindreading in which a reader engages while reading a narrative. It is by creating a model of the characters' minds that readers of *Skellig* grasp an understanding of the character's maturing ToM and identify their views on death, life, friendship, and communication. The narrative's significance (Stephens, 2010), then, is reached by those sophisticated readers who, among other things, engage in ToM processes. As pointed in the previous sections, translation choices may lead to different interpretations – for one, the avoidance of repetitions makes meanings on the purpose of life less intensified than in the original narrative (see Chapter 1, section 4.3).

In RT, Sperber and Wilson (2015) define import as the overtly intended cognitive effect of an ostensive stimulus, whereby a cognitive effect is a "change of mind" (Sperber; Wilson, 2015, p. 132). That import may be more or less determinate and rely more or less on evidence. All communication takes place at a risk (Sperber; Wilson, 1986/1995), as the communicator's intentions are not decoded, but metarepresented in an inferential process. Interpretations are a product of the addressee's expectations of relevance, which determines what assumptions will be used in the interpretation process: "The aim of communication in general is to increase the mutuality of cognitive environments rather than guarantee an impossible duplication of thoughts" (Sperber; Wilson, 1995, p. 200).

The indeterminacy of meaning is an aspect of weak communication, and Wilson (2018) associates the second-level act of fictional communication to such cases of weak communication. The intended import of fiction, then, might be associated with weak implicatures and phenomena such as poetic effects and impressions.

Findings in Chapter 2 showed that multiple interpretations are a product of the readers' expectations of relevance and different cognitive environments. Considering that most passages of *Skellig* have an indeterminate import, the selection of weak implicatures and the array of propositions that made up impressions depended on those elements to which the reader assigned the most relevance. That results in different metarepresentations, as readers may find relevance in different elements when trying to metarepresent the characters' intentions. By the same token, readers who focus on explicatures and strong implicatures would not be able to metarepresent the intentions of characters and narrators with the same depth as readers who do. When it comes to the import of the second-order communicative act, what the reader finds externally relevant depends on both his metarepresentation of the author's intentions and his consideration of indeterminate import. The translator's intention, which is also located at the level of the second-order communicative act, may be regarded as relevant for the reader, having echoic effects (see the previous section). Translation choices

can result in different cognitive effects for readers. The interpretation of a narrative, then, hinges on the reader's metarepresentation of the communicators' intentions – in other words, non-literal interpretations of narratives may arise if the reader metarepresents the communicator as intending to communicate something weakly or indeterminately.

When findings are compared, both research traditions converge in their consideration that literary meaning is not literal, it rather depends on inferences. In CN, different and more complex interpretations are associated with the levels of embedded ToM processes a reader engages in (i.e., his awareness of focalisation and narration strategies and his attention to non-literal meaning). In RT, different and more complex interpretations are associated to the intentions metarepresented by the reader, which lead to the identification of different imports. In both accounts, then, multiple interpretations are related to the awareness of non-literal meaning, which demands the representation of the intentions of communicators. However, in the cognitive narratological approach, ToM processes explain significance only in part, since sophisticated readers may use mind-modelling to grasp the significance of events for characters, but not to associate the narrative to its theme, to human life or literature itself. In the relevance-theoretic approach, on the other hand, the metarepresentation construct explains such associations between the narrative and its theme as the readers' search for the author's intention at the second-level communicative act. The levels of interpretation reached by a reader – in narratology described as associated with his sophistication (Nikolajeva, 2010) – can be described in relevance-theoretic terms as a product of the assumptions of his cognitive environment:

> All humans live in the same physical world. We are all engaged in a lifetime's enterprise of deriving information from this common environment and constructing the best possible mental representation of it. We do not all construct the same representation, because of differences in our narrower physical environments on the one hand, and in our cognitive abilities on the other. Perceptual abilities vary in effectiveness from one individual to another. Inferential abilities also vary, and not just in effectiveness. People speak different languages, they have mastered different concepts; as a result, they can construct different representations and make different inferences. They have different memories, too, different theories that they bring to bear on their experience in different ways. Hence, even if they all shared the same narrow physical environment, what we propose to call their cognitive environments would still differ (Sperber; Wilson, 1995, p. 38).

Sophistication, then, can be cognitively explained by elevated perceptual and inferential abilities and the mastery of different concepts and theories. Such a cognitive environment would allow for the metarepresentation of different intentions and consequently the derivation of further assumptions, including poetic effects and impressions. The capacity

to reach the narrative's significance, in narratological terms, would then be related to a reader's pragmatic ability of identifying the intended import. Importantly, the notion of import is not equal to the narrative's significance. Since the narrative's significance relates to the narrative as a whole (Stephens, 2010), it can be associated with the second-order communicative act's import, which is indeterminate and relies on *showing* to point to the relevance of a work (Sperber; Wilson, 1987). At the lower level, however, each utterance has an intended import (Sperber; Wilson, 2015).

The third passage from *Skellig*, in which Michael interacts alone with Mina for the last time, can be illustrate a potential interface between relevance-theoretic and cognitive narratological assumptions on meaning:

(16) Third passage from the original narrative (Almond, 2007, ch. 36)

I went out into the front garden with Mina. We sat on the front wall waiting for Dad's car turning into the street. The door was open behind us, letting a wedge of light out into the dark. Whisper came, slinking through the shadows below the wall. He sat below us, curled against our feet.

'What does it mean,' I said, 'if Skellig eats living things and makes pellets like the owls?'

She shrugged.

'We can't know,' she said.

'What is he?' I said.

'We can't know. Sometimes we just have to accept there are things we can't know. Why is your sister ill? Why did my father die?' She held my hand. 'Sometimes we think we should be able to know everything. But we can't. We have to allow ourselves to see what there is to see, and we have to imagine.'

We talked about the fledglings in the nest above us. We tried together to hear their breathing. We wondered what blackbird babies dreamed about.

'Sometimes they'll be very scared,' said Mina. 'They'll dream about cats climbing towards them. They'll dream about dangerous crows with ugly beaks. They'll dream about vicious children plundering the nest. They'll dream of death all around them. But there'll be happy dreams as well. Dreams of life. They'll dream of flying like their parents do. They'll dream of finding their own tree one day, building their own nest, having their own chicks.'

I held my hand to my heart. What would I feel when they opened the baby's fragile chest, when they cut into her tiny heart? Mina's fingers were cold and dry and small. I felt the tiny pulse of blood in them. I felt how my own hand trembled very quickly, very gently.

'We're still like chicks,' she said. 'Happy half the time, half the time dead scared.'

I closed my eyes and tried to discover where the happy half was hiding. I felt the tears trickling through my tightly closed eyelids. I felt Whisper's claws tugging at my jeans. I wanted to be all alone in an attic like Skellig, with just the owls and the moonlight and an oblivious heart.

'You're so brave,' said Mina.

And then Dad's car came, with its blaring engine and its glaring lights, and the fear just increased and increased and increased.

In this passage, Mina's speech conveys the propositions that "There are things we cannot explain", "Good and bad things happen" and "It is natural to be scared", while the narrator's description of Michael's internal states conveys an impression that may include in its array the propositions that "Michael is scared" and "Michael's fear does not let him accept Mina's words". That impression can be said to be a result of immediate-engaging first-person

narration (Wyile, 1999), whereby the communication of an impression is a way to draw the reader nearer to the narrator's experience, metarepresenting the narrator's mental states. Sophisticated readers may try to correlate the passage's import with the real world, in an attempt to establish a relationship between the narrator's intentions and the author's intentions. It could be argued that, as the two communicative acts are simultaneous, another import is communicated along with what was communicated at the first level: an impression that Michael's experience is somehow related to our own experience in the real world, and that Mina's tranquillity should be aimed for. Such an interpretation would correspond to the narrative's significance, the second-level act's import, which has the first level as its stimulus. The interpretation of a narrative's significance, then, is not unanimous, since even sophisticated readers may metarepresent different intentions for characters, narrators, and author.

As a matter of fact, sections 2, 3 and 4 show that CN and RT have made similar considerations on the role of translators, who must bear in mind the communicative act established by the original and their target addressees (O'Sullivan, 2003; Gutt, 2000/2010, 2004), and on the multiplicity of interpretations characteristic of literature (Stephens, 2010; Silva, 2013; Wilson, 2018). However, as the present examples attempted to showcase, an interface between the two research traditions offer the possibility for an analysis and conceptualisation of narratives and narrative translation that is more all-encompassing by means of adopting the metarepresentation construct.

In the next section, such an interface will be evaluated through an assessment of narratological and relevance-theoretic constructs. The objective is to promote epistemic pluralism (Marín García, 2017, 2019; Chang, 2012) while retaining the problem-solving capacity of constructs.

5 Comparing constructs

As the previous sections have made explicit, although ToM and metarepresentation do not account for the same phenomena, metarepresentation seems to provide, when interfaced with other narratological concepts, an explanation of how readers interact with texts that resonates with CN's central commitments of considering the situatedness and embodiment of the interpreting process of narratives and its triggers in textuality. To provide a solid ground for the affirmation that CN and RT can be interfaced through the metarepresentation construct, it is compared below to the ToM construct by following Marín García's (2017, 2019) four

criteria for the appraisal of the problem-solving effectiveness of constructs: clarity, adequacy, consistency, and simplicity.

The **clarity** of a construct relates to its explicit definition such that "there is no doubt as to what evidence or empirical or conceptual problem it refers to and with which assumptions" (Marín García, 2017, p. 86). The explicit definition does not demand rigidity, acknowledging that constructs evolve. ToM, for one, does not have a unique definition in CN, as different narratologists adopt different branches of cognitive psychology (Ryan, 2010): while most are explicitly adept to the simulation theory (e.g., Oatley, 2010; Silva, 2013), others do not explicitly state their affiliation to theory-theories or simulation theories (e.g., Nikolajeva, 2014). In the present M.A. thesis, ToM was regarded as an inferential process of theory building (Premack; Woodruff, 1978). Besides, ToM might be equated to mind-modelling (Nikolajeva, 2019a) or considered an aspect thereof (e.g., Hermans, 2009, and the present M.A. thesis). Finally, the field lacks a clear definition of ToM: while some scholars argue that ToM might be tested and trained by reading narratives (Nikolajeva, 2019a), others argue that it is ToM processes that are prompted or affected by fiction (Silva, 2013).

Metarepresentation, in RT, has an explicit definition – "a representation of a representation: a higher-order representation with a lower-order representation embedded within it" (Wilson, 2012, p. 230). Metarepresentations are involved in communication and form the basis of the human metacommunicative ability. As Sperber and Wilson (2002/2012) argue, ostensive-inferential communication presupposes at least a fourth-order metarepresentation ("The communicator produces a stimulus which makes it mutually manifest to communicator and audience that the communicator intends, by means of this stimulus, to make manifest or more manifest to the audience a set of assumptions I", Wilson, 2012, p. 241), which arises even in the communication of young children, suggesting that the relevance-guided inferential comprehension is a submodule of the mindreading ability. Their defence of the modularity of mindreading, especially of its module dedicated to communication, is evolutionarily grounded on the human tendency to seek relevance and exploit that tendency in communication (Sperber; Wilson, 2002/2012). This modularised procedure contributes to the stance that comprehension is neither based on rationalisation (theory-theory) nor simulation (simulation theories).

The metarepresentation construct, then, is clearly defined in the RT research tradition, while the ToM construct has variable definitions in CN. As argued in sections 2 and 3, it explains the attribution of intentions to characters and other communicative entities, since narratives establish communicative acts.

The definition of a construct must also have **adequacy** for the purpose for which it is applied (Marín García, 2017, p. 88). Adequacy refers to the construct's being correctly applied within the theory or model and in relation to the research tradition's commitments. The ToM construct, in CN, is used to explain how readers make sense of the narrative world, adding the representation of the characters' minds to the mental models they create of the narrative world (Herman, 2009; Trites, 2017). ToM can be associated with the concepts of subjectivity to explain how readers fill in the blank spaces in narratives and to symbols, which only gain meaning in the context of the mental models developed for characters (Silva, 2013). ToM, then, seems adequate to explain how readers interpret narratives based on their representation of the characters' intentions, as shown in Chapter 1.

The metarepresentation construct is also capable of explaining how interpretations are reached and how interpretations may differ across readers. It is solidly related to other constructs within RT, such as cognitive environments (which are metarepresented), intentions (which are part of cognitive environments), and comprehension (which is the goal of the relevance-guided inferential procedure, hinging on metarepresentation). Metarepresentation also accounts for different interpretations in literature, which arise when communication is weaker and different intentions may be metarepresented. Furthermore, as shown in sections 2 to 4 in this chapter, metarepresentation may be successfully combined with narratological concepts (focalisation, narration, sophistication, significance), as the effects of those narrative strategies can be accounted for through the relevance construct.

Therefore, to the purpose of explaining multiple voices/intentions and multiple interpretations in YA narratives, the metarepresentation construct is also adequate.

The construct's **consistency** is related to its relationship "with the other items in the theoretical network where it is embedded" (Marín García, 2017, p. 89). As described for the previous criteria, ToM is a construct from the cognitive sciences that has been borrowed by CN, interacting with the cognitive narratological concept of mind models (Herman, 2009; Nikolajeva, 2019a). ToM is regarded as an aspect of mind-modelling (Herman, 2009) and something that makes reading narratives interesting (Zunshine, 2006). The ToM construct, then, is consistent with the CN research tradition. Metarepresentation, on the other hand, emerged in Gricean pragmatics (Wilson, 2012), evolving necessarily to fit into the relevance-theoretic research tradition (Wilson, 2012; Sperber; Wilson, 2002/2012). It is a construct, then, that is closely related to other concepts from RT, and, thus, consistent with this research tradition. As the discussion on clarity and adequacy also showed, metarepresentation might interact with narratological concepts without losing its consistency within RT.

Marín García (2017, p. 90) explains **simplicity** as follows:

> The more problems, either conceptual or empirical a single construct can solve, the better it is. I use simplicity instead of parsimony or economy of means given that the solution to a problem does not depend on the construct per se, but on the complex set of assumptions established in the research tradition as well.

As shown in sections 2 to 4, the ToM and metarepresentation constructs can both account for the representation of fictional minds and for multiple interpretations, but metarepresentation can also account for the translator's and author's attitude. The metarepresentation construct can explain multiple voices/intentions, considering the first and second levels of communication in fiction, and multiple interpretations. It can be employed, for example, to explain the translator's positioning (Hermans, 2014) and how it is perceived by readers, something which is not in the scope of ToM's application in CN (see Chapters 1 and 2). Metarepresentation, then, proves to be a valuable construct for the study of translated narratives, as it underlies the translator's choices, the different interpretations reached by readers and prompted by translations and the awareness of the translator's positioning by readers.

As argued in sections 2 to 4, an interface between RT and CN in the study of translated literature seems possible and desirable from the point of view of both research traditions. To conclude the present chapter, the next section makes assumptions on the benefits for each research tradition and points to possibilities for further research.

6 Final remarks

The assessment of the ToM and metarepresentation constructs showed that, to account for the representation of minds, the impact of said representation on the participants of narrative communication, and its impact on the interpretation of literature, the metarepresentation construct fares better on the criteria of clarity and simplicity. An interface between RT and CN, then, could be based on such a construct.

For the CN research tradition, this interface can promote a means to understand "mind-relevant aspects of storytelling practices" (Herman, 2009, p. 30). RT provides a cognitive-pragmatic apparatus that substantiates classic narratological concepts such as focalisation, narration, significance, and sophistication. In doing so, it contributes to an understanding of how readers make sense of narratives that is not absolute (i.e., not assuming there is a unified interpretation for all readers) neither entirely code-dependent:

metarepresentations vary according to the addressee's cognitive environment. For the study of translated narratives, this interface contributes with the consistency and simplicity of a construct that can be used to explain both the translator's attitude and the interpretation of translations. As this chapter has shown, the interface can be employed to analyse concrete empirical objects, such as the translation of *Skellig* in Brazilian Portuguese, but it also can be used to describe, generally, narrative as a type (Meister, 2009), theorising both the process and the product of interpretation. This was shown by the interface's capacity to describe the process of translation and interpretation of narratives, then exemplified with the analysis of *Skellig*. RT, then, provides a contribution to CN that can be summarised as follows:

> By not being limited to the strict scope of linguistic theories, but rather broadened in a cognitive and communicative view of language use, RT is, at least temporarily, able to offer a methodological apparatus that aids literary theorists in their creative insights – the notion of insight in itself being understood as a prototypical form of inferential procedure (Bueno; de Saussure, 2022, p. 380).[22]

Importantly, although the present chapter is focused on literary interpretation, CN is not media-bound, and the interface between RT and CN could be tested on other non-literary forms of narrative. By interfacing with RT, CN safeguards itself from the problem of "selective (and sometimes ill-informed) borrowing of ideas and methods tailored to problem domains in other fields" (Herman, 2009, p. 35). As a construct consists of a framework of concepts, an integration of CN and RT does not simply integrate metarepresentation to the study of narratives: rather, it promotes an interface between narratological considerations on narrative and interpreting strategies and the relevance-theoretic framework associated with relevance – the "hard core" of RT (Allott, 2013), i.e., considerations on human cognition and communication, and auxiliary assumptions such as the conceptual/procedural and the interpretive/descriptive distinctions. For instance, the discussion on the translator's positioning, in relevance-theoretic terms, could rely on the notions of interpretive resemblance and echoic effects to explain how the translator's intentions are metarepresented. Although not all of RT's theoretical assumptions must be made explicit when empirically analysing a YA narrative, they are the set of assumptions which ensure the metarepresentation construct's consistency and simplicity.

[22] My translation of "Por não estar limitada ao escopo estrito das teorias linguísticas, mas ampliada em uma visão cognitiva e comunicativa do uso da linguagem, a TR está, ao menos provisoriamente, gabaritada a oferecer um esquema metodológico auxiliar aos teóricos literários em seus insights criativos – sendo a própria noção de insight entendida como uma forma prototípica de procedimento inferencial".

While RT contributes to CN with descriptive tools, the benefits of interfacing with CN are of a different nature for RT. As the present analysis has demonstrated, the relevance-guided comprehension procedure underlies the interpretation of focalisation and narration strategies described by narratologists. Moreover, the concepts of the entities of narrative communication and narrative's significance can be understood, respectively, as the communicators and the import of the different levels of fictional communication. The interface, then, shows that the relevance-theoretic concepts of ostensive-inferential communication and relevance can, as intended, describe any kind of communicative act, underlying even "formal categories" (Sperber; Wilson, 1995, p. 215) such as the classic narratological concepts with which RT can be interfaced. The interface, then, helps to address the challenge of accounting for literary communication posed to RT (Bueno; de Saussure, 2022).

For Translation Studies, said interface helps to pinpoint the translator's role as an interpreter and communicator. While CN allows for a conceptualisation of narrative as two-dimensional – both a way of making sense of stories and a tool for sense-making (Herman, 2003a) – RT provides a cognitive explanation for both dimensions of narrative. The translator's positioning (Hermans, 2014), then, can be understood as a product of her sense-making of the original narrative (her interpretation of it), which in turn can be the target of translation rearders' interpretation. Additionally, the translator's positioning may or not be regarded as relevant by readers making sense of a narrative. Such an interface, thus, develops Hermans's (2014) argument in favour of all translations being echoic and accommodates it better in the RT research tradition. Hence, for Translation Studies, this interface bridges a gap that has not been dealt with extensively, contrasting and approximating literary and linguistic approaches to the translation of narratives. Concerning the translation of YA literature, especifically, this interface, through its cognitive focus, avoids problems such as the difficulty of fitting multiple communicators and addressees in a code-like model (see Kruger, 2011). This interface may be productive for studying both other YA literature translation and translations of other kinds of media, relying on RT's aim of explaining any act of communication and Hermans's (2020) assumption that the translator's positioning can be identified not only in literary translation, but in translated texts in general.

Finally, it is important to reiterate that ToM and metarepresentation do not correspond to the same construct, nor were they developed in their respective source research traditions to solve the same kinds of problems. The account proposed in this chapter opted for the adoption of metarepresentation as a more encompassing construct, able to explain different motives in

the translation of YA narratives. The two constructs could be amalgamated, an attempt which was pursued and tested experimentally by Szpak (2017) and Szpak, Alves and Buchweitz (2021). The authors adopted the concept of perspective-taking to argue that metarepresentation, ToM and mindreading seem to overlap when attributive representations are required.

Future research may apply the interface proposed in the study of other translated narratives. Additionally, future research can address one of the limitations of this research, by describing in depth narrative representation as a type (Meister, 2009) through this interface, something which the present chapter suggested as a possibility.

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CONCLUSION

This M.A. thesis provided three different, yet inter-related analyses of a YA narrative. All analyses were conducted with three passages selected from interactions between young characters (the protagonist, Michael, and his new friend, Mina) in David Almond's *Skellig* (2007) and its translation in Brazilian Portuguese by Waldéa Barcellos (2016). The first two analyses investigated, from the research traditions of CN and RT (Chapters 1 and 2, respectively), how multiple interpretations might be reached by readers of *Skellig* and how readers might entertain the intentions of the narrative's author and translator. Those analyses were conducted independently and provided the basis for the third analysis (Chapter 3), whereby the findings from the two previous analyses were compared and further evidence was provided to justify a possible interface between CN and RT. This interface was pursued under the assumption that the relevance-theoretic concept of metarepresentation would fit into cognitive narratological interests and thus allow for a more encompassing view of the translation of narratives and promote epistemic pluralism (Marín García, 2017, 2019; Chang, 2012).

In Chapter 1, "Multiple interpretations of minds in young adult narratives: the case of *Skellig*", the analysis showed that the narration and focalisation strategies can be correlated to different kinds of ToM processes in which readers should engage to create mental models of characters and narrators and interpret the narrative. As *Skellig* has an immediate-engaging first-person narration (Wyile, 1999) and an oftentimes perceptual focalisation (Stephens, 2010), the reader should make inferences about the characters' mental states, engaging in third-person ToM processes. The identification of the narrator's voice, characteristic of sophisticated readers (Nikolajeva, 2010), prompts processes of second-order third-person ToM, as the reader infers the narrator's interpretation of events. Different interpretations were associated with the different mental models a reader may create and with a reader's sophistication, which might lead him to enrich his mental model of characters and grasp the narrative's significance (Stephens, 2010). In addition, albeit translation choices were found that led to different interpretations, not all of them implied a different reader, and thus could not be classified as instances of the translator's voice, according to O'Sullivan (2003). The translator's positioning (Hermans, 2014), however, was identified even when translation choices did not prompt different interpretations from the original. The translator's positioning – in the case of *Skellig*, mostly of agreement – was associated with the narrative's significance, as it is external to the narrative world and contingent on the reader's sophistication.

In Chapter 2, “Metarepresentation and import: a relevance-theoretic analysis of young adult literature”, the analysis showed that multiple interpretations arise as a result of the different metarepresentations of the cognitive environment of the different participants of the communicative acts of fiction (Sperber; Wilson, 1986/1995, 1987). It demonstrated that *Skellig*, especially at the second-level communicative act, has indeterminate import (Sperber; Wilson, 2015) and that different interpretations vary according to: 1) the relevance a reader finds in more indeterminate meaning, and 2) the relevance a reader finds in the intentions of the narrator, author, and translator. Thus, the import of the second-level communicative act, grounded on indeterminate meaning and intended by the author, is reached at further levels of interpretation. Some translation choices in *Skellig* may lead to different interpretations, and the translator’s positioning (Hermans, 2014) is identified only by those readers who find relevance in the translator’s intention, regarding the translation as echoic.

In Chapter 3, “Affording multiple interpretations of translated narratives: interfacing Relevance Theory and Cognitive Narratology”, findings from Chapters 1 and 2 were contrasted as to three foci: the representation of minds, the impact of said representation on the participants of narrative communication, and its impact on interpretations. The comparison revealed that both research traditions account for the representation of fictional minds through inferential processes about the mental states of characters and narrators, which may lead to different interpretations. However, the metarepresentation construct can account not only for what was explained through ToM in Chapter 1 – since narratives establish acts of communication and the narrative communicators’ mental states might be metarepresented – but also for both the interpretation of elements external to the narrative world, such as the translator’s positioning (Hermans, 2014), which was not explained by ToM, and the narrative’s significance (Stephens 2010), which was partially accounted for by ToM. The analyses of the three passages showed how an interface between CN and RT, one in which the concept of metarepresentation is employed along with narratological concepts, can explain those three foci. The assessment of the ToM and metarepresentation constructs according to Marín García’s (2017, 2019) criteria showed that metarepresentation fares better in relation to the criteria of clarity and simplicity and can thus be used to promote such an interface between the research traditions of CN and RT without leading to methodological and theoretical inadequacies in either of those traditions.

Ultimately, this M.A. thesis accomplished the empirical research objectives of investigating 1) how multiple interpretations are reached when reading *Skellig* and 2) how the intentions of the translator and the author of *Skellig* may be entertained by Brazilian readers

and of 3) comparing findings from the analysis of the two research traditions, observing points of contact and departure. It also achieved the theoretic research objective of investigating how the research traditions of CN and RT may be interfaced to promote epistemic pluralism in the study of the translation of narratives. Therefore, the research has conducted analytical investigations into a YA narrative which have contributed to a broader theoretical motivation of comparing and assessing research traditions.

As an independent study, Chapter 1 contributes to CN and narratological translation studies by demonstrating that ToM can be an adequate analytical tool in the study of multiple interpretations of YA narratives, in line with what was pursued by Silva (2013) and Nikolajeva (2014). Moreover, it discusses the differences between the concepts of the translator's voice (O'Sullivan, 2003) and positioning (Hermans, 2014), and whether these can be perceived by readers should they have access to the original or not and should they relate the narrative's significance to the implied translator's intention or not. Therefore, Chapter 1 does justice to the CN research tradition for the study of narrative translation and interpretation.

Chapter 2, in turn, contributes to RT and relevance-theoretic translation studies by exemplifying how the relevance-theoretic core and auxiliary assumptions (Allott, 2013) may be used to explain literary communication. In doing so, it reinforces that this cognitive-pragmatic theory is able to account for the indeterminacy of meaning and for the "layering" characteristic of literary texts (Sperber; Wilson, 1987). It also demonstrates how the translation of narratives has different levels of intentions which may or not be metarepresented by readers. As such, Chapter 2 contributes to RT by addressing the challenge of RT's contribution to literary studies (Bueno; de Saussure, 2022) and by adding a literary perspective focused on YA literature to the discussions on the relationship between translation and metarepresentation (Gutt, 2004; Carvalho, 2010; Brunet, 2016; Szpak, 2017; Szpak; Alves; Buchweitz, 2021).

Chapter 3 contributes to CN, RT, Translation Studies, and YA literature studies alike. It proposes an interface that provides CN with a cognitive-communicative explanation to narrative as both a process and a product (Meister, 2009; Herman, 2009). It ensures clarity and simplicity (Marín García, 2017, 2019) to CN by offering a methodological apparatus that can be employed to describe further narrative phenomena without incurring in inconsistencies across research traditions. It also contributes with a demonstration that RT's core and auxiliary assumptions (Allott, 2013) can be used to explain any communicative act and do underlie what is described by formal categories such as focalisation and narration. It further

promotes a dialogue between linguistic and literary approaches to narrative translation within Translation Studies; such an epistemic pluralism (Marín García, 2017, 2019; Chang, 2012) values previous CN studies on translation concepts (e.g., O'Sullivan, 2003; Schiavi, 1996) and provides for a dialogue with studies that advocate for a cognitive perspective (e.g., Kruger, 2011; Hermans, 2014). Finally, said interface provides a cognitive explanation for the different levels of interpretation that may be reached by a reader in the scope of YA literature studies. By relating those levels to sophistication, rather than age, and showing the different interpretations of *Skellig* that might be possible, this interface values "YA literature as a destination" (Coats, 2010, p. 317), by demonstrating that YA literature can be enjoyable and provoke a change of mind in different types of readers, instead of being a mere ladder to general/adult literature.

This M.A. thesis has corroborated previous analyses of *Skellig*'s literary value (Daniels, 2006; Latham, 2006; Sawers, 2008; Salonen, 2008; Vielma, 2015; Korpinen, 2010; Bullen; Parsons, 2007), especially those of a cognitive concern (Trites, 2014; Lower, 2016). It has demonstrated, from cognitive narratological and relevance-theoretic perspectives, that *Skellig* prompts inferential processes and stimulates the enhancement of those cognitive abilities for both young and adult readers.

Prospects for future studies include the design of experimental research based on either research tradition or on an interface thereof. Experiments with translators and readers of different ages and different levels of sophistication could reveal what metarepresentations are actually made, and thus could lead to a profiling of readers and translators and to an investigation of the correlation between the awareness of formal categories (focalisation, narration) and the metarepresentations and levels of interpretation reached. Despite the clear advantages of experimental research, the present M.A. thesis still contributes to discussions of possible interpretations that can be derived from readers that do not correspond to the researcher's own profile, in line with Ryan's (2010, p. 489) view that we must trust "the ability of our own mind to figure out how the mind creates, decodes and uses stories" and that "cognitive narratology is most productive when it proceeds bottom-up, getting insights from the texts themselves". That ability is important not only for researchers, but also for translators, who must metarepresent the cognitive effects of originals and of their translations when opting for renderings. The analysis of narratives and the conscious choosing of renderings, then, can be designed as tasks or embedded in tasks for translation training, since they foster metacognitive skills, as suggested by Costa and da Silva (2023).

The present interface between CN and RT proposes a replacement of the ToM construct for the metarepresentation construct in the study of narratives. Another possibility of interface, not explored here, is an amalgamation of the two constructs, proposed by Szpak (2017) and Szpak, Alves and Buchweitz (2021). The different possibilities of research highlight the epistemological accommodations that are yet to be made in a cognitive study of literary translation, and which are also required in other cognitively-oriented areas of translation (Alves; da Silva, 2021; Marín García, 2019).

Finally, one should notice that preferences are characteristic of scientific research. Just like a reconciliation of RT and literary theories reveals that "not only do the aspects of the artwork become salient, but also do the critic's own predilections on his quest for what he considers more relevant"[23] (Bueno; de Saussure, 2022, p. 380), the interface proposed in the present chapter is indicative of the present author's preferences as a linguistic researcher: more emphasis was given to RT and its affordances, which is a reflection of the theory's salience in my cognitive environment. Further studies should benefit from a dialogue with other scholars, particularly those working on the fields of cognitive narratology, empirical literary studies and cognitive literary studies.

[23] My translation of "*não apenas os aspectos da obra se tornam salientes, mas as próprias predileções do crítico, em sua busca por aquilo que considera mais relevante*".

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APPENDIX A – Gloss abbreviations

Based on the Leipzig glossing rules (Comrig; Haspelmath; Bickel, 2015):

1 – first person

2 – second person

3 – third person

ADJ – adjective

ADV – adverb

AFFIRM – affirmative particle

AUX – auxiliary

CONJ – integration conjunction

DEF – definite article

DEM – demonstrative

DEM.DIST – demonstrative pronoun, distal form

DEM.PROX – demonstrative pronoun, proximal form

DIMIN – diminutive particle

EMPH. – emphatic notion

F – feminine

FUT – future

IMP – imperative

IMPERF – imperfective aspect

INDF – indefinite article

INF – infinitive

INT – interrogative

INTERJ – interjection

M – masculine

NEG – negative particle

OBJ – direct object

OBL – oblique (indirect object)

PERF – perfective aspect

PL – plural

POSS – possessive

PRS – present tense

PROG – progressive aspect

PST – past tense

PTCP – participle

REFL – reflexive

REL – relative pronoun

SBJ – subject

SBJV – subjunctive

SG – singular

VOC – vocative

APPENDIX B – Glosses for the first passage (Almond, 2016, t. Barcellos, ch. 7)

– Você	é	o	novo	vizinho?
2SG.SBJ(3SG)	be.PRS.3SG	DEF	new	neighbour
– perguntou	alguém.			
ask.PST.PERF.3SG	someone.SBJ			

– Are you the new neighbour? – asked someone.

Dei	meia-volta.	A	cabeça	de			
give.PST.PERF.1SG	half-turn	DEF	head	of			
uma	garota	surgia		no	alto		
INDF	girl	emerge.PST.IPFV.3SG		in.DEF	top		
do	muro	da	ruela	dos	fundos.		
of.DEF	wall	of.DEF	lane	of.DEF.PL	back.PL		

I turned around. The head of a girl emerged at the top of the wall of the back lane.

– Você	é	o	novo	vizinho?
2SG.SBJ(3SG)	be.PRS.3SG	DEF	new	neighbour
– repetiu	ela.			
repeat.PST.PERF.3SG	3SG.F.SBJ			

– Are you the new neighbour? – she repeated.

– Sou.
be.PRS.1SGG

– I am.

– Eu	me	chamo	Mina.
1SG.SBJ	1SG.REFL	call.PRS.1SG	Mina.OBJ

I'm called Mina.

Fiquei	olhando	para	ela.
remain.AUX.PST.PERF.1SG	look.PROG	to	3SG.F.OBL

I kept looking at her.

– E	então?	– disse	ela.	
and	then	say.PST.PERF.3SG	3SG.F.SBJ	

– Well, then? – said she.

– Então	o quê?
then	what.INT

– Then what?

Ela	estalou	a	língua,		
3SG.F.SBJ	click.PST.PERF.3SG	DEF	tongue		
abanou	a	cabeça	e	disse	
tilt.PST.PERF.3SG	DEF	head	and	say.PST.PERF.3SG	
num	tom	afetado,	com	ar	aborrecido:
in.INDF	tone	affected.ADJ	with	air	bored.ADJ

She clicked her tongue, tilted her head and said, in an affected tone, with a bored air:

– Eu me chamo Mina. Você...
1SG.SBJ 1SG.REFL call.PRS.1SG Mina 2SG
– I'm called Mina. You...

– Michael – disse eu.
Michael say.PST.PERF.1SG 1SG.SBJ
– Michael – said I.

– Ótimo.
great.INTERJ
Great.

Então pulou para trás, e eu
then jump.PST.PERF.3SG to behind and 1SG.SBJ
a ouvi pousar no chão.
3SG.F.OBJ hear.PST.PERF.1SG land.INF in.DEF floor
Then she jumped backwards, and I heard she landing on the floor.

– Prazer em conhecê-lo, Michael
pleasure in meet.INF-3SG.M.OBJ Michael.VOC
– disse ela,
say.PST.PERF.3SG 3SG.F.SBJ
do outro lado do muro,
from.DEF other.ADJ side of.DEF wall
e saiu correndo.
and leave.PST.PERF.3SG run.PROG
– Pleased to meet you, Michael – she said from the other side of the wall, and left running.

APPENDIX C – Glosses for the second passage (Almond, 2016, t. Barcellos, ch. 20)

Levei-a		rapidamente	pela	
take.PST.PERF.1SG-3SG.F.OBJ		quickly	through.DEF	
rua	principal	e	depois	
street	main	and	after	
entrei	pelo	beco	dos	fundos.
enter.PST.PERF.1SG	through.DEF	alley	of.DEF.PL	back.PL

I quickly took her through the main street and then entered the back alley.

Passamos	pelos	muros	altos	dos
pass.PST.PERF.1PL	through.DEF.PL	wall.PL	high.PL	of.DEF.PL
jardins	dos	fundos.		
garden.PL	of.DEF.PL	back.PL		

We went through the back gardens high walls.

Aonde	é	que	estamos	indo?
to.where	be.PRS.3SG	REL.EMPH	be.AUX.PRS.1PL	go.PROG?

Where are we going to?

Não	muito	longe.
NEG	very.ADV	far.ADJ

Not much farther.

Olhei	para	sua	blusa	amarela
look.PST.PERF.1SG	to	3SG.POSS	blouse	yellow.ADJ
e	seus	jeans.		
and	3SG.POSS.PL	jeans.PL		

I took a look at her yellow blouse and her jeans.

O	lugar	está	imundo	– disse	eu.
DEF	place	be.PRS.3SG	filthy.ADJ	say.PST.PERF.1SG	1SG.SBJ

The place is filthy – said I.

– E	é	perigoso.
and	be.PRS.3SG	dangerous

– And it's dangerous.

Ela	abotoou	a	blusa	até	o	pescoço.
3SG.F.SBJ	button.up.PST.PERF.3SG	DEF	blouse	until	DEF	neck

She buttoned her blouse up to her neck.

Cerrou	os	punhos.
clench.PST.PERF.3SG	DEF.PL	fist.PL

She clenched her fists.

– Ótimo!	Vá	em frente,	Michael.
great.INTERJ!	go.IMP.2SG	in.front.ADV	Michael.VOC

– Great! Go ahead, Michael.

Abri	o	portão	dos	fundos
open.PST.PERF.1SG	DEF	gate	of.DEF.PL	back.PL
do	nosso		jardim.	
of.DEF	1PL.POSS.SG		garden.SG	

I opened our garden back gate.

– Aqui?	– disse	ela.	
here?	say.PST.PERF.3SG	3SG.F.SBJ	

– Here? – said she.

E	olhou	séria	para	mim.
and	look.PST.PERF.3SG	serious.F	to	1SG.OBL

And she looked seriously at me.

– É.	Aqui	mesmo!	
be.PRS.3SG.AFFIRM	here	right.EMPH	

– Yes. Right here!

Parei	diante da	porta	da	garagem
stop.PST.PERF.1SG	in.front.of.DEF	door	of.DEF	garage
com	ela.			
with	3SG.F.OBL			

I stopped in front of the garage door with her.

Ela	espiou	a	escuridão	lá	dentro.
3SG.F.SBJ	peek.PST.PERF.3SG	DEF	darkness	there	inside

She peeked at the darkness inside there.

Apanhei	a	cerveja	e	a	lanterna.
catch.PST.PERF.1SG	DEF	beer	and	DEF	torch

I grabbed the beer and the torch.

– Vamos	precisar	disto	– disse	eu.
go.AUX.PRS.1PL	need.INF	of.DEM.PROX	say.PST.PERF.1SG	1SG.SBJ

– We will need this – said I.

Tirei	as	cápsulas	do	bolso.
take.PST.PERF.1SG	DEF.PL	capsules.PL	from.DEF	pocket.DEF

I took the capsules from my pocket.

– E	disto	aqui	também.
and	of.DEM.PROX	here	too

– And this right here, too.

Ela	contraiu		os	olhos	
3SG.F.SBJ	contract.PST.PERF.3SG		DEF.PL	eye.PL	
e	me	lançou	um	olhar	penetrante.
and	1SG.OBJ	throw.PST.PERF.3SG	INDF	look	penetrating.ADJ

She narrowed her eyes and threw me a penetrating look.

– Pode	confiar	em	mim	– disse	eu.
can.AUX.IMP.2SG	trust.INF	in	1SG.OBL	say.PST.PERF.1SG	1SG.SBJ

– You can trust me – said I.

Hesitei	um pouco.
hesitate.PST.PERF.1SG	a.little.ADV

I hesitated a little.

– Não	é	só	que	é	perigoso.
NEG	be.PRS.3SG	only	REL.EMPH	be.PRS.3SG	dangerous

It's not only that it's dangerous.

O que	me	preocupa	é	que
what.CONJ	1SG.OBL	worry.PRS.3SG	be.PRS.3SG	REL
você	não	veja		
2SG(3SG)	NEG	see.3SG.PRS.SBJV		
o que	eu	acho	que	vejo.
what.CONJ	1SG.SBJ	think.PRS.1SG	CONJ	see.PRS.1SG

What worries me is that you might not see what I think I see.

Ela	tomou	minha	mão
3SG.F.SBJ	take.PST.PERF.3SG	1SG.POSS	hand
e	a	apertou.	
and	3SG.OBJ	squeeze.PST.PERF.3SG	

She took my hand and squeezed it.

– Vou	ver	o que	estiver	lá
go.AUX.PRS.1SG	see.INF	what.REL	be.3SG.FUT.SBJV	there
– murmurou	ela.	– Vamos	entrar.	
murmur.PST.PERF.3SG	3SG.F.SBJ	go.AUX.PRS.1PL	enter.INF	

– I will see whatever is in there – she murmured. – Let's get in.

Acendi	a	lanterna	e	entrei.	
light.up.PST.PERF.1SG	DEF	torch	and	enter.PST.PERF.1SG	

I turned the torch on and got in.

Bichinhos	arranhavam		e	corriam		pelo	chão
animal.DIMIN.PL	scratch.PST.IPFV.3PL		and	run.PST.IPFV.3PL		through.DEF	floor
de	um	lado	para	o	outro.		
from	INDF	side	to	DEF	other		

Little animals scratched and ran through the floor from one side to the other.

Senti	que	Mina	tremeu.
feel.PST.PERF.1SG	CONJ	Mina	tremble.PST.PERF.3SG.

I felt that Mina trembled.

Começou	a suar	nas	palmas	das	mãos.
begin.PST.PERF.3SG	to.sweat.INF	in.DEF.PL	palm.PL	of.DEF.PL	hand.PL

The palms of her hands began to sweat.

Segurei	firme	sua	mão.
hold.PST.PERF.1SG	firm.ADV	3SG.POSS.SG	hand.SG

I held her hand tight.

– Tudo	bem	– disse	eu.
everything	well.ADV	say.PST.PERF.1SG	1SG.SBJ

– It's all right – I said.

– É	só	você	ficar	perto	de	mim.
be.PRS.3SG	just	2SG.SBJ(3SG)	stay.INF	close.ADV	to	1SG.OBL

– Just stay close to me.

Fomos	nos	espremendo	
go.PST.PERF.1PL	1PL.REFL	squeeze.PROG	
entre	o	lixo	
between	DEF	garbage	
e	os	móveis	quebrados.
and	DEF.PL	furniture.PL	broken.PL

We squeezed in between the garbage and the broken furniture.

Teias	de	aranha	arrebentavam	nas	nossas
web.PL	of	spider	rip.PST.IPFV.3PL	in.DEF.PL	1PL.POSS.PL
roupas	e	na	nossa	pele.	
clothes.PL	and	in.DEF	1PL.POSS	skin	

Spider webs ripped on our clothes and skin.

Moscas-varejeiras	mortas	ficavam	presas	a	nós.
bluebottle.PL	dead.PL	stay.PST.IPFV.3PL	stuck.PL	to	1PL.OBL

Dead bluebottles got stuck on us.

O	teto	estalou,				
DEF	ceiling.SBJ$_i$	crack.PST.PERF.3SG$_i$				
e	caiu	pó	do	madeiramento	podre.	
and	fall.PST.PERF.3SG$_j$	dust.SBJ$_j$	from.DEF	timber	rotten	

The ceiling cracked and dust fell from the rotten timbers.

Quando	nos	aproximamos	das	caixas
when	1PL.REFL	approach.PST.PERF.1PL	to.DEF.F.PL	box.F.PL
de	chá,	comecei	a tremer.	
of	tea	start.PST.PERF.1SG	to.tremble.INF	

When we approached the tea boxes, I started trembling.

Talvez	Mina	não	visse	nada.
maybe	Mina	NEG	see.FUT.SBJV.3SG	nothing

Maybe Mina wouldn't see a thing.

Podia	ser	que	eu	estivesse	enganado
can.PST.SBJV.3SG	be.INF	CONJ	1SG.SBJ	be.AUX.PRS.1SG.SBJV	mistaken.PTCP
o	tempo	todo.			
DEF	time	whole			

It could be that I was mistaken all along.

Talvez	os	sonhos	e	a	realidade
maybe	DEF.PL	dream.PL	and	DEF	reality
só	fossem	uma	confusão	inútil	
only	be.PST.SBJV.3PL	INDF	confusion	useless	
na	minha	cabeça.			
in.DEF	1SG.POSS.SG	head.SG			

Maybe dreams and reality were just some useless confusion in my head.

Inclinei-me	para a frente	e	iluminei			
lean.in.PST.PERF.1SG-1SG.REFL	forward	and	illuminate.PST.PERF.1SG			
o	espaço	por trás	das	caixas	de	chá.
DEF	space	behind	of.DEF.PL	box.F.PL	of	tea

I leaned forward and lightened up the space behind the tea boxes.

APPENDIX D – Glosses for the third passage (Almond, 2016, t. Barcellos, ch. 16)

Saí	para	o	jardim	da	frente	com	Mina.
leave.PST.PERF.1SG	to	DEF	garden	of.DEF	front	with	Mina.OBL

I left for the front garden with Mina.

Sentamos	no	muro	à	espera					
sit.PST.PERF.1PL	in.DEF	wall	in.DEF	wait					
de	que	o	carro	de	papai	entrasse	na	rua.	
of	CONJ	DEF	car	of	dad	enter.SBJV.PST.3SG	in.DEF	street	

We sat on the wall waiting for Dad's car to enter the street.

A	porta	estava	aberta	atrás	de	nós,		
DEF	door	be.PST.IPFV.3SG	open	behind	of	1PL.OBL		
lançando	uma	faixa	de	luz	pela	escuridão	afora.	
throw.PROG	INDF	shaft	of	light	through	darkness	to.outside	

The door was open behind of us, throwing a shaft of light through the darkness outside.

Cochicho	se	aproximou,	esgueirando-se		
Whisper.SBJ	3SG.REFL	approach.PST.PERF.3SG	slip.away.PROG-3SG.REFL		
pelas	sombras	ao	pé	do	muro.
through.DEF.PL	shadow.PL	at.DEF	foot	of.DEF	wall

Whisper approached us, slipping away through the shadows at the bottom of the wall.

Sentou	abaixo	de	nós,	enrodilhando-se	junto	aos	nossos	pés.
sit.PST.PERF.3SG	below	of	1PL.OBL	curl.up.PROG-3SG.REFL	near	to.DEF.PL	1PL.POSS.PL	feet

He sat below us, curling up by our feet.

– O que	quer	dizer	– perguntei			
what.INT	want.INF	mean.INF	ask.PST.PERF.1SG			
– essa	história	de	Skellig	comer	bichinhos	vivos
DEM.DIST	story	of	Skellig	eat.INF	animal.DIM.PL	alive.PL
e	produzir	pelotinhas,	como	as	corujas?	
and	produce.INF	pellet.DIMIN.PL	like	DEF.PL	owl.PL	

What does it mean – I asked – if Skellig eats living little animals and produces tiny pellets like the owls?

Ela	deu de ombros.
3SG.F	give.shoulders.PST.PERF.3SG

She shrugged.

– Não	temos	como	saber	– disse.
NEG	have.PRS.1PL	how	know.INF	say.PST.PERF.3SG

– We have no way of knowing – she said.

– E	o que	ele	é?	– perguntei.
and	what.INT	3SG.SBJ	be.PRS.3SG	ask.PST.PERF.1SG

– And what is he? – I asked.

– Não	dá	para	saber.
NEG	give.AUX.PRES.3SG	to	know.INF

– It is impossible to know.

Às vezes	temos de	aceitar	que	existem	coisas
Sometimes	must.PRS.1PL	accept.INF	CONJ	exist.PRS.3PL	thing.PL.SBJ
que	não	podemos	saber.		
REL	NEG	can.PRS.1PL	know.INF		

Sometimes we must accept there are things we can't know.

Por que	sua	irmã	está	doente?
why.INT	2SG.POSS.F.SG(3SG)	sister	be.PRS.3SG	ill
Por que	meu	pai	morreu?	
why.INT	1SG.POSS.M	father	die.PST.PERF.3SG	
– ela	me	estendeu	a	mão.
3SG.F.SBJ	1SG.OBL	hold.out.PST.PERF.3SG	DEF	hand

Why is your sister ill? Why did my father die? – she held out her hand to me.

– Às vezes	achamos	que	deveríamos	ter
sometimes	think.PRS.1PL	CONJ	should.1PL	have.INF
a	capacidade	para	saber	tudo.
DEF	ability	to	know.INF	all
Mas	não	temos.		
but.CONJ	NEG	PRS.1PL		

Sometimes we think we should have the ability to know everything. But we don't have it.

Precisamos	nos	permitir	ver	o que	está	aí	para	ser	visto,
need.PRS.1PL	1PL.REFL	allow.INF	see.INF	what.REL	be.PRS.3SG	there	to	be.INF	seen
e	temos que	usar	a	imaginação.					
and	must.PRS.1PL	use.INF	DEF	imagination					

We need to allow ourselves to see what is there to be seen, and we must use our imagination.

Conversamos	sobre	os	filhotinhos	no	ninho	acima	de	nós.
talk.PST.PERF.1PL	about	DEF.PL	youngling.DIMIN.PL	in.DEF	nest	above	of	1PL.OBL

We talked about the younglings in the nest above us.

Juntos,	tentamos	ouvir	a	respiração	deles.
together.PL	try.PST.PERF.1PL	listen.INF	DEF	breathing	of.DEF.PL

Together, we tried to hear their breathing.

E	nos	perguntamos	com	o que
and	1PL.OBJ	ask.PST.PERF.1PL	with	what.REL
os	filhotes	de	melro	sonhavam.
DEF.PL	youngling.PL	of	blackbird	dream.PST.IPFV.3PL

And asked ourselves about what blackbird younglings dreamt.

– Às vezes,	eles	ficam	muito	assustados	– disse		Mina.
sometimes	3PL.SUBJ	stay.PRS.3PL	very.ADV	scared.ADJ.PL	say.PST.PERF.3SG		Mina.SBJ
– Sonham	que	gatos	sobem	até	onde	eles	estão.
dream.PRS.3PL	CONJ	cat.PL$_i$	climb.PRS.3PL$_i$	to	where.REL	3PL.SBJ$_j$	be.PRS.3PL$_j$

– Sometimes, they get very scared – said Mina. – They dream that cats climb up to where they are.

Sonham	com	corvos	perigosos	com	bicos	horríveis.
dream.PRS.3PL	with	crow.PL	dangerous.PL	with	beak.PL	horrible.PL
Sonham	com	crianças	maldosas	destruindo	seu	ninho.
dream.PRS.3PL	with	children	mean.ADJ.PL	destroy.PROG	3PL.POSS.SG	nest.SG

They dream about dangerous crows with horrible beaks. They dream about mean children destroying their nest.

Sonham	com	a	morte	por	todos	os	lados.
dream.PRS.3PL	with	DEF	death	at	all.PL	DEF	side.PL

They dream about death everywhere.

Mas	eles	têm	sonhos	felizes	também.
but.CONJ	3PL.SBJ	have.PRS.3PL	dream.PL	happy.PL	too
Sonhos	com	a	vida.		
dream.PL	with	DEF	life		

But they have happy dreams, too. Dreams about life.

Eles	sonham	que	voam	como	seus	pais.
3PL.SBJ	dream.PRS.3PL	CONJ	fly.PRS.3PL	like	3PL.POSS.PL	parent.PL

They dream that they fly with their parents.

Sonham	que	um	dia	encontram	sua	própria	árvore,
dream.PRS.3PL	CONJ	one	day	find.PRS.3PL	3PL.POSS.SG	own.ADJ	tree
constroem	seu	próprio	ninho,				
build.PRS.3PL	3PL.POSS.SG	own.ADJ.SG	nest.SG				
têm	seus	próprios	filhotes.				
have.PRS.3PL	3PL.POSS.PL	own.ADJ.PL	youngling.PL				

They dream that one day they find their own tree, build their own nest, have their own younglings.

Levei	a	mão	ao	coração.
bring.PST.PERF.1SG	DEF	hand	to.DEF	heart

I brought my hand to my heart.

O que	eu	ia		sentir					
what.INT	1SG.SBJ	go.AUX.PST.IPFV.1SG		feel.INF					
quando	abrissem	o	peito	frágil	da	nenê?			
when.CONJ	open.PST.SBJV.3PL	DEF	chest	fragile	of.DEF	babe			
Quando	a	cortassem	para	chegar	ao	seu	coraçãozinho?		
when.CONJ	3SG.F.OBJ	cut.PST.SBJV.3PL	to	arrive.INF	to.DEF	3SG.POSS.SG	heart.DIMIN		

What would I feel when they opened the babe's fragile chest? When they cut her to get to her tiny heart?

Os	dedos	de	Mina	eram	frios,	secos	e	curtos.	
DEF.PL	finger.PL	of	Mina	be.PST.IPFV.3PL	cold.PL	dry.PL	and	short.PL	
Senti	a	leve	pulsação		do	sangue	neles.		
feel.PST.PERF.1SG	DEF	light.ADJ	pulse		of.DEF	blood	in.3PL		

Mina's fingers were cold, dry and short. I felt the light pulse of blood in them.

Senti	que	minha	própria	mão	tinha
feel.PST.PERF.1SG	CONJ	1SG.POSS.SG	own.ADJ	hand	have.PST.IPFV.3SG
um	tremor	leve,	acelerado.		
INDF	trembling	light.ADJ	brisk.ADJ		

I felt that my own hand had a light, brisk trembling.

– Nós	ainda	somos	como	filhotinhos	– disse	ela.			
1PL.SBJ	still	be.PRS.1PL	like	youngling.DIMIN.PL	say.PST.PERF.3SG	3SG.F.SBJ			
– Metade	do	tempo,	felizes;	metade	do	tempo,	mortos	de	medo.
half	of.DEF	time	happy	half	of.DEF	time	dead	of	fright

We are still like younglings – said she. – Half the time happy, half the time dead scared.

Fechei	os	olhos	e	tentei	descobrir	
close.PST.PERF.1SG	DEF.PL	eye.PL	and	try.PST.PERF.1SG	find.out.INF	
onde	estava	escondida		a	metade	feliz.
where	be.PST.IPFV.3SG	hidden.ADV		DEF	half	happy

I closed my eyes and tried to find out where the happy half was hidden.

Senti	que	as	lágrimas	escorriam	das	pálpebras
feel.PST.PERF.1SG	CONJ	DEF.PL	tear.PL	drip.PST.IPFV.3PL	from.DEF.PL	eyelid.PL
que	eu		mantinha	fechadas	com	firmeza.
REL	1SG.SBJ		maintain.PST.IPFV.1SG	closed.PL	with	firmness

I felt that the tears dripped from my eyelids, which I maintained firmly closed.

Senti	que	as	garras	de	Cochicho	davam	
feel.PST.PERF.1SG	CONJ	DEF.PL	claw.PL	of	Whisper	give.PST.IPFV.3PL	
puxões	nas		pernas	da	minha		calça.
tug.PL	in.DEF.PL		leg.PL	of.DEF	1SG.POSS.SG		trousers.SG

I felt that Whisper's claws tugged at the legs of my trousers.

Tive	vontade	de	estar	totalmente	só	num	sótão,	como	Skellig,
have.PST.PERF.1SG	desire	of	be.INF	totally	alone.ADJ	in.INDF	attic	like	Skellig
só	com	as	corujas,	o	luar				
alone.ADJ/just.ADV*	with	DEF.PL	owl.PL	DEF	moonlight				
e	um	coração	sem	lembranças.					
and	INDF	heart	without	memory.PL					

I wanted to be totally alone in an attic, like Skellig, alone with the owls, the moonlight and a heart without memories. [The repetition of the same form "<u>só</u>" strengthens the interpretation that both occurrences are adjectives]

***I wanted to be totally alone in an attic, like Skellig, just with the owls, the moonlight and a heart without memories.**

– Você	é	muito	corajoso	– disse	Mina.
2SG.SBJ(3SG)	be.PRS.3SG	very.ADV	brave.ADJ	say.PST.PERF.3SG	Mina.SBJ

– You are very brave –said Mina.

Então	o	carro	de	papai	chegou,			
then	DEF	car	of	dad	arrive.PST.PERF.3SG			
com	o			motor	ruidoso	e	os	faróis	ofuscantes.
with	DEF			engine	noisy	and	DEF.PL	headlight.PL	blinding.PL

Then Dad's car arrived, with the noisy engine and blinding headlights.

E	o	medo	só	aumentava	cada	vez	mais.
and	DEF	fear	only	increase.PST.IPFV.3SG	each	turn	more

And the fear only increased more and more.

APPENDIX E – Glosses for Almond (2016, t. Barcellos, ch. 2)

Voltei	então	para	o	matagal	que	chamávamos	de	jardim;	
return.PST.PERF.1SG	then	to	DEF	jungle	REL	call.PST.IPFV.1PL	of	garden	
e	ela,	para	a	nenê,	que	ardia	em	febre.	
and	3SG.F.SBJ	to	DEF.F	babe	REL	burn.PST.IPFV.3SG	in	fever	

Then I returned to the jungle we called a garden; and she, to the babe, who burned with fever.

APPENDIX F – Glosses for Almond (2016, t. Barcellos, ch. 21)

– É	uma	criatura	fantástica	– disse	ela.
be.PRS.3SG	INDF	creature	fantastic	say.PST.PERF.3SG	3SG.F.SBJ

– It is a fantastic creature – said she.

[…]

– Ela	é	fora	do	comum	– disse	eu.
3SG.F.SBJ	be.PRS.3SG	out	of	ordinary	say.PST.PERF.1SG	1SG.SBJ

She is out of the ordinary – said I.

APPENDIX G – Glosses for Almond (2016, t. Barcellos, ch. 46)

– Perséfone	– disse	eu.
Persephone	say.PST.PERF.1SG	1SG.SBJ

– Persephone – said I.

– Esse	nome	difícil	de novo,	não	– disse	papai.
DEM.DIST	name	difficult	again.ADV	NEG	say.PST.PERF.3SG	dad.SBJ

– Not that difficult name again – said Dad.

Pensamos	um	pouco	mais	e	no	final	nós	a	chamamos
think.2PL.PST.PERF	one	bit	more	and	in	end	1PL.SBJ	3SG.F.OBJ	call.PST.PERF.1PL
simplesmente	de	Joy[1].							
simply	of	Joy							
[1] "Alegria",	em	inglês.	(N. T.)						
joy	in	english	(T.N.)						

We thought for a bit longer and in the end we simply called her Joy[1].
[1] "Joy", in English (Translator's Note).

APPENDIX H – Glosses for the sounds heard near the garage

1. Almond (2016, t. Barcellos, ch. 2)

Ouvi		o	ruído	de	algo	raspando				
hear.PST.PERF.1SG		DEF.M	noise	of	something	scrape.PROG				
num		dos	cantos,							
in.INDF		of.DEF.PL	corner.PL							
e	o	barulhinho	de	passos	rápidos	de	um	lado	para	o	outro.
and	DEF	noise.DIMIN	of	step.PL	quick.PL	from	one	side	to	DEF	other

I heard the noise of something scraping in one of the corners, and the soft noise of quick steps from one side to the other.

Depois	tudo	parou,		
then	everything.SUBJ	stop.PST.PERF.3SG		
e	o	silêncio	foi	total.
and	DEF	silence	be.PST.PERF.3SG	total

Then everything stopped, and silence was absolute.

2. Almond (2016, t. Barcellos, ch. 3)

Uma	coisinha	preta	fugiu	apressada
INDF	thing.DIMIN	black	run.away.PST.PERF.3SG	hurried.ADJ
pelo	chão.			
through.DEF	floor			

A little black thing run hurriedly through the floor.

A	porta	rangeu	e	estalou	um	instante
DEF	door	creak.PST.PERF.3SG	and	crack.PST.PERF.3SG	one	instant
antes	de	ficar	parada.			
before	of	stay.INF	still			

The door creaked and cracked for a moment before staying still.

A	poeira	caía	no	facho	da	lanterna.
DEF	dust	fall.PST.IPFV.3SG	in.DEF	beam	of.DEF	torch

The dust fell on the beam of the torch.

Alguma	coisa	riscava	e	arranhava	num	canto.
some	thing.SBJ	rasp.PST.IPFV.3SG	and	scratch.PST.IPFV.3SG	in.INDF	corner

Something rasped and scratched in a corner.

3. Almond (2016, t. Barcellos, ch. 6)

Ouvi	passinhos	rápidos				
hear.PST.PERF.1SG	step.DIMIN.PL	quick.PL				
e	o	ruído	de	alguma	coisa	raspando.
and	DEF	noise	of	some	thing.SBJ$_i$	scrape.PROG$_i$

I heard tiny quick steps and the noise of something scraping.

4. Almond (2016, t. Barcellos, ch. 10)

Começaram	os	passinhos	rápidos				
begin.PST.PERF.3PL	DEF.PL	step.DIMIN.PL.SBJ	quick.PL				
e	os	ruídos	de	alguma	coisa	sendo	raspada.
and	DEF.PL	noise.PL.SBJ	of	some	thing	be.PROG	scraped.PTCP

The little quick steps and the noises of something being scraped began.

5. Almond (2016, t. Bacellos, ch. 14)

Levantei-me	e	fui	até	a	porta	da	garagem.
rise.PST.PERF.1SG-1SG.RFL	and	go.PST.PERF.1SG	to	DEF	door	of.DEF	garage

I got up and went to the garage door.

Fiquei	ali	em	pé,	escutando.
stay.PST.PERF.1SG	there	in	feet	listen.PROG

I stood there, listening.

Nada	além	dos	costumeiros	ruídos	de	passinhos	rápidos
nothing	beyond	of.DEF	usual.ADJ	noise.PL	of	step.DIMIN.PL	quick.PL
e	de	algo	raspando.				
and	of	something$_i$	scrape.PROG$_i$				

Nothing but the usual noises of tiny quick steps and something scraping.