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Multiple interpretations of minds in the translation of David Almond's *Skellig*

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Abstract: This article addresses the translation of young adult literature from a cognitive literary lens, aiming to investigate how multiple interpretations are prompted by literature and whether translational choices point to a translator's attitude. It associates the concepts of narration and focalisation with the resources used by readers to construct a mental model of characters' minds. It argues that different narration and focalisation strategies pose different demands on readers' theory of mind, the system of inferences used to interpret people's mental states. In addition, it relates translational choices to an implied translator's image of her readership and source text, employing the concepts of translator's voice and positioning. That is exemplified through an analysis of the translation into Brazilian Portuguese of David Almond's Skellig, focusing on three passages in which young characters interact. By doing so, this article not only shows how literature stimulates cognitive development, but also challenges the idea that literature for young readers is deprived of literary value and provides only literal readings, and purports that the translator's attitude conditions whether translational choices convey a meaning-restrictive or -expanding idea of children's and young adult literature.

Keywords: Cognitive narratology; Translated young adult literature; Mind-modelling; Narrative strategies.

Young adult literature, translation, and cognition[3]

A fundamental aspect of literature for young readers is that this category is encompassed 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.

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The discrepancies in the production of YA literature can be further enhanced when translation is considered, since dealing with intercultural elements that may be foreign to a young reader audience may lead to changes in both style and content from the original to the translation (Alvstad, 2018). Moreover, if the production of YA literature relies on the image that adults have of young readers, so does translation: it is the translator's images of youth and young readers that guide her[4] strategies and choices (Oittinen, 2000).

The present article adopts a cognitive perspective (Trites, 2017) to discuss the translation of YA literature. It assumes that translators' and readers' involvement with literature is conditioned by their cognitive development, age, cultural background, and personal preferences. While translators and readers take on the different roles to engage with literature, the roles of producer and interpreter, respectively, the ability needed for interpreting and predicting people's thoughts and feelings is demanded from both groups. That ability, known as theory of mind (henceforth ToM) – the system of inferences on one's own and others' mental states (Premack; Woodruff, 1978) – is here used as an analytical tool to predict how people interact with translated texts.

The present research is grounded on the cognitive narratology's assumption 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). Under the assumption that ToM is a requirement to understand fictional minds (Oatley, 2010), this article is particularly interested in how readers develop models of characters' and narrators' minds, attributing them with a ToM. Narration and focalisation are the chosen concepts to identify textual patterns that shape how readers assign a ToM to fictional entities.

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 article aims to assess the indexes of the translator's presence in the text and the role her voice (Hermans, 1996; O'Sullivan, 2003), or positioning (Hermans, 2014), has in shaping interpretation and the ways literature can prompt readers to engage in ToM processes.

To this end, this case study addresses the narrative *Skellig*, written by David Almond and translated by Waldéa Barcellos. The aim is to investigate 1) how readers of the translation

[4] Where necessary, to avoid ambiguities, the producer is referred to with feminine pronouns and the interpreter with masculine pronouns.

of *Skellig* are prompted to engage in ToM processes and how different interpretations are evoked, analysing narration and focalisation and 2) to what extent the translational choices point to an attitude toward adolescence and how it differs from the original. First, this article analyses in the translated narrative the demands imposed by narration and focalisation on a reader's ToM. Then, it analyses the original and compares it with the translation, looking for how translational choices prompt different ToM processes and indicate the translator's attitude.

This article is divided into 5 sections. The second section presents cognitive narratology as a field of study and the implications of narratology to translation studies. The third section describes methodological procedures. The fourth section analyses passages from *Skellig.* Finally, the fifth section provides the final remarks.

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 into 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) indicates 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 trigger cognitive processes in a reader's mind (Trites, 2017). The notion that "the roles of body and world can often transform our image of both the problems and the solution spaces for biological cognition" (Clark, 1998, 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 literary criticism 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 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

[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).

on the mystery or adventures (the fictional world meaning) and do not reflect upon the non-literal meaning, be it for lack of interest or ability or for reluctance to deal with themes such as anxiety, parent/child conflicts and grief (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 the world" (Stockwell, 2019, p. 177), forming relationships with them. In the process of modelling a character and a narrator's mind, readers assume that those entities make inferences about their own minds and those of others (Herman, 2009): readers attribute them with a ToM. As Herman (2003, 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 the 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 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 which readers can align to and with which they can 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 that 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).

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 of 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, the narrator of distant-engaging first-person narration acknowledges 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.

The awareness that the narrator is not the author, but a voice that conveys the implied author's invention and intent, 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, the implied author (the author construed by the reader when

reading the narrative) has the implied reader (the reader construed by 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 in the text characterising 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 address children and adults concomitantly, while those of double audience change address as the text unfolds.

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 narrator. Based on Chatman (1978), the authors argue that not only the author has a voice embedded in the narrator's words, but also the translator. Translations contain a voice that is not always discernible from the other voices in the text and yet "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).

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 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,

[6] Although the author is clear to state that her discussions are aimed only at children's, 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.
[7] Schiavi (1996) builds on Chatman's (1978) model of narrative communication (of pairs of communicators) and argues in favour of the existence of an implied translator as a counterpart for the implied reader of the translation.

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.

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 image of childhood (Oittinen, 2000), which are different from the author's, resulting in a different implied reader (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 images 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. He also contends that translated texts inevitably carry some attitude of the translator, her positioning towards the original author, her 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 translator's voice (Hermans, 1996) or who focus on "the translator's role in mediating the values inscribed in the translation to its prospective readers" (Hermans, 2014, p. 287). In the present article, both the translator's voice (O'Sullivan,

2003) and positioning (Hermans, 2014) are 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 or translational choices, 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: "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. Thus, 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, as it resonates with their own interior (in)experience as readers who lack full-range emotional and cognitive experiences.

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).

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.

Skellig can be understood as an example of magic realism (Latham, 2006). The story's protagonist, Michael, finds a mysterious being living in the garage of his new home (which later identifies himself as Skellig), and sets out to help it while dealing with "real" problems, e.g., moving to a new home, making new friends, and feeling uncertainty towards the health of a newborn sister, with whom he has to share his parents' attention. Michael must overcome his anxiety towards his sister's wellbeing and find ways to understand other characters' feelings and thoughts. 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 for its portrayal of the themes of magic, death and hope (Crown, 2010). Previous narratological accounts, such as Trites's (2014, p. 98), which focused on metaphors of growth in adolescent fiction, showed that the children's growth "involves a considerable amount of philosophical conceptualisation", 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 article analyses Michael's interaction with his new 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, by moving him to a safer environment and healing him from arthritis. She also takes part in many of Michael's interactions with his friends, his family, and Skellig. 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 (TT – 95 words, and ST – 94 words), the second consists of the first half of a chapter (TT – 301 words, and ST – 285 words) and the last one is an entire chapter (TT – 404 words, and ST – 308 words). 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 concentrates 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 to mind-modelling narrative entities.

The analysis in the next section tries to differentiate between possible readings by Brazilian readers. First, the passages from the translated narrative were analysed on their own to consider how target-culture readers might interpret them (backtranslations are provided in the Appendix). Then, the original narrative was analysed and compared with the translation, querying how translational choices impact the construal of models of the characters' and narrator's minds and the identification of the translator's attitude. This was based 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, they change 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 levels. 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).

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 as to how long that lapse is. 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). In addition to that, from the second chapter on, the narrator aligns himself with Michael's feelings at the time of the events narrated, expressing unsatisfaction towards his likewise irritated parents and his newborn sister for having to move

to a new house that needs repairing. In the translation, one instance of dissatisfaction is dampened: 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 ("Then I went back into the wilderness we called a garden and she went back to the stupid baby", Almond, 2007, ch. 2 / "*Voltei então para o matagal que chamávamos de jardim*; e *ela para a nenê, que ardia em febre*", Almond, 2016, t. Barcellos, ch. 2)[8]. 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). 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 as a focaliser 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). 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 he is 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.

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). Right after leaving the garage, he is approached by Mina. The interaction is as follows in the translated narrative:

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

[8] Backtranslations into English are provided in the Appendix.

– 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 exercise third-person ToM, both in first order (they think that Michael thinks...) and second order (they think that Michael thinks that Mina is impatient with him), to get a full grasp of the interaction. Thus, readers can infer from Mina's behaviour 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, which conveys his perception of

events. Therefore, sophisticated readers could assign the narrator a ToM, which would probably be assimilated to the character's ToM, since the perceptual point of view establishes little to no distancing between Michael-narrator and Michael-character.

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

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.

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 more immature than her, or as Mina's insertion of Michael into the community (conceptualising him as a local boy). Following O'Sullivan (2003), the 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 the other adults in the narrative (and, perhaps, Mina), 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 implied author's views on the original audience. For instance, it can be argued that both entities share similar images of adolescence and of the cognitive capacities of characters and 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 original and translated 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 talks to Michael about birds and forms of art 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 (Almond, 2007, ch. 5) and builds up on the later chapters, when Michael and Mina start to communicate with looks. 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.

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. Mina teaches Michael about owls and blackbirds, William Blake, and evolution; she 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, 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).

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.

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). 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 visual and gestural signs, as Michael did. The narrator, which is a vehicle for the implied author's intent, shows 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. 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: has he brought Mina along to help Skellig or to make sure he was not imagining things? Inferences on Michael's intention, 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 one, this passage evidences the implied translator's image of Brazilian readers. The notion of a "tumbledown garage" in which storage is kept is not common

in Brazil, especially if referred to with the term "*garagem*", as this Portuguese word more often evokes the concept of a shelter for vehicles. Also, readers might find it difficult to conceptualise the presence of "ancient tea chests", which characterises the garage as old and filled with junk, since the wooden cases used to ship chests are also not a part of the Brazilian culture and might not be associated by readers to something antique. 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.

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

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 translational 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 with 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. It could, on the other hand, be a result of attention to meanings created as the text unfolds, in which case no particular image of adolescence would be reflected. As discussed, that choice impacts the richness of the mental models that 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, emphasis added) 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 word of appraisal ("She's extraordinary", Almond, 2007, ch. 21, emphasis added). In the translation of this chapter, there is an avoidance of repetition that impacts characterisation. First, Mina calls Skellig "uma criatura fantástica" (a fantastic creature). Then, after his father's teasing, Michael calls Mina "fora do comum" (out of the ordinary) (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 above and its 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).

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. Thus, 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.

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 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 as a way to reinforce both 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 cope 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 in 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: using his imagination and extracting meaning from his senses as a way to cope with a situation over which he has no power.

Considerations on the narrative's significance 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.

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*"). Magalhães and Lee (2022) show that strategies of synonymy where repetition was employed in the source text seem to de-intensify, or intensify to a lesser extent, the anxiety of a translation child protagonist. While the changes in those books impact the translated narrative readers' interpretation, they 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[9].

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, capable of identifying emotions and trying to deal with them. Helping Skellig has approximated him with Mina and 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 translational choices affect characterisation, sometimes leading to differences in the model a reader can make of the minds of the characters and ultimately to a different conceptualisation of the narrator.

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 proposal, 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. Translational choices have an impact on the voice of the narrator (and on the modelling of other entities). The analysis points to a characterisation of *Skellig*'s readership as dual (Wall, 1991), since it allows for different levels of readings from different implied readers. It focused mostly on non-literal interpretations, which can be drawn by competent young readers and adults.

This article's first objective was to investigate, through narration and focalisation, how readers are prompted to engage in ToM processes and how different interpretations are reached. 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.

[9] Jansen (2017, p. 135) notes that the final translation product does not show the traces of the other agents (such as publishing editors and copy editors) and stages (selection, production, marketing, and so on) of a translation, creating "an orderly and seemingly monovocal text". Thus, as there is no access to paratexts or process-related data, choices are here associated to the translator's agency, even if they should be attributed to other agents.

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 significance as a result of their ToM, which allows them to correlate narrative events to real life and question why the narrator showed what he showed.

Additionally, the second objective aimed to investigate to what extent translational choices point to an attitude toward adolescence and how it differs from the original. The analysis demonstrated the narrator's voice is changed by translational choices, which lead to different possibilities of interpretation and to different ToM processes, as there are different possibilities for building mental models of characters. However, as there were no translator's paratexts nor data on the translation process available, not all of the translational choices could be necessarily linked to a translator's image of adolescence at the macrolevel, as argued by O'Sullivan (2003). Rather, some of them might be attributed to editorial demands. On the other hand, translational choices that did not change (O'Sullivan, 2003) the narrator's voice were associated with a positioning (Hermans, 2014) of agreement, since the text posed similar demands on the original and translation readers' ToM abilities. Arguably, that could be interpreted as a similar conceptualisation of the readers' cognitive abilities and capacity to deal with controversial issues present in the narrative. Translation implied readers, then, are regarded as able to consider the narrative's significance as independently as readers of the original.

The present analysis reinforces that cognitive narratology can be a tool to both conceptualise translation and tap into translational 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). It shows that *Skellig* is a narrative that prompts ToM processes, stimulating young and adult readers to enhance their ToM in the search for nonliteral 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).

As the proposal focused on three selected passages from the narratives, our conclusions concern mainly the interactions between Michael and Mina. The analysis of interactions between child and adult characters (Skellig and Michael's parents) might reveal different prompts for ToM processes in original and translation. Additionally, future research should delve experimentally into how mental models are created by translation readers.

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SOLETRAS REVISTA N. 49 – 2024.2 – ISABELA BRAGA LEE
IGOR ANTÔNIO LOURENÇO DA SILVA

Múltiplas interpretações da mente na tradução de *Skellig*, de David Almond

Resumo: O presente artigo trata da tradução de literatura juvenil a partir de uma perspectiva cognitivo-literária, investigando como múltiplas interpretações são viabilizadas pela literatura e se escolhas tradutórias indicam alguma atitude da tradutora. Associam-se os conceitos de narração e focalização aos recursos utilizados por leitores para construir modelos mentais dos personagens. Argumenta-se que diferentes estratégias de narração e focalização apresentam diferentes demandas à teoria da mente, o sistema de inferências utilizado para interpretar estados mentais, dos leitores. Além disso, a pesquisa relaciona escolhas tradutórias às imagens da tradutora implicada de seus leitores e do texto original, empregando os conceitos de voz e posicionamento da tradutora. Exemplifica-se isso por meio de uma análise da tradução brasileira de *Skellig*, de autoria de David Almond, enfocando três trechos em que jovens personagens interagem. Dessa forma, o artigo mostra como a literatura estimula o desenvolvimento cognitivo de leitores. Ainda, questiona-se a concepção de que a literatura para jovens leitores é desprovida de valor literário, permitindo apenas interpretações literais, e defende que a atitude da tradutora determina se as escolhas tradutórias indicam uma ideia de literatura infantil e juvenil que restringe ou expande as possibilidades de significado.

Palavras-chave: Narratologia cognitiva; Literatura juvenil traduzida; Modelagem de mentes; Estratégias narrativas.

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Appendix

Backtranslation for Almond (2016, t. Barcellos, ch. 2)

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

Backtranslation for the first passage (Almond, 2016, t. Barcellos, ch. 7)

– Are you the new neighbour? – asked someone.

I turned around. The head of a girl emerged at the top of the wall of the back lane.
– Are you the new neighbour? ‑ she repeated.
– I am.
– I'm called Mina.
I kept looking at her.

– Well, then? – said she.
– Then what?

She clicked her tongue, tilted her head and said, in an affected tone, with a bored air:
– I'm called Mina. You...
– Michael – said I.
– Great.
Then she jumped backwards, and I heard she landing on the floor.
– Pleased to meet you, Michael – she said from the other side of the wall, and left running.

Backtranslation for the second passage (Almond, 2016, t. Barcellos, ch. 20)

I quickly took her through the main street and then entered the back alley. We went through the back gardens high walls.
– Where are we going to?
– Not much farther.
I took a look at her yellow blouse and her jeans.
– The place is filthy – said I. – And it's dangerous.
She buttoned her blouse up to her neck. She clenched her fists.
– Great! Go ahead, Michael.
I opened our garden back gate.
– Here? – said she.
And she looked seriously at me.
– Yes. Right here!
I stopped in front of the garage door with her. She peeked at the darkness inside there. I grabbed the beer and the torch.
– We will need this – said I. I took the capsules from my pocket. – And this right here, too.
She narrowed her eyes and threw me a penetrating look.
– You can trust me – said I.
I hesitated a little.
– It's not only that it's dangerous. What worries me is that you might not see what I think I see.
She took my hand and squeezed it.
– I will see whatever is in there – she murmured. – Let's get in.
I turned the torch on and got in. Little animals scratched and ran through the floor from one side to the other. I felt that Mina trembled. The palms of her hands began to sweat.
I held her hand tight.
– It's all right – said I. – Just stay close to me.
We squeezed in between the garbage and the broken furniture. Spider webs ripped on our clothes and skin. Dead bluebottles got stuck on us. The ceiling cracked and dust fell from the

rotten timbers. When we approached the tea boxes, I started trembling. Maybe Mina wouldn't see a thing.
It could be that I was mistaken all along. Maybe dreams and reality were just some useless confusion in my head.
I leaned forward and lightened up the space behind the tea boxes.

Backtranslation for the third passage (Almond, 2016, t. Barcellos, ch. 36)

I left for the front garden with Mina. We sat on the wall waiting for Dad's car to enter the street. The door was open behind of us, throwing a shaft of light through the darkness outside. Whisper approached us, slipping away through the shadows at the bottom of the wall. He sat below us, curling up by our feet.
What does it mean – I asked – if Skellig eats living little animals and produces tiny pellets like the owls?
She shrugged.
– We have no way of knowing – she said.
– And what is he? – I asked.
– It is impossible to know. Sometimes we must accept there are things we can't know. Why is your sister ill? Why did my father die? – she held out her hand to me. – Sometimes we think we should have the ability to know everything. But we don't have it. We need to allow ourselves to see what is there to be seen, and we must use our imagination.
We talked about the younglings in the nest above us. Together, we tried to hear their breathing. And asked ourselves about what blackbird younglings dreamt.

– Sometimes, they get very scared – said Mina. – They dream that cats climb up to where they are. They dream about dangerous crows with horrible beaks. They dream about mean children destroying their nest. They dream about death everywhere. But they have happy dreams, too. Dreams about life. They dream that they fly with their parents. They dream that one day they find their own tree, build their own nest, have their own younglings.
I brought my hand to my heart. What would I feel when they opened the babe's fragile chest? When they cut her to get to her tiny heart? Mina's fingers were cold, dry and short. I felt the light pulse of blood in them. I felt that my own hand had a light, brisk trembling.

– We are still like younglings – said she. – Half the time happy, half the time dead scared.
I closed my eyes and tried to find out where the happy half was hidden. I felt that the tears dripped from my eyelids, which I maintained firmly closed. I felt that Whisper's claws tugged at the legs of my trousers. I wanted to be totally alone in an attic, like Skellig, alone with the owls, the moonlight and a heart without memories. / I wanted to be totally alone in an attic, like Skellig, just* with the owls, the moonlight and a heart without memories. [*The repetition of the same form "só" strengthens the interpretation that both occurrences are adjectives]*

– You are very brave –said Mina.
Then Dad's car arrived, with the noisy engine and blinding headlights. And the fear only increased more and more.