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**LOCALIZATION AS A TRANSLATION METHOD APPLIED
TO A SELFISH GIANT BY OSCAR WILDE**

Thesis Submitted to Obtain the Bachelor in English

LIZETH MENA VILLALOBOS

THESIS MENTOR: LIC. KATIA JIMENÉZ POCHE

SEDE ARANJUEZ

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Dedication

Many times, I have written these short paragraphs in my head. To graduate is one of the frustrations in my life that I am about to mark out as finally done, and I cannot help to remember all the steps that I have taken to complete this journey. Earlier this year, I climbed to the top of Cerro Chirripó and found it to be a metaphor of life—many support you through your way.

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The Road Not Taken

Two roads diverged in a yellow wood,
And sorry I could not travel both
And be one traveler, long I stood
And looked down one as far as I could
To where it bent in the undergrowth;

Then took the other, as just as fair,
And having perhaps the better claim,
Because it was grassy and wanted wear;
Though as for that the passing there
Had worn them really about the same,

And both that morning equally lay
In leaves no step had trodden black.
Oh, I kept the first for another day!
Yet knowing how way leads on to way,
I doubted if I should ever come back.

I shall be telling this with a sigh
Somewhere ages and ages hence:
Two roads diverged in a wood, and I—
I took the one less traveled by,
And that has made all the difference.

Robert Frost

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Abstract

The purpose of this research is to analyze what effect of the localized translation method when used to translate *A Selfish Giant* by Oscar Wilde from English to Costa-Rican Latin-American Spanish targeting people in San Jose between 18 and 30 years old, for the Universidad Internacional de las Americas (UIA). The methods used include a deep bibliographical research as the main source, which aims to understand the background of translation as a science and how it developed through time. This includes not just defining concepts, but also understanding how different authors have seen the role of translation and translators through time, going through formalistic and traditional authors such as Peter Newmark to modern and liberal ones such as Christiane Nord. Additionally, it aims to understand the implications and endeavors when engaging into literary translation. This frames not just to understand the texts itself, but also its function; and not just theoretically speaking, but its function within the context in which it was first conceived and as an expression of its author imagination and interpretation of life, to finally adapt this sociocultural particularity to a new one, without losing the purpose of the text, or in this case, to transmit the importance of redemption and forgiveness through morale.

Resumen

El propósito de esta investigación es analizar los efectos del método localizado de traducción, al aplicarlo para traducir *A Selfish Giant* por Oscar Wilde para la Universidad Internacional de las Américas (UIA), de inglés británico a español latinoamericano para una audiencia en San José, Costa Rica, entre los 18 y 30 años de edad. Los métodos utilizados incluyen un minucioso análisis de bibliografía como recurso principal. Esto con el propósito de entender el contexto de la traducción como ciencia y su evolución a través del tiempo. Esto es no solamente definir conceptos, también entender cómo diferentes autores han visto el rol de la traducción y el traductor por medio de autor tradicionales como Peter Newmark y modernos y liberales como Christiane Nord. Además, pretende comprender las implicaciones y responsabilidades de la traducción literaria, no únicamente comprender el texto desde una perspectiva meramente teórica, también su función dentro del contexto en el cual surgió y como medio de expresión de la imaginación y forma de ver la vida del autor del autor, para finalmente adaptar estas particularidades socioculturales a una nueva sin dejar de lado el propósito original del texto, que en este caso es transmitir la importancia de la redención y el perdón a través de la moraleja.

CHAPTER I

INTRODUCTION

1.1 Problem statement

In linguistics, to translate is often thought as rendering the meaning of a text into another language in the way that the author intended to (Newmark, 1988). To achieve that purpose, translators have used multiple tools and methods that accomplish not just the source language (SL) and the target language (TL) transference, but also to transfer the text to a different time and audience. Thanks to technology progress in the last decades, having access to information, all over the world daily and in a matter of seconds, became familiar to many, and a way of life to which translation is not the exception. In the business life, this was a wakeup call that to attract foreign customers and companies, to communicate in languages other than English was essential to transmit a convincingly message; consumers and companies want to hire someone who cares as much as them about their products and ideas, and that involves clear and targeted communication (American Translators Association, 2002). According to Sandrini (2008), the importance of localization is to help a locale to use a product without any difficulty in their own, which can be a challenge when information is produced for global audiences. Also, the way in which language connects people it is not for the sake of communicating only, there are also emotional and cultural shades of the whole spectrum that make speakers feel more attracted to their mother tongue. This idea is not new. Back in the 1970s, Hans J. Vermeer came up with a new theory named Skopos, which in ancient Greek means “a purpose”. Vermeer pointed that the focus of translation should be target-reader oriented, therefore, in the differences that lie between extra-linguistic factors (i.e. culture) and textual factors (i.e. the ‘purpose’ of a text). That should be its *skopos*. (Trisnawati, 2014).

1.2 Research Question

What is the effect of the localized translation method when used to translate *A Selfish Giant* by Oscar Wilde from English to Costa-Rican Latin-American Spanish for readers in San José, Costa Rica between 18 and 30 years old, for the Universidad Internacional de las Americas (UIA)?

1.3 Objective of the Investigation

1.3.1 General Objective

To analyze the benefits of a localized translation method for readers between the ages of 18 to 30 years old in San José, Costa Rica by translating *A Selfish Giant* by Oscar Wilde from British English to Costa Rican Latin-American Spanish.

1.3.2 Specific Objectives

- 1.3.2.1 To translate *A Selfish Giant* by Oscar Wilde from British English to Costa Rican Latin-American Spanish for readers in San José, Costa Rica between 18 and 30 years old.
- 1.3.2.2 To apply a localized translation technique to the short story to produce a communicative text.
- 1.3.2.3 To evaluate the effect of a localized translation technique applied to *A Selfish Giant* by Oscar Wilde through a Skopos Theory lens by collecting feedback from readers that are in the targeted audience.
- 1.3.2.4 To create a glossary with the most relevant terminology found in both texts.

1.4 Justification of the Study

The story of translation can be traced back to the times of Ancient Greece and Rome. The first big expositors of translation were Roman commentators like Cicero and Quintilian, who transferred mostly speeches from Greek to Latin and pioneered the idea of not translating word-by-word but sense-for-sense. (Ghanooni, 2015).

Despite biased translation influenced by emphatic or linguistic elements, to transcript a text with naturality from a language to another has always been a way of intercultural communication. For example, during the 19th century, Shakespeare's work was translated into many languages, starting by German, whose speakers were highly interested in the author (Newmark, 1988). Compared against the 19th century, intercultural communication nowadays happens immediately because technology has changed the way information is shared.

In the 21st century, to translate from a SL to multiple TL is still of high importance. Although English is the lingua franca that is spoken in more than a hundred countries and has 1.5 billion learners in the world (Noack & Gamio, 2015), globalization, which could be defined as "the business activities related to marketing a product or service in multiple regional markets" (Sandrini, 2008) and internationalization which refers to adapting a product or service to an specific market (Sandrini, 2008) are two concepts that get in the picture. This means that how language is shared in the 21st century has evolved along with needs to be satisfied are on the map. Readers receive a huge amount of information daily that comes from many languages and cultures.

Newmark (1988) says that when translating a text, the two main goals are first, to make sure that it makes sense and second, that it can be read naturally after transferred to the TL. These goals in addition to the impact of globalization and internationalization, bring to the table the need of localized translation. Locale, as a standalone concept is understood as identifying the user's language, country and other preferences (Sandrini, 2008), but if adapted to a context of language translation it can be rewritten as identifying the reader's language variation and apply it as a TL.

Localized translation benefits not only readers but translators as well since it is a new opportunity to expand knowledge and discover new resource-tools. In the case of translators who speak Spanish as a mother tongue, it opens the door for experimenting. In the world, two thirds of the population are shared among only 12 native languages, which 4.85% belongs to Spanish alone (Noack & Gamio, 2015). This means that, although Spanish has multiple variations among regions, to focus on a single one is a great opportunity if the translator happens to be a native speaker of that Spanish variation. At the same time, it is a change to target a huge community of readers who are looking for content produced for them.

Keeping those ideas in mind, Latin American Spanish (LAES) has been chosen as a TL for this study and analyze how it would impact the translator—positively or negatively—to transfer from British English using localization as a method for the translator while backed up by the native language and cultural competences linked to the TL.

1.5 Background

As mentioned earlier, the beginnings of translation are not recent. According to Eugene Nida, Septuagint, which was the first translation of the Hebrew Old Testament into Greek carried out by 75 translators, set the beginning of translation as a science (Pardo, 2013). Also, during the ancient times, Marcus Tullius Cicero distinguished “«word-for word» (literal translation or *verbum pro verbo*) and «sense-for-sense» (free translation or *sensum pro sensu*)” (Pardo, 2013).

During the 20th century, transparency was a key element of translation. When “it does not cover the original, does not block its light, but allows the pure language, as though reinforced by its own medium, to shine upon the original all the more fully. This may be achieved by a literal rendering of the syntax which proves words rather than sentences to be the primary elements of the translator” (Ghanooni, 2012). Later, during the 1960s and 1970s, the concept of equivalence took strength. Werner Koller established five types of equivalence (Ghanooni, 2012):

- "Denotative equivalence" or equivalence of the extralinguistic content of a text. It is called "content invariance."
- "Connotative equivalence" or "Stylistic equivalence", depending on the similarities of register and style.
- "Text-normative equivalence," relating to text types, with different kinds of texts behaving in different ways.
- "Pragmatic equivalence," or "communicative equivalence," oriented towards the receiver of the text or message.
- " Formal equivalence," relating to the aesthetics and the form of the text.

After many years of theories and studies, Translation in the 21st century is a consolidated science, which, according to Amparo Hurtado, has five approaches: linguistic, textual, cognitive, communicative and sociocultural (Pardo, 2013).

Finally, although Translation is considered a consolidated science in many countries and regions, is it the same in Costa Rica? Zamora, (2005) says that Translation is a not deeply studied science, especially when considering what distinguishes an official translator from other translators, and the legal, social and employment repercussions that come along with the job. Also, despite the popular belief in the country, to be a translator requires more than just a language competency, such as culture, general knowledge, creation, interpretation and reproduction (Zamora, 2005). This can be tied back to the market need discussed at the beginning despite the author's perspective: translators in Costa Rica have a skillset that allows them to explore new markets that are waiting to be targeted by someone who is interested in opening the communication door for them.

1.6 Scope

The scope of this investigation is to have a deeper understanding of how localized translation can be applied by English (ENG)-LAES translators and benefit them in their day-to-day tasks, and at the same time, to benefit the target-language readers by applying not just a particular translation method, but also achieving the purpose of adapting the text to the reader's context by approaching three overall strategies. First, the overview of Victorian literature and at the author himself, and an analysis which includes the application of a translation method and procedures to provide context. Second, how the research was planned and conducted through resources, data collection tools and how those are applied. Third, how the translation method was applied through translation procedures and its outcome is shared. Finally, the conclusions are delivered on the last chapter.

CHAPTER II

THEORETICAL FRAMEWORK

2.1 Text Analysis

Before engaging into translation, the translator must read and analyze the source text to effectively transfer the message to the TL and its audience. Through analysis, there are many potential roadblocks that can be identified and tackled, such as understanding stylistic scales, the intention of the text and its author, and the readership. Although text analysis is not a linear task, there is certain level of a step-by-step process that is followed to structure it. According to Newman (1988), text analysis requires general and close reading. General reading refers to the research done to understand the main idea of the text; like reading related papers, online articles, encyclopedias or any other action that gives clarity about the function of the text. Close reading happens when the text is read, and its words are analyzed in and out of context. For example, finding unusual wording, differences in capitalization or punctuation rules between the SL and TL—a thorough analysis of the text from a grammatical and syntactical lens.

Although Newman's formalistic approach to text analysis is canonic for Translation, there are some other factors that must be involved in it too, especially considering the kind of text and writer that the task involves. General reading and close reading led to three different aspects to consider when translating *A Selfish Giant*: the text's style scale and function framed in the Victorian Era's context.

2.1.1 Text Styles

Based on Newmark (1988), there are four types of texts: narrative, descriptive, discussion and dialogue. The text to be analyzed cannot be placed into a single category as it has a characteristic of each; however, the strongest trades present belong to dialogue, discussion and narrative.

2.1.1.1 Dialogue

A dialogue text is one that emphasizes “on colloquialisms and phaticisms.” (Newmark,1988). In *A Selfish Giant*, dialogue is present during most of the text; however, it is because it goes along with the expressive and didactic functions of the text—which are explained forward during this chapter. Dialogue in literature has many functions and has been present as a literary device for a long time.

Dialogue transmits personal experiences through a theatrical way and aims to connect the speaker with the readers as if it was a direct conversation; it is the peak of general narrative as it is a call to action or direct expression of the author’s thought through a character (Walter de Gruyter & Co., 1986).

2.1.1.2 Discussion

A text classified as *discussion* treats ideas with emphasis on abstract nouns (concepts), verbs of thought, mental activity, logical argument and connectives (Newmark,1988). As a religion-influenced text, *A Selfish Giant* is a discussion text as most of its arguments and its morale are based on abstract verbs and nouns—ideas, thoughts, and feelings.

2.1.1.3 Narrative

A narrative text has a dynamic sequence of events, where the emphasis is on the verbs, or verbs plus verb-nouns and phrasal verbs (Newmark,1988).

2.1.2 Stylistic Scales

Following Newmark, to understand where the author of the source text is coming from is the foundation to translate an expressive text, and for the concerns of this study, literary texts. The stylistic study in linguistics is the understanding of the relation between language and artistic function, which is applied to particular genders, time periods, writers, etc. (Saldanha, 2005).

In the following sections, some of the main characteristics of style will be described; however, it is important to remember that when translating a text, it does not matter how hard the translator tries, his or her personal style will always intertwine with the author's at some degree, as the translation is the translator's perspective. The translator's style cannot be completely invisible nor should be disregarded.

Finally, the scales described below, and their subcategories are based on the studies made by Newmark (1988).

2.1.2.1 Scale of Formality

According to Newmark (1988), the scale of formality can be split in five different categories. Although each one is not defined but exemplified, a possible explanation could be:

- **Officialese:** Language hard to understand and usually found in official documents, for example, legal documentation
- **Official:** Similar as officialese. Its scale of difficulty is high and requires certain level of literacy.
- **Formal:** Language associated with proper or polite contexts.
- **Neutral:** Standard language understandable for average speakers and readers
- **Informal:** Language commonly used. It can be subdivided into
 - Colloquial
 - Slang
 - Taboo

2.1.2.2 Scale of Generality of Difficulty

Same as before, Newmark (1988) does not get into detail for most of the characteristics of the subcategories of the scale of generality of difficulty. According to the author those are:

- **Simple or neutral:** Newmark categorizes both as different; however, since its differentiation is vague, they can be merged as one category.
- **Popular:** The language difficulty requires understanding of the popular culture where the source language is spoken.
- **Educated:** It requires beyond general knowledge to be translated.

- Technical and opaquely technical: Comprehensible only to an expert. Newmark also distinguishes them both; however, they are more similar than different

2.1.2.3 Scale of Emotional Tone

The emotional tone is deeply intertwined with the scale of formality. For example, an official style is likely to be factual, while jargon and slang are more likely to be to be emotive (Newmark, *A Textbook of Translation*, 1988). The subcategories of the emotional tone scale are:

- Intense: The language is highly emotional or explicit
- Factual: The author uses the word *cool*. Based on the previous statement that factual is linked of official, it could be said that it lacks emotion while it is inclined to objectiveness.
- Understatement: Newmark relates it to informality, so saying that it is not as emotional as the intense scale, it is easy for the average native reader to emotionally connect.

2.1.3 Text Function

In Linguistics, the main types of functions that a text has are defined by its purpose, meaning what the author wanted to transmit, the purpose or core. Although the author is key in the production of a text, its core will not always be the him or her (to express a personal thought or idea). If simplified, the core could be the writer, the truth or an objective idea, or the reader (Newmark, 1988). It is important to mention that a text will rarely be written solely on one of those aspects; however, one will usually stand out, that is why it is called a core. This implies that the translator must analyze what the initial intention was when the text was first written, align with the author —or with the core — and transfer it into the translated text.

Keeping that in mind, when sorting out the main types of texts based on their language functions the main three are expressive —when the core is the author—, the informative —an objective message as a core—, and the vocative—when the core is the readership—, (Newmark, 1988). Literary texts or short stories such as *A Selfish Giant*, are expressive texts, which are explained next.

2.1.3.1 The Expressive Function

As mentioned before, the expressive texts are those which its purpose or core is the author to transmit and his or her personal ideas, thoughts, or feelings. According to Newmark (1988), a subtype of the expressive texts is the serious imaginative literature, which includes short stories and fairy tales like *A Selfish Giant*. These must be translated closely and thoroughly to match the style of writing of the author, whether the translator thinks it is great or terrible. These translations also imply a further close reading since one of their strongest particularities are idiolects or personal language, where the author could have used expressions or words that seem untranslatable at a first glance, understating of metaphors and others. It is of extreme importance to transfer these and not normalize it in the translated text. This includes sensitivity to differentiate connotation versus denotation of a text.

2.1.4 Victorian Era as The Context of A Selfish Giant

All artists are deeply marked and influenced by the historical events that take place during the time they live, and Oscar Wilde was not an exception. This means that to have a deeper understanding of the text that will be translated and later analyzed, it is inescapable to first have a glance at the author's background. This means the Victorian Era.

In history, the Victorian Era is the name given to the period of Queen Victoria's reign, from 20 June 1837 until her death on 22 January 1901; however, the Victorians started to recognize themselves as such around 14 years after the accession of the Queen thanks to historical events—mostly by the end of the XVIII, like the French Revolution—that spread the feeling that the times were changing—and were changing fast— (Newsome, 1997) and eventually lead people to identifying themselves as part of the Victorian Era.

Among other transcendental events that occurred during this period, is the Industrial Revolution. The thriving increase of work opportunities (under terrible conditions) originated a massive migration movement in Britain, especially people moving from rural areas to most industrialized cities to find jobs (Snodgrass, 2015). This happened while the population in Europe started to grow to almost its triple, that inevitably resulted in overpopulation and support deficiencies from a system that was not prepared for it (Snodgrass, 2015). This rooted deeply on Britain's social order and consciousness.

Besides a social impact, the economic consequences cannot be omitted either. The Victorian Era walked a rocky road trying to stabilize the increasing amount of people demanding jobs, food and shelter. To alleviate chaos, in 1834 the Poor Law was passed for the first time. Its purpose was to reduce the cost of looking after the poor and encourage them to work and provide for themselves (The National Archives, n.d.). The poor were allocated in workhouses, which instead of being healthy work environments, according to Picard (2009) were places where people lived under inhuman conditions, such as almost starvation, despicable cleaning habits and labor was underplayed and physically demanding.

Finally, and equally relevant, religion had an undeniable role influencing artists of the time. The Church of England (the Anglican Church) was incredibly powerful. It was referred mostly as the “High Church” and influenced the middle-class mythology greatly (Snodgrass, 2015); however, when talking about the influence of religion, it does not mean just about how impacted those who followed it, but also those who opposed to it. During the Victorian Era, the Industrial Revolution influenced school of rational thinking. These schools and ways of thinking coexisted with the authority of the Catholic Church that inherited many of its extreme and strict practices from the previous century (Walker, 1921). These practices and strong cultural norms were transferred to literature as time passed by. Oscar Wilde’s work, including his creation of a fairy tale to continue spreading this legacy, reflect it clearly. The reasons why are explained in the next two subchapters.

2.1.4.1 The Didactic Function of the Fairy Tales During the Victorian Era

Chapter 2.1.3.1 covered how the core of a text defines its function, but is it possible to categorize all expressive—and therefore, literary—as a single group regardless of the historical and cultural context in which they were originated? Most likely not. Texts also comply with many different functions through time and in between cultures. A Selfish Giant and Oscar Wilde were part of a characteristic time and singular culture in which to reintroduce traditional values was of high importance, like as mentioned before, Christian and Catholic teachings. Those values and their basis are key to analyze.

During the Medieval Era and the following centuries, the popularity of fairy tales grew strong up to the point where it consolidated itself as a literary genre, especially in countries like Germany and France; however, during the XVII and XVIII centuries its growth in Great Britain stopped and was eventually suppressed by the Puritan cultural code ruling at the time (Zipes, 1987).

The event that gradually transformed the British approach towards fairy tales was the Industrial Revolution (or The Revolution). The Revolution is generally seen as a time of wealth-increase through progress and standardized labor for mass-production. But as discussed in chapter 2.1.4, its implications for the British society were hard to face. Wealth and progress were reserved for a few as the social hierarchy became stricter. Artists started to look for a way to express their discontent and hurtfulness towards a world that seemed polluted and overcrowded, and writers were not the exception.

These mindset changes implied also a perspective change on how children were seen. The Puritan cultural code saw the imagination of kids as sinful; however, during the XIX century the idea of it being innocent and creative instead started to develop. This mean that also the fairy tale as a way of amusement parallely developed (Zipes, 1987).

Although fairy tales were traditionally demoted by educators, writers, and publishers during almost two centuries as “useless and dangerous for the moral education of young and old alike” (Zipes, 1987), the general discontent about the turn that the social life had taken after the Revolution lead to question and protest through different means. This event is known as the Condition of England Debate, and in the English Literature world, it resurrected fairy tales, among many other changes. That resurrection gave the fairy tales not just a merely expressive of entertainment function, but the didactic task of reeducating the youngest generations on the traditional British values polluted by the Revolution.

2.1.4.2 Oscar Wilde and The Selfish Giant

Oscar Wilde was born in Dublin in 1854 and grew up as a Christian, a religion with which he had a troubled relationship. Because of that, he converted to Catholicism in his deathbed; however, his relationship with Christianity left an undeniable footprint on his work. Several researchers have made a point of mentioning his lifelong fascination with the religion, and particularly the figure of Christ (Pedersen, 2017).

When pinning down the Selfish Giant, these characteristics are explicitly present. First, as in many of his fairy tales, the Selfish Giant is a metaphor of suffering and redemption, through love (Umetsu, 2006). An example of this scenario is vivid in this paragraph:

“And the child smiled on the Giant, and said to him, “You let me play once in your garden, to-day you shall come with me to my garden, which is Paradise.”

According to Umetsu (2006), researches conducted during time have exposed the fascination that Wilde had with Christianity and the figure of Christ, probably influenced also by the growing sentiment of contra resting moral decadency with spiritual values of the time.

The figure of Christ is present in the Selfish Giant as the first symbol of compassion that led to the Giant’s turning into a selfless man. This is not transparent to the reader until the end, when after waiting for a long time to meet his beloved friend, the Giant discovers that this kid was Jesus Christ. The prior example captures it as well.

Another important symbol in the story is present in the last paragraph:

“And when the children ran in that afternoon, they found the Giant lying dead under the tree, all covered with white blossoms.”

The white blossoms symbolize the Giant’s faith awakening and repentance, redemption of his sins and purification (Umetsu, 2006).

2.1.5 Translation Method

After analyzing how a text should be understood and specifically pinning down A Selfish Giant and its context, it is the right time to talk about how the process of translating will be. Since translation started its journey as a science, it has always been a topic for discussion which is the best method. Usually it is split between how freely or faithfully should be. The central problem of translating has always been whether to translate literally or freely. During most of its early ages, as discussed before, translation for religious purposes stood as still and set the foundations for equivalence, or literal translation, to reign). Also, during the ancient times, Marcus Tullius Cicero distinguished “«word-for word» (literal translation or *verbum pro verbo*) and «sense-for-sense» (free translation or *sensum pro sensu*)” (Pardo, 2013).

During the XIX century, the cultural aspect involved in the task of translating started to become relevant thanks to anthropological studies (Newmark, 1988). Nowadays more than ever, how culture influences every aspect of the day to day life, whereas its business or entertainment, is almost tangible. A very important chance that has happened fast but became an inherent part of the life of almost everyone is globalization. This phenomenon has knocked down the barriers between cultures and allowed them to intercommunicate and exchange ideas and experiences. This does not mean that communication is absolutely transparent, but rather that there is an increasing demand to strengthen its bridges and one of those is a translation method that allows that intercultural communication. That newly shaped translation method is localization.

2.1.5.1 Localization

It is hard to not feel like to connect with people from other parts of the world and different cultures is just a click away. Usually, that feeling, or thought is translated into a word: globalization; however, according to the American Translators Association (2002) it is important to understand how this concept stems others out of it, including translation itself. Globalization frames three important concepts: internationalization, localization and translation. Each one frames the following. It means that globalization is what allows a product to be internationalized and be perceived as more general, and because of that it can be localized or adapted to targeted audiences. Finally, that allows a localized translation (Pym).

Since the localized approach towards linguistic translation is not as known as it is in software development, it is more complicated to find bibliography that is not written for an audience in the technology field. One of the most complete guides that is easily accessible is the guide to Translation and Localization by the American Translators Association (ATA) published in 2002. It covers localized translation as a whole—from project management tips to technical writing advice. To synthesize and for the best interest of the scope of this investigation, the most relevant aspects covered by ATA are what are the essential elements to include in the process of engaging into localized translation. Those are, a style guideline, a glossary in the SL and a terminology list in the TL.

According to ATA, a style guideline are the rules that the linguist or translator should follow while creating the TL version of a text. The translator develops it, or it could be provided by the client. These guidelines include:

- Tone of the localized documentation
- Those terms that are translated, and those that are not
- Rules for capitalization and accent marks
- Translation of titles and subtitles
- Conversion of measurements
- Rules for spelling numbers
- Use of abbreviations
- Punctuation rules

Then, a glossary is a “list of words in the source language in which difficult or technical, product-specific terms are explained. developed by the technical writers and software engineers working on the project” (American Translators Association, 2002). It is used by the translator as a reference to double check the accuracy of their job. For the purpose of this project, a glossary is included at the end of this chapter.

Finally, a terminology list is a list of terms in the TL to be used in the localized translation. According to ATA, it helps to the translator to:

- Standardize terminology among other parties involved in the project.
- Standardize specific terminology throughout the project and over all
- Assure:
 - Consistency of abbreviations, product names, non-translated terms, and measurements
 - Consistency between country and company standards
 - Consensus among client, distributor, and localization provider

It is important to stress that since the nature of this paper is oriented towards individual research instead of a group project where multiple parties are involved, these three recommendations are present, although not as deep and streamlined as they could be.

2.1.5.2 Literary Translation

Localized translation aims to create content using language that a targeted audience can relate to, allowing the translator a wider freedom when working. How does this relate to another characteristic to be framed for *A Selfish Giant*, which is translating literature?

Studies about translation had been in existence for a long time. But the translation of the Bible set the bar for its standards—this thanks to the Jerome Model that came into existence after Saint Jerome published his Vulgate, a translation of the Bible in the 4th century b. C Among those standards was the concept of equivalence (Bassnett & Lefevere, 1998). An equivalent translation is that which faithfully translates the source text exactly as it is. This makes sense if the relevance of the Bible and its reading implications are considered because it was the most

important book of the time, and for a long time. Life structure stemmed from it: moral codes, laws, social hierarchies, everything. But the Bible is no longer the greatest ruler of society and this opened the door for new perspectives, including about translation and faithfulness is no longer the bar-setting.

In the beginning of the XX century, a new school of literary criticism started to rise in Russia, the Russian Formalism. Formalists saw literature as a structured system. This was reformulated in 1978 by Itamar Even Zohar to the concept of polysystems (Hermans, 2014). According to Zohar, this polysystematic universe framed a culture's life—social behavioral codes, laws and norms, political movements—peculiarities that are restricted to readers from different contexts. Literary translation makes this intercultural connection possible.

As mentioned before, when translating expressive texts, it is of extreme importance to wear the writer's shoes and this required the opposite of a faith-blinded translation: critical thinking and analysis. Curiosity to crack the code into the polysystem contained in each piece of literature. But those are not the only shoes worn—the goal of literary translation is publication, meaning, to share with the TL readers something that otherwise would have had stayed unknown to them (Landers, 2001).

2.1.5.3 Grammar and Syntax

The traditional idea about how important it is to wear the author's shoes when translating an expressive text and engaging into the creation of the translated text from a close translation lens—meaning almost word by word translation, where word selection is carefully done to retain the original's denotation and connotation— (Newmark, 1995) has been challenged by new theories that debate this invisible role canonically granted to the translator. Translators will inevitably leave traces of their intervention (Saldanha, 2005).

This is almost tangible through various means, and this includes the grammar and syntax understanding of the SL and how it is adapted to the TL. Although Newmark and Saldanha may contradict each other about their views on the best approach for literary translation, what they share in common is Newmark's studies and thought on the function of grammar and syntax in literary translation—which inevitably applies to a localized translation to achieve a successful adaptation. This is admitting that one language has a grammatical structure which has no equivalent in another, (Newmark, 1995), which implies that the translator might dare to translate freely when it comes to a literary text since an adaptation cannot succeed if the TL grammar and punctuation are restricted to merely close translation and analysis.

Besides grammar and punctuation and how they will definitively change from a language to another to eventually—and inevitably—give room to the translator's perception of the author's view while adapting it to a new cultural context, syntactical analysis and comprehension help to rewrite in the TL since it aids to create grammatical sense by combining words and transferring meaning and function (Madkour, 2016).

2.2 Translation Procedures

Newmark (1988) defines translation procedures as “what are applied to the smaller translation units.” The subchapters below describe the ones used during this investigation.

2.2.1.1 Adaptation

To translate *A Selfish Giant* to a new audience that grew up in a different geographical location, cultural context and time cannot be seen as just translate. In general, and for every aspect of life, the purpose of an action defines its approach, and this does not escape translation. To adapt a text can be defined as “reworking a familiar story according to existing social, cultural, and aesthetic norms, the adaptor ensures its subsequent life in a new context.” (Bemong, et al., 2010).

To define the goal of this translation, the question if close translation and equivalence achieve the purpose of opening the door of polysystems to readers from other cultures and contexts, is essential. According to Nord (2007), when it comes to literary translation, the expectation from a literary genre from another in different cultural context, could require an adaptation to target culture. This involves textual and stylistic conventions adaptive procedures, paraphrases or others that ease the comprehensibility of the text for the target audience.

The target audience for the TL differs widely from the original one that Oscar Wilde wrote it for. Adaptation is the main translation procedure used during this study, since *A Selfish Giant* was written for little kids who grew up during the times of the Industrial Revolution and the British Empire, and Wilde's purpose through the fairy tale was, as mentioned before, didactical because he aimed to teach kids about the importance of Christian values through the moral literary figure. Young adults in Costa Rica, on the other hand, might not fully understand the context in which it was written, but the didactical, expressive and moral purpose of the text can be adapted to their own context.

To achieve this adaptation, besides the techniques mentioned above while describing literary and localized translation, English students from the Universidad Internacional de las Americas (UIA) and other young adults in San José were asked to read the translated version and provide their feedback. This required to modify the translation several times.

2.2.1.2 Modulation

Modulation is a change of perspective. They are used by translators when the TL rejects literal translation (Newmark, 1988).

2.2.1.3 Omission

Newman (1988) does not explain omission as a standalone procedure. It first mentions it when talking about how paraphrasing helps to clarify necessary information that was omitted. So, from that perspective, to voluntarily omit in translation is to not include information that is not necessary in the TL.

2.2.1.4 Transposition

Transposition is a change in grammar from SL to TL. According to Newmark (1998), there are two types of transpositions: when a change is required if an SL grammatical structure does not exist in the TL, and when literal translation is grammatically possible but not natural in the TL.

2.3 Translation with a Purpose

Throughout time, the purpose of translations and those who engage in it have changed.; however, what has stayed as a permanent function is to act as a communication bridge between cultures and ages. When narrowing down that purpose according to the text genre and function, in literary translation there are agents that come into the picture: the sender or author, the intention, the receiver, the medium, the place and motive, the message, and the effect of the text (Nord, 2007).

2.3.1 Translating as a Communicative Action

In translation, the translator produces signs—verbal or nonverbal behavior associated with a concept or meaning for the target audience. Those signs are taken from a source culture as well as their interpretation, and when brought to a target culture they can be viewed as something completely different. To seek a mutual agreement and keeping in mind that the goal of the translator is to bring the meaning of those signs to the TL and their audience (Nord, 2007), it might be necessary use other procedures as paraphrasing, idiomatic translation or the most used for this investigation, adaptation.

2.3.2 Translating as Intercultural Action

Besides the concept of polysystems, Nord (2007) talks about paraculture and diaculture. The first one includes the norms, rules and conventions valid for an entire society, while diaculture frames what is valid for a particular group within the same society.

Those differences are marked by cultural and linguistic factors that the translator must study carefully or actively try to understand in order to bring successfully one culture to another when at the same time breaking those barriers.

2.3.3 Skopos Theory

Back in the 1970s, Hans J. Vermeer came up with a new theory named Skopos, which in ancient Greek means “a purpose”. Vermeer pointed that the focus of translation should be target-reader oriented, therefore, in the differences that lie between extra-linguistic factors (i.e. culture) and textual factors (i.e. the ‘purpose’ of a text). That should be its *skopos*. (Trisnawati, 2014). This theory links or intertwines previous chapters and helps to give clarity to what the purpose of this translation study is. Although Skopos theory respects the well-known concept of equivalence between the source and the target text, it sees the source text as an ‘offer of information that, when translated into the target language—also an offer of information for the target culture—can be translated completely or partially (Trisnawati I. , 2014). I means that the Skopos theory brings the opportunity to the translator to leave traces of his or her style, interpretation and context.

2.4 Glossary

This section of the research is meant to extend the reader's knowledge on the terms and their definition used during the investigation. This section is key to ensure that the message will be properly transferred to the target audience and avoid any misinterpretation of its antecedents, objectives, development and results.

Besides for the target audience, the glossary also has a positive impact for the translator since an accurate and natural translation cannot be accomplished if the meaning of a word is not known or understood; a wrong equivalent in the target language might be used if the proper lexicon is not handled or looked for. This also includes the proper handle of translation procedures, which requires the translator to have knowledge on the translation units in order to apply the best procedure possible.

To create a terminology glossary, there are some steps to follow according to Lionbridge (2015):

- Base the glossaries on the content specific to that project.
- For projects that have already been translated, base the glossaries on the translated material, either segmented files or translation memories.
- Select core terminology related to the research and processes and focus on the most common, important, and potentially complex terms only.
- Audience-specific terms
- Keywords
- Other data

Review the glossary terms with internal local experts (as thesis-tutor professors) to review every term and agree on the definition.

CHAPTER III

METHODOLOGICAL FRAMEWORK

During this chapter, the methodological side of the research is described. This means that the proceeds are explained as thoroughly as possible. First, the research will explore the methods used to solve the problem statement and simultaneously comply with the objectives. Then, their describes the research design and how it was planned based on the objectives.

Finally, the resources used based on each category are described as well as the data collection instruments that were designed and how were they applied.

3.1 Research Approach

Research is an investigation or experimentation aimed at the discovery and interpretation of facts, revision of accepted theories or laws in the light of new facts, or practical application of such new or revised theories or laws or just to collect information about a particular subject (Merriam Webster Dictionary, 2019).

For this research, the approach used is a combination between a qualitative and a quantitative research approach. First, according to Ospina (2004) the qualitative type of research aims for a holistic picture from historically unique situations, where idiosyncrasies are important for meaning. The researcher uses an inductive mode, letting the data speak. It is a process about inquiry, that helps in-depth understanding of the problems or issues in their natural settings.

The qualitative approach is valuable for the investigation, as it comes from the need to analyze the cultural and literary context of the piece that will be translated and how the translated version transfers those two elements while using a regional variant of the target language.

Second, the quantitative research can be defined as deductive logic as data is used to prove if a hypothesis is true or not (Statistic Solutions, 2019). A qualitative research approach is used to analyze the effectiveness of the translation procedures used and how efficient those are in order to satisfy the needs of a localized translation method. This is done through feedback from readers who are within the scope of the TL translation.

3.2 Research Design

The design of the research consists of two parts considering both methods to be used, quantitative and qualitative. The qualitative approach will be visible in the research when:

Analyzing the text function framework through its context as a fairy tale created during the Victorian Era to understand the background of *The Selfish Giant*. This includes understanding the times and region in which the short story was written, the incidents that took place at that time, how it affected literature and the literary movements originated by that background, who the author was and how he wanted this text to act—didactically—. Finally, the existing theory about literary translation and its contrasts, along with how localized translation is approached nowadays as a partly unexplored method.

The quantitative approach will be visible in the research when:

- Defining the stylistic scales of the text which includes the difficulty level for the translator and the emotional tone.
- Detecting the function of the text as an expressive one and explaining what the characteristics of this function are.
- Defining what a localized translation is and its background as a translation method.

- Applying and analyzing the translation procedures used in the text. This includes a prior thorough understanding of the parts of the speech of which the text is composed and how a specific procedure will transfer the message efficiently to the target language.

3.3 Information Sources

Due to the nature of the investigation, primary, secondary and tertiary sources will be used. Each one of them can be defined as:

3.3.1 Primary Sources

A primary source of information is a document that shares original thinking, discoveries or events, basically new information (USNW, 2019). Usually, these pieces of information were produced by the time that the events actually occurred and are not biased by filters, other's authors interpretations or so on.

Some examples of primary sources of investigation are:

- The short story A Selfish Giant
- Original studies about translation

3.3.2 Secondary Sources

Secondary sources of information are based on primary sources, this means that secondary sources are analyses, second thoughts, further researches, essays based on an idea that already exists (USNW, 2019).

Some examples of secondary sources of investigation are:

- Researches about existing translation methods.
- Commentaries about Victorian literature.
- Publications about Oscar Wilde and his short stories.
- Feedback about the complete translation from readers within the target audience scope.

3.3.3 Tertiary Sources

The tertiary sources are indexes, abstracts, compilations, or digests of other sources (University of Minnesota, 2019). For this research, all dictionaries are tertiary sources.

3.4 Analysis Categories

3.4.1 Quantitative variables

A variable is something that can change or have more than one value (Kaur, 2013). Related to this research, its variables are the kind of bibliography accessed, such as which data bases allowed free access or were reliable.

Some of the quantitative variables present in this investigation are:

- Text length
- Effectiveness of the translation procedures
- Variants of expressive texts

3.5 Data Collection Instruments

For the purpose of this study, a different instrument was selected to accomplish each specific objective.

3.5.1 Bibliography and dictionaries

In order to accomplish the first objective, which is to translate *A Selfish Giant* by Oscar Wilde from British English to Costa Rican Latin-American Spanish, bibliography and dictionaries will be used for different purposes, such as:

- Read the text in its original language.
- Look for synonyms and antonyms.
- Study theory about how to apply translation techniques to certain types of translation units.

This collection instrument also applies to the last objective, which is to create a glossary with the most relevant terminology found in both texts.

3.5.2 Color Coding Chart

The color-coding chart was created to comply with the second objective: to apply a localized translation technique to the short story to produce a communicative text. This chart is thoroughly defined below; however, its main purpose is to identify the different procedures used to translate the short story, which, as a whole, would construct a localized translated text.

3.5.3 Glossary

To create a glossary with the most relevant terminology found in both texts is part of the objectives, because this is key to provide readers with knowledge about unknown terms, technicalisms, or neologisms.

3.5.4 Target Language Terminology List

A terminology list is a list of terms in the TL to be used in the localized translation. According to ATA, it helps the translator to standardize terminology among other parties involved in the project and specific terminology throughout the project (American Translators Association, 2002).

3.6 Data collection and Analysis Process

3.6.1 Color Coding Chart

Given that applying a localized translation technique to the short story is the core of the investigation, to accurately achieve the resolution of this objective, a color chart is used to clearly identify which translation procedures were apply to the different translation units into the Spanish text. The colors used to identify each procedure are presented as follows:

Adaptation
Modulation
Omission
Punctuation changes
Transposition

Figure 1 illustrates the colors that will be used to identify the which translation procedures were applied to the different translation units into the Spanish text. Source: Researcher's own creation

3.6.2 Text Analysis

The original text by Oscar Wilde will be analyzed from a linguistic and literary perspective in order to identify the parts of the speech and the text functions that represented the biggest challenges for localized translation.

The purpose of this analysis is to comply with the third specific objective, to evaluate the effect of a localized translation technique applied to A Selfish Giant by Oscar Wilde. Also, since the part of this objective is to have a deeper sight into the ways of localization, the translated text in LAES will be also analyzed.

3.6.3 Feedback from Readers

In order to evaluate the effect of a localized translation technique applied to *A Selfish Giant* by Oscar Wilde through a Skopos Theory lens, which is the third objective, the translation was given to different readers and they were asked for their feedback. In total, 7 people were reached out and three came back with their opinion. All opinions differed from each other based on categorical variables that affected each one of the respondents.

CHAPTER IV**A SELFISH GIANT LOCALIZED TRANSLATION**

This chapter is solely meant to present the localized translation before analyzing it using the color-coding chart. The left column is the original version, and the right column, the localized translation.

The Selfish Giant

Every afternoon, as they were coming from school, the children used to go and play in the Giant's garden.

It was a large, lovely garden, with soft green grass. Here and there over the grass stood beautiful flowers like stars, and there were twelve peach-trees that in the springtime broke out into delicate blossoms of pink and pearl, and in the autumn bore rich fruit. The birds sat on the trees and sang so sweetly that the children used to stop their games in order to listen to them. "How happy we are here!" they cried to each other.

El Gigante Egoísta

Cada tarde, apenas salían de la escuela, los chiquillos solían ir a jugar al jardín del Gigante.

El jardín era enorme, hermoso y tenía un zacate verde y suave. Por todo lado, había flores hermosas como estrellas. También había 12 árboles de durazno que en primavera daban lindísimas flores de un rosado brillante y en otoño daban frutas deliciosas. Los pájaros se posaban en los árboles a cantar tan dulcemente que los chiquillos dejaban de jugar para escucharlos. —¡Qué felices somos acá! —decían entre ellos.

One day the Giant came back. He had been to visit his friend the Cornish ogre and had stayed with him for seven years. After the seven years were over, he had said all that he had to say, for his conversation was limited, and he determined to return to his own castle. When he arrived, he saw the children playing in the garden. "What are you doing there?" he cried in a very gruff voice, and the children ran away.

"My own garden is my own garden," said the Giant; "anyone can understand that, and I will allow nobody to play in it but myself." So, he built a high wall all around it, and put up a noticeboard.

TRESPASSERS WILL BE PROSECUTED

He was a very selfish Giant.

Un día, el Gigante regresó. Había ido a visitar a su amigo el Ogro cornuallés y se quedó con él por siete años. Cuando pasaron los siete años, el Gigante dijo lo que tenía que decir, pues él no hablaba mucho y decidió regresar a su castillo. Cuando llegó, vio a los chiquitos jugando en el jardín. Muy grosero, les dijo:

—¿Qué están haciendo aquí? —y ellos salieron corriendo.

Este jardín es solo mío y de nadie más —dijo el Gigante— cualquiera entiende eso, y no voy a dejar que nadie que no sea yo ande jugando aquí.

Entonces, el muy egoísta construyó un muro alto alrededor y le puso un rótulo que decía: **PROHIBIDO EL PASO, PROPIEDAD PRIVADA.**

The poor children had now nowhere to play. They tried to play on the road, but the road was very dusty and full of hard stones, and they did not like it. They used to wander round the high wall when their lessons were over and talk about the beautiful garden inside. “How happy we were there,” they said to each other.

Then the Spring came, and all over the country there were little blossoms and little birds. Only in the garden of the Selfish Giant it was still winter. The birds did not care to sing in it as there were no children, and the trees forgot to blossom. Once a beautiful flower put its head out from the grass, but when it saw the noticeboard it was so sorry for the children that it slipped back into the ground again, and went off to sleep. The only people who were pleased were the Snow and the Frost. “Spring has forgotten this garden,” they cried, “so we will live here all the year round.”

Los pobres chiquillos no tenían dónde jugar, así que intentaron jugar en la calle, pero estaba tan llena de polvo y piedras que no les gustó. Cuando salían de la escuela, les daba por andar cerca del muro que rodeaba el jardín y hablar del hermoso jardín que estaba detrás. Comentaban entre ellos:—Ahí sí éramos felices.

Luego llegó la Primavera y el país se llenó de flores y pajaritos. Solamente en el jardín del Gigante Egoísta todavía era invierno, ni a los pajaritos les interesaba cantar ahí porque no había chiquitos y a los árboles se les olvidó echar flores. Cada vez que una hermosa flor se asomaba por el zacate y veía el rótulo, se sentía tan mal por los chiquitos que se volvía a meter en la tierra y se iba a dormir. Los únicos contentos eran la Nieve y el Hielo.—A la Primavera se le olvidó este jardín —dijeron— entonces nos quedamos el año entero.

The Snow covered up the grass with her great white cloak, and the Frost painted all the trees silver. Then they invited the North Wind to stay with them, and he came. He was wrapped in furs, and he roared all day about the garden, and blew the chimney-pots down. "This is a delightful spot," he said, "we must ask the Hail on a visit." So the Hail came. Every day for three hours he rattled on the roof of the castle till he broke most of the slates, and then he ran round and round the garden as fast as he could go. He was dressed in grey, and his breath was like ice.

La Nieve cubrió el zacate con su gran abrigo blanco y el Hielo pintó los árboles de color plateado. Luego invitaron al Viento del Norte a quedarse con ellos y él llegó cubierto en abrigos de piel, anduvo todo el día por el jardín y apagó las chimeneas.

—Este es un lugar magnífico — dijo— deberíamos invitar al Granizo. Entonces el Granizo llegó. Todos los días durante tres horas, el Granizo traqueteaba en el techo del castillo hasta quebrar casi todas las tejas, luego corría y corría por el jardín tan rápido como podía. Se vestía de gris y tenía aliento frío como el hielo.

“I cannot understand why the Spring is so late in coming,” said the Selfish Giant, as he sat at the window and looked out at his cold white garden. “I hope there will be a change in the weather.” But the Spring never came, nor the Summer. The Autumn gave golden fruit to every garden, but to the Giant’s garden she gave none. “He is too selfish,” she said. So, it was always Winter there, and the North Wind, and the Hail, and the Frost, and the Snow danced about through the trees. One morning the Giant was lying awake in bed when he heard some lovely music. It sounded so sweet to his ears that he thought it must be the King’s musicians passing by. It was really only a little linnet singing outside his window, but it was so long since he had heard a bird sing in his garden that it seemed to him to be the most beautiful music in the world.

—No entiendo por qué la Primavera tarda tanto en llegar —dijo el Gigante Egoísta mientras se sentaba frente a la ventana a ver su frío y blanco jardín— espero que este clima cambie. Pero la Primavera nunca llegó ni el Verano. El Otoño le dio frutas doradas a cada jardín, pero no le dio nada al del Gigante.

—Él es demasiado egoísta —dijo.

Como ahí siempre era invierno, el Viento del Norte, el Granizo, el Hielo y la Nieve bailaban entre los árboles. Una mañana, mientras el Gigante todavía pereceaba en la cama, oyó una música tan bonita y dulce que creyó que eran los músicos del rey quienes pasaban; sin embargo, era nada más un pardillo cantando al otro lado de la ventana. Como había pasado tanto tiempo desde que había escuchado a un pájaro cantar en su jardín, le pareció la música más bella del mundo.

Then the Hail stopped dancing over his head, and the North Wind ceased roaring, and a delicious perfume came to him through the open casement. "I believe the Spring has come at last," said the Giant; and he jumped out of bed and looked out.

What did he see? He saw a most wonderful sight. Through a little hole in the wall the children had crept in, and they were sitting in the branches of the trees. In every tree that he could see there was a little child. And the trees were so glad to have the children back again that they had covered themselves with blossoms, and were waving their arms gently above the children's heads. The birds were flying about and twittering with delight, and the flowers were looking up through the green grass and laughing. It was a lovely scene, only in one corner it was still winter.

Entonces el Granizo dejó de bailar sobre el techo del castillo, el Viento del Norte dejó de soplar y un riquísimo perfume entró por la ventana abierta.

—Creo que la Primavera al fin llegó —dijo el Gigante— y de un brinco salió de la cama para ver hacia afuera.

¿Qué fue lo que vio? Era hermoso. A través de un huequito en la pared, los chiquitos se habían metido y habían subido a las ramas de los árboles. En cada árbol que podía ver, había un chiquito. Los árboles estaban tan contentos de que los chiquitos hubieran regresado, que se cubrieron de flores y movían los brazos gentilmente sobre sus cabezas. Los pájaros volaban cerca y cantaban encantados; las flores se asomaban por entre el zacate y se reían. Era una escena lindísima, pero en una esquina aún era invierno.

It was the farthest corner of the garden, and in it was standing a little boy. He was so small that he could not reach up to the branches of the tree, and he was wandering all round it, crying bitterly. The poor tree was still quite covered with frost and snow, and the North Wind was blowing and roaring above it. "Climb up! little boy," said the Tree, and it bent its branches down as low as it could; but the boy was too tiny.

And the Giant's heart melted as he looked out. "How selfish I have been!" he said; "now I know why the Spring would not come here. I will put the poor little boy on the top of the tree, and then I will knock down the wall, and my garden shall be the children's playground for ever and ever." He was really very sorry for what he had done.

Era la esquina alejada del jardín, ahí estaba un chiquito pequeño. Era tan pequeño que no llegaba a las ramas del árbol y llorando de frustración le daba vueltas alrededor. El pobre árbol todavía estaba bastante cubierto de hielo y nieve, y el Viento del Norte soplabla sobre él.

—¡Subí! —dijo el árbol y se agachó lo más que pudo, pero el chiquito era muy pequeñito.

El corazón del Gigante se compadeció mientras veía hacia afuera.

—¡Qué egoísta he sido, ahora sé por qué no llegaba la Primavera! Voy a subir al pobre chiquillo a la cima del árbol, después voy a botar ese muro para que mi jardín sea el patio de juego de todos los demás, por siempre y para siempre. De verdad se sentía mal por lo que había hecho.

So he crept downstairs and opened the front door quite softly, and went out into the garden. But when the children saw him, they were so frightened that they all ran away, and the garden became winter again. Only the little boy did not run, for his eyes were so full of tears that he did not see the Giant coming. And the Giant stole up behind him and took him gently in his hand, and put him up into the tree. And the tree broke at once into blossom, and the birds came and sang on it, and the little boy stretched out his two arms and flung them around the Giant's neck, and kissed him.

Entonces bajó por las escaleras, muy lentamente abrió la puerta del frente y salió al jardín, pero cuando los chiquillos lo vieron, se asustaron tanto que salieron corriendo y el invierno volvió. Solo el niño pequeño no corrió porque tenía los ojos tan llenos de lágrimas que no vio venir al Gigante. El Gigante se quedó detrás de él, lo agarró con cuidado y lo subió al árbol, el árbol floreció inmediatamente y los pájaros llegaron a cantar. El chiquillo estiró los brazos, rodeó el cuello del Gigante y le dio un beso.

And the other children, when they saw that the Giant was not wicked any longer, came running back, and with them came the Spring. “It is your garden now, little children,” said the Giant, and he took a great axe and knocked down the wall. And when the people were going to market at twelve o’clock they found the Giant playing with the children in the most beautiful garden they had ever seen.

All day long they played, and in the evening they came to the Giant to bid him good-bye.

“But where is your little companion?” he said: “the boy I put into the tree.” The Giant loved him the best because he had kissed him.

Cuando los otros niños vieron que el Gigante había cambiado, se devolvieron en carrera junto con la Primavera.

—Ahora es su jardín, mis chiquitos —dijo el Gigante— y con un hacha botó el muro.

Al medio día, cuando todos iban al mercado, encontraron al Gigante jugando con los chiquillos en el jardín más lindo que habían visto. Jugaban todo el día y en la noche llegaban a darle las buenas noches al Gigante.

—¿Dónde está su amiguito? —dijo— el chiquito al que encaramé al árbol. El Gigante lo quería más que a los demás porque le había dado un beso.

“We don’t know,” answered the children; “he has gone away.” “You must tell him to be sure and come here to-morrow,” said the Giant. But the children said that they did not know where he lived, and had never seen him before; and the Giant felt very sad.

Every afternoon, when school was over, the children came and played with the Giant. But the little boy whom the Giant loved was never seen again. The Giant was very kind to all the children, yet he longed for his first little friend, and often spoke of him. “How I would like to see him!” he used to say.

Years went over, and the Giant grew very old and feeble. He could not play about any more, so he sat in a huge armchair, and watched the children at their games, and admired his garden. “I have many beautiful flowers,” he said; “but the children are the most beautiful flowers of all.”

—No sabemos —contestaron los chiquitos— se fue.

—Díganle que venga mañana —les pidió el Gigante—, pero los chiquitos no sabían dónde vivía y nunca lo habían visto, por eso al Gigante le entró una tristeza terrible.

Cada tarde, después de la escuela, los chiquitos iban a jugar con el Gigante, pero al que el Gigante quería no volvió a aparecer. El Gigante era muy amoroso con todos los demás, pero le hacía falta su amigo y hablaba de él muy seguido.

—¡Cómo me gustaría verlo! —decía. Los años pasaron, el Gigante se hizo viejo y débil, y como ya no podía jugar, se sentaba en una silla enorme a ver a los chiquitos y admirar su jardín.

—Tengo muchas flores lindísimas —dijo— pero las más lindas son esos chiquillos.

One winter morning he looked out of his window as he was dressing. He did not hate the Winter now, for he knew that it was merely the Spring asleep, and that the flowers were resting.

Suddenly he rubbed his eyes in wonder, and looked and looked. It certainly, was a marvelous sight. In the farthest corner of the garden was a tree quite covered with lovely white blossoms. Its branches were all golden, and silver fruit hung down from them, and underneath it stood the little boy he had loved.

Downstairs ran the Giant in great joy, and out into the garden. He hastened across the grass, and came near to the child. And when he came quite close his face grew red with anger, and he said, "Who hath dared to wound thee?" For on the palms of the child's hands were the prints of two nails, and the prints of two nails were on the little feet.

Una mañana de invierno, mientras se vestía, el Gigante vio por la ventana. Ya no odiaba al Invierno porque sabía que significaba que la Primavera dormía y las flores descansaban.

De repente, volvió a ver hacia afuera y se restregó los ojos sorprendido: era algo tan increíble que no podía dejar de ver. En la esquina más lejana del jardín había un árbol lleno de hermosas flores blancas, con ramas doradas y frutas plateadas que le colgaban; debajo del árbol estaba el chiquillo a quien tanto quería.

El Gigante, contentísimo, bajó las gradas corriendo, salió al jardín y lo atravesó hasta estar cerca del chiquito. Cuando estuvo bien cerca, se le puso la cara roja de cólera y preguntó:

—¿Quién te ha hecho daño? —ya que las palmas de las manos y los piecitos del chiquillo tenían marcas de dos clavos.

“Who hath dared to wound thee?” cried the Giant; “tell me, that I may take my big sword and slay him.” “Nay!” answered the child; “but these are the wounds of Love.” “Who art thou?” said the Giant, and a strange awe fell on him, and he knelt before the little child.

And the child smiled on the Giant, and said to him, “You let me play once in your garden, to-day you shall come with me to my garden, which is Paradise.”

And when the children ran in that afternoon, they found the Giant lying dead under the tree, all covered with white blossoms.

—¿Quién se atrevió a lastimarte? Decime y con mi espada lo mato.

—¡No! Estas heridas son por amor.

—¿Quién sos? —le preguntó el Gigante, con un extraño asombro, y se arrodilló ante el niño.

El chiquillo le sonrió y le dijo:

—Me dejaste jugar en tu jardín aquella vez y hoy vas a venir al mío, se llama el Paraíso.

Esa tarde, cuando los chiquitos llegaron corriendo, encontraron al Gigante ya muerto acostado debajo del árbol y cubierto de flores blancas.

CHAPTER V

DATA ANALYSIS

This chapter comments the analysis applied to understand the text as such, how it impacted its translation to LAES, and how the method and its procedures were executed based on different aspects of the short story, such as adapting its original function against how it would impact certain cultural factors such as expressions or metaphors. This chapter is of critical importance as it is where, after translating the story, the data is pulled before thinking about the conclusions. The information pulled to feed those conclusions is about how was the text analyzed from a theoretical and historical perspective, how the color chart was applied and illustrates the translation methods used; and most importantly, if the localized translation was successful in reaching its target audience after having a sample of that audience read it.

5.1 Analysis and Interpretation of the Results

. Because of the perspective given to this investigation, there is more to analyze besides just the translation method and procedures applied. They are all important as integral areas of a localized translation; however, to translate with a purpose—a *skopos*—involves other literary and historical aspects to keep in mind, such as if Wilde's religious feelings and metaphors were transferred through didactic storytelling; if the Victorian moral context is successfully visible in the translation, while readers still felt culturally related to the text. These ideas are analyzed and defined in the following subchapters.

5.1.1 Text Analysis

The text analysis of *A Selfish Giant*, based on a strict translation-theory approach, was defined in during Chapter 2, and it is are summarized in the following table:

Category	Classification
Text Style	Dialogue
	Discussion
	Narrative
Stylistic Scale	Colloquial
	Educated
	Intense
Text Function	Expressive

*Table 1 represents the text analysis of the text carried out.
Source: researcher's own creation*

The next sections explain how such classification was reached.

5.1.2 Text Style

Based on Chapter 2.1, the text styles found in the story of A Selfish Giant were classified into dialogue, discussion, and narrative

Dialogue

Oscar Wilde explicitly uses direct dialogue among the characters or to illustrate rhetorical conversations. Some examples are:

“How happy we are here!” they cried to each other.

“But where is your little companion?” he said: “the boy I put into the tree.”

Discussion

The behaviors and actions of the characters of this short story are described through abstract verbs—ideas, thoughts. Some examples are:

“I cannot understand why the Spring is so late in coming,” said the Selfish Giant, as he sat at the window and looked out at his cold white garden. “I hope there will be a change in the weather.”

“And the other children, when they saw that the Giant was not wicked any longer, came running back, and with them came the Spring.”

Narrative

The text tells a story in chronological order and uses verbs and phrases verbs mostly.

Some examples are:

One day the Giant came back.

So, he built a high wall all around it, and put up a noticeboard

The only people who were pleased were the Snow and the Frost

5.1.2.1 Stylistic Scale*Educated*

In order to translate the short story, there is a level of general knowledge required, especially when the translation method is localized. Wilde openly uses religious metaphors that require interpretation, such as:

“And when the children ran in that afternoon, they found the Giant lying dead under the tree, all covered with white blossoms.”

Here, the color white represents redemption. Also, in a more general scale, to comprehend the religious context and morale, the translator would require to have had contact with literature and literary figures in the past.

Informal and colloquial

The language used, although in some circumstances is formal, is mostly informal or colloquial. This due to the target audience is being children; therefore, the lexicon used throughout the story is transparent and easy to translate.

Intense

A Selfish Giant is a short story that is deeply influenced by the context in which the author lived—the urge to rescue traditional Christian values vales starting by younger generations is clearly felt in the text. This can be mainly seen in for its adjective selection, and also through thought the use of dialogue, which as mentioned before, is a way for the author to express his own feelings.

5.1.2.2 Text Function*Expressive*

As mentioned in Chapter 2, A Selfish Giant—as most of what Oscar Wilde produced—is included in the scope of the texts written during the Victorian Era, in which authors longed to express their discontent regarding how the Industrial Revolution had impacted their society and led the moral and spiritual values in Britain to a deplorable state. The purpose of the short story is, through a moral, transmit what Wilde believed were sacred values, and his personal connection with Christ and Christianity. A Selfish Giant is an expressive text because its core is the writer, in other words, meaning how Wilde felt, how he saw the world, and his need to do to something better for it. When translating the text, the core of the task was to, basically, to help Wilde to talk to young Costa Ricans.

5.2 Color Coded Translation

During this section, the translation is analyzed using the color chart explained in Chapter 3 on section 3.6.1. This chart aims to illustrate which translation procedures were applied, while rendering creating the text. As a reminder, each color means the following:

- Adaptation
- Modulation
- Omission
- Punctuation changes
- Transposition

The Selfish Giant

Every afternoon, as they were coming from school, the children used to go and play in the Giant's garden.

It was a large, lovely garden, with soft green grass. Here and there over the grass stood beautiful flowers like stars, and there were twelve peach-trees that in the springtime broke out into delicate blossoms of pink and pearl, and in the autumn bore rich fruit. The birds sat on the trees and sang so sweetly that the children used to stop their games in order to listen to them. "How happy we are here!" they cried to each other.

El Gigante egoísta

Cada tarde, apenas salían de la escuela, los chiquillos solían ir a jugar al jardín del Gigante.

El jardín era enorme, hermoso y tenía un zacate verde y suave. Por todo lado del zacate había flores hermosas como estrellas. También había doce árboles de durazno que en primavera daban lindísimas flores de un rosado brillante; y en otoño daban frutas deliciosas. Los pájaros se posaban en los árboles a cantar tan dulcemente que los chiquillos dejaban de jugar para escucharlos.—¡Qué felices somos acá!—decían entre ellos.

One day the Giant came back. He had been to visit his friend the Cornish ogre and had stayed with him for seven years. After the seven years were over, he had said all that he had to say, for his conversation was limited, and he determined to return to his own castle. When he arrived, he saw the children playing in the garden. “What are you doing there?” he cried in a very gruff voice, and the children ran away.

“My own garden is my own garden,” said the Giant; “anyone can understand that, and I will allow nobody to play in it but myself.” So, he built a high wall all around it, and put up a noticeboard. **TRESPASSERS WILL BE PROSECUTED** He was a very selfish Giant.

Un día el Gigante regresó. Había ido a visitar a su amigo el Ogro cornuallés, y se quedó con él por siete años. Cuando pasaron los siete años, el Gigante dijo lo que tenía que decir, pues él no hablaba mucho, y decidió regresar a su castillo. Cuando llegó, vio a los chiquitos jugando en el jardín. **Muy concho, les dijo—¿Qué están haciendo aquí? —, y ellos salieron corriendo.**

—Este jardín es solo mío y de nadie más—dijo el Gigante—cualquiera entiende eso, y no voy a dejar que nadie ande jugando aquí, que no sea yo—. Entonces, el muy egoísta, construyó un muro alto alrededor y le puso un anuncio: PROHIBIDO EL PASO, PROPIEDAD PRIVADA.

The poor children had now nowhere to play. They tried to play on the road, but the road was very dusty and full of hard stones, and they did not like it. They used to wander round the high wall when their lessons were over and talk about the beautiful garden inside. “How happy we were there,” they said to each other. Then the Spring came, and all over the country there were little blossoms and little birds. Only in the garden of the Selfish Giant it was still winter. The birds did not care to sing in it as there were no children, and the trees forgot to blossom. Once a beautiful flower put its head out from the grass, but when it saw the noticeboard it was so sorry for the children that it slipped back into the ground again, and went off to sleep. The only people who were pleased were the Snow and the Frost. “Spring has forgotten this garden,” they cried, “so we will live here all the year round.”

Los pobres chiquillos no tenían dónde jugar, así que intentaron jugar en la calle, pero estaba tan llena de polvo y piedras que no les gustó. Cuando salían de la escuela, les daba por andar cerca del muro que rodeaba el jardín, y hablar del hermoso jardín que estaba detrás y comentaban entre ellos— Ahí sí éramos felices—. Luego llegó la Primavera, y el país se llenó de flores y pajaritos. Solamente en el jardín del Gigante Egoísta todavía era invierno, ni a los pajaritos les interesaba cantar ahí porque no había chiquitos, y a los árboles se les olvidó echar flores. Cada vez que una hermosa flor se asomaba por el zacate y veía el anuncio, se sentía tan mal por los chiquitos que se volvía a meter en la tierra y se iba a dormir. Los únicos contentos eran la Nieve y el Hielo.—A la Primavera se le olvidó este jardín—, dijeron, —entonces nos quedamos el año entero—.

The Snow covered up the grass with her great white cloak, and the Frost painted all the trees silver. Then they invited the North Wind to stay with them, and he came. He was wrapped in furs, and he roared all day about the garden, and blew the chimney-pots down. “This is a delightful spot,” he said, “we must ask the Hail on a visit.” So the Hail came. Every day for three hours he rattled on the roof of the castle till he broke most of the slates, and then he ran round and round the garden as fast as he could go. He was dressed in grey, and his breath was like ice.

La Nieve cubrió el zacate con su gran abrigo blanco, y el Hielo pintó los árboles de color plateado. Luego invitaron al Viento del Norte a quedarse con ellos, y él llegó cubierto en abrigos de piel, anduvo todo el día por el jardín, y apagó las chimeneas. — Este es un lugar magnífico—, dijo, — deberíamos invitar al Granizo—. Entonces el Granizo llegó. Todos los días durante tres horas, el Granizo traqueteaba en el techo del castillo hasta quebrar casi todas las tejas, y luego corría y corría por el jardín tan rápido como podía. Se vestía de gris, y tenía aliento frío como el hielo.

“I cannot understand why the Spring is so late in coming,” said the Selfish Giant, as he sat at the window and looked out at his cold white garden. “I hope there will be a change in the weather.” But the Spring never came, nor the Summer. The Autumn gave golden fruit to every garden, but to the Giant’s garden she gave none. “He is too selfish,” she said. So, it was always Winter there, and the North Wind, and the Hail, and the Frost, and the Snow danced about through the trees. One morning the Giant was lying awake in bed when he heard some lovely music. It sounded so sweet to his ears that he thought it must be the King’s musicians passing by. It was really only a little linnet singing outside his window, but it was so long since he had heard a bird sing in his garden that it seemed to him to be the most beautiful music in the world.

—No entiendo por qué la Primavera tarda tanto en llegar—, dijo el Gigante Egoísta mientras se sentaba frente a la ventana a ver su frío y blanco jardín. — Espero que este clima cambie—, pero la Primavera nunca llegó, ni el Verano. El Otoño le dio frutas doradas a cada jardín, pero no le dio nada al del Gigante.—Él es demasiado egoísta—, dijo. Como ahí siempre era invierno, el Viento del Norte, el Granizo, el Hielo y la Nieve bailaban entre los árboles. Una mañana mientras el Gigante todavía pereceaba en la cama, oyó una música tan bonita y dulce que creyó que eran los músicos del rey quienes pasaban; sin embargo, era nada más un pardillo cantando al otro lado de la ventana. Como había pasado tanto tiempo desde que había escuchado a un pájaro cantar en su jardín, le pareció la música más bella del mundo.

Then the Hail stopped dancing over his head, and the North Wind ceased roaring, and a delicious perfume came to him through the open casement. "I believe the Spring has come at last," said the Giant; and he jumped out of bed and looked out.

What did he see? He saw a most wonderful sight. Through a little hole in the wall the children had crept in, and they were sitting in the branches of the trees. In every tree that he could see there was a little child. And the trees were so glad to have the children back again that they had covered themselves with blossoms, and were waving their arms gently above the children's heads. The birds were flying about and twittering with delight, and the flowers were looking up through the green grass and laughing. It was a lovely scene, only in one corner it was still winter.

Entonces el Granizo dejó de bailar sobre el techo del castillo, el Viento del Norte dejó de soplar y un riquísimo perfume entró por la ventana abierta. —Creo que la Primavera al fin llegó—, dijo el Gigante, y de un brinco salió de la cama para ver hacia afuera.

¿Qué fue lo que vio? Era hermoso. A través de un huequito en la pared los chiquitos se habían metido y se habían subido a las ramas de los árboles. En cada árbol que podía ver, había un chiquito. Los árboles estaban tan contentos de que los chiquitos hubieran regresado, que se cubrieron de flores y movían sus brazos gentilmente sobre sus cabezas. Los pájaros volaban cerca y cantaban encantados, y las flores se asomaban por entre el zacate y se reían. Era una escena lindísima, pero en una esquina aún era invierno.

It was the farthest corner of the garden, and in it was standing a little boy. He was so small that he could not reach up to the branches of the tree, and he was wandering all round it, crying bitterly. The poor tree was still quite covered with frost and snow, and the North Wind was blowing and roaring above it. “Climb up! little boy,” said the Tree, and it bent its branches down as low as it could; but the boy was too tiny.

And the Giant’s heart melted as he looked out. “How selfish I have been!” he said; “now I know why the Spring would not come here. I will put the poor little boy on the top of the tree, and then I will knock down the wall, and my garden shall be the children’s playground for ever and ever.” He was really very sorry for what he had done.

Era la esquina alejada del jardín, y ahí estaba un chiquito pequeño. Era tan pequeño que no llegaba a las ramas del árbol, y llorando de frustración le daba vueltas alrededor. El pobre árbol todavía estaba bastante cubierto de hielo y nieve, y el Viento del Norte soplabla sobre él. — ¡Subí!—dijo el árbol, y se agachó lo más que pudo, pero el chiquito era muy pequeñito.

El corazón del Gigante se compadeció mientras veía hacia afuera. — ¡Qué egoísta he sido, ahora sé por qué no llegaba la Primavera! Voy a subir al pobre chiquillo a la cima del árbol, después voy a botar ese muro para que mi jardín sea el patio de juego para todos los demás, por siempre y para siempre—. De verdad se sentía mal por lo que había hecho.

So he crept downstairs and opened the front door quite softly, and went out into the garden. But when the children saw him, they were so frightened that they all ran away, and the garden became winter again. Only the little boy did not run, for his eyes were so full of tears that he did not see the Giant coming. And the Giant stole up behind him and **took him gently in his hand**, and put him up into the tree. And the tree broke at once into blossom, and the birds came and sang on it, and the little boy stretched out his two arms and flung them around the Giant's neck, and kissed him.

Entonces bajó por las escaleras, muy lentamente abrió la puerta del frente y salió al jardín, pero cuando los chiquillos lo vieron, se asustaron tanto que salieron corriendo, y el invierno volvió. Solo el niño pequeño no corrió porque tenía los ojos tan llenos de lágrimas que no vio venir al Gigante. El Gigante se quedó detrás de él, lo agarró con cuidado y lo subió al árbol, el árbol floreció inmediatamente y los pájaros llegaron a cantar. El chiquillo estiró los brazos, rodeó el cuello del Gigante y le dio un beso.

And the other children, when they saw that the Giant was not wicked any longer, came running back, and with them came the Spring. “It is your garden now, little children,” said the Giant, and he took a great axe and knocked down the wall. And when the people were going to market at twelve o’clock they found the Giant playing with the children in the most beautiful garden they had ever seen.

All day long they played, and in the evening they came to the Giant to bid him good-bye.

“But where is your little companion?” he said: “the boy I put into the tree.” The Giant loved him the best because he had kissed him.

Cuando los otros niños vieron que el Gigante había cambiado, se devolvieron en carrera junto con la primavera. —Ahora es su jardín, mis chiquitos—, dijo el Gigante, y con un hacha botó el muro. Al medio día, cuando todos iban al mercado, encontraron al Gigante jugando con los chiquillos en el jardín más lindo que habían visto.

Jugaban todo el día y en la noche llegaban a darle las buenas noches al Gigante.

—¿Dónde está su amiguito?— dijo—chiquito al que encaramé al árbol—. El Gigante lo quería más que a los demás porque le había dado un beso.

“We don’t know,” answered the children; “he has gone away.” “You must tell him to be sure and come here tomorrow,” said the Giant. But the children said that they did not know where he lived, and had never seen him before; and the Giant felt very sad.

Every afternoon, when school was over, the children came and played with the Giant. But the little boy whom the Giant loved was never seen again. The Giant was very kind to all the children, yet he longed for his first little friend, and often spoke of him. “How I would like to see him!” he used to say.

Years went over, and the Giant grew very old and feeble. He could not play about any more, so he sat in a huge armchair, and watched the children at their games, and admired his garden. “I have many beautiful flowers,” he said; “but the children are the most beautiful flowers of all.”

—No sabemos—contestaron los chiquitos, —se fue—. —Díganle que venga mañana—les pidió el Gigante, pero los chiquitos no sabían dónde vivía y nunca lo habían visto y por eso al Gigante le entró una tristeza terrible.

Cada tarde después de la escuela, los chiquitos iban a jugar con el Gigante, pero al que el Gigante quería no volvió a aparecer. El Gigante era muy amoroso con todos los demás, pero le hacía falta su amigo y hablaba de él muy seguido. —¡Cómo me gustaría verlo!—decía.

Los años pasaron, el Gigante se hizo viejo y débil, y como ya no podía jugar, se sentaba en una silla enorme a ver a los chiquitos y admirar su jardín. —Tengo muchas flores lindísimas—dijo—pero las más lindas son esos chiquillos—.

One winter morning he looked out of his window as he was dressing. He did not hate the Winter now, for he knew that it was merely the Spring asleep, and that the flowers were resting.

Suddenly he rubbed his eyes in wonder, and looked and looked. It certainly, was a marvelous sight. In the farthest corner of the garden was a tree quite covered with lovely white blossoms. Its branches were all golden, and silver fruit hung down from them, and underneath it stood the little boy he had loved.

Downstairs ran the Giant in great joy, and out into the garden. He hastened across the grass, and came near to the child. And when he came quite close his face grew red with anger, and he said, "Who hath dared to wound thee?" For on the palms of the child's hands were the prints of two nails, and the prints of two nails were on the little feet.

Una mañana de invierno, mientras se vestía, el Gigante vio por la ventana. Ya no odiaba al Invierno porque sabía que significaba que la Primavera dormía y las flores descansaban.

De repente, volvió a ver hacia afuera y se restregó los ojos sorprendido: era algo tan increíble que no podía dejar de ver. En la esquina más lejana del jardín había un árbol lleno de hermosas flores blancas, con ramas doradas y frutas plateadas que le colgaban; debajo del árbol estaba el chiquillo a quien tanto quería.

El Gigante, contentísimo, bajó las gradas corriendo, salió al jardín y lo atravesó hasta estar cerca del chiquito. Cuando estuvo bien cerca, se le puso la cara roja de cólera y preguntó—¿Quién te ha hecho daño?—, ya que las palmas de las manos y los piecitos del chiquillo tenían marcas de dos clavos.

“Who hath dared to wound thee?”
cried the Giant; “tell me, that I may take my
big sword and slay him.” “Nay!” answered
the child; “but these are the wounds of
Love.” “Who art thou?” said the Giant, and
a strange awe fell on him, and he knelt
before the little child.

And the child smiled on the Giant,
and said to him, “You let me play once in
your garden, to-day you shall come with me
to my garden, which is Paradise.”

And when the children ran in that
afternoon, they found the Giant lying dead
under the tree, all covered with white
blossoms.

—¿Quién se atrevió a lastimarte?
decime, y con mi espada lo mato—. —¡No!
Estas heridas son por amor—. —¿Quién
sos?—le preguntó el Gigante, con un
extraño asombro, y se arrodilló ante el niño.

El chiquillo le sonrió y le dijo—me
dejaste jugar en tu jardín aquella vez, y hoy
vas a venir al mío, se llama el Paraíso—.

Esa tarde, cuando los chiquitos
llegaron corriendo, encontraron al Gigante
ya muerto acostado debajo del árbol y
cubierto de flores blancas.

5.3 Translation Analysis

After carrying out the text analysis, the translation was started. The following information These subchapters aims to explain and analyze how the process of creating a localized translation was done, and if it was successful or not in the following sequence: first, the experience of translating using a localized approach; second how the Skopos theory changed the perspective of this task and how feedback from readers impacted it and helped to achieve it; and finally, the glossary and terminology list created.

5.4 Localized Translation

At the beginning, to translate for a population that is well known, such as young people living in Costa Rica seemed like an easy task. However, this could not be any further from the truth., since one of the first challenges was to apply the appropriate translation methods. As follows, it is described how those were applied.

5.4.1 Adaptation

It was the most used method during the translation. It allowed enough freedom as enough to select words thinking on of its context and how they could they look for a different audience. For example:

“Cada tarde, apenas salían de la escuela, los chiquillos solían ir a jugar al jardín del Gigante.”

Words as “*chiquillos*”, or sentences as “*apenas salían de la escuela*”, are Costa Rican words and expressions that are not necessarily used in other dialectic variants of Spanish. Adaptation, unlike other translation methods, gave room to explore cultural options. Another example can be found in the following sentence:

“Entonces, el muy egoísta, construyó un muro alto alrededor y le puso un anuncio”.

“*El muy*” is a phrase used before adjectives that is used to intensify it, somehow like and adverb. It is widely used in Costa Rica and among young and even older audiences.

5.4.2 Modulation

Modulation was used when literal translation did not make sense. For example, the next sentence required to eliminate words in English such as auxiliaries, excessive use of pronouns, and others, in order for it to be read naturally.

“Solamente en el jardín del Gigante Egoísta todavía era invierno, ni a los pajaritos les interesaba cantar ahí porque no había chiquitos, y a los árboles se les olvidó echar flores.”

The next paragraph is a similar case. The use of pronouns in the original version would have made the translated version redundant and repetitive.

“Como había pasado tanto tiempo desde que había escuchado a un pájaro cantar en su jardín, le pareció la música más bella del mundo.”

5.4.3 Omission

Although omission was barely used, it is of great relevance for the translation. See the comparison below:

*“So, he built a high wall all around it, and put up a noticeboard. **TRESPASSERS WILL BE PROSECUTED**”*

“Entonces, el muy egoísta, construyó un muro alto alrededor y le puso un anuncio: PROHIBIDO EL PASO, PROPIEDAD PRIVADA.” In this case, the last part of the sentence omitted since in Costa Rican culture, a board or notice as the one translated are of common use because the legal consequences are culturally implied.

5.4.4 Transposition

Transposition was mostly reflected on the TL version when pronouns were omitted and in punctuation changes. Some examples are:

“—Este jardín es solo mío y de nadie más—dijo el Gigante—”

First, the M dashes are the punctuation signs used in Spanish to start and finish dialogue. Second, the expression that the Giant said would not had made sense if translated literally, although it would had been grammatically correct.

5.5 Translating from the Skopos Theory Lens

To engage into a localized translation implied to read the text from a different perspective besides the strictly theoretical one proposed by Newmark, even to dare to contradict him in some instances. Since Skopos focuses on the audience, and the opportunity to open the polysystems to them, there were some main characteristics of the text that had to be considered. Those are:

5.5.1 The Didactic Function

During the Victorian Era, as mentioned before, old traditions and views towards kids and learning were questioned; consequently, and fairy tales stopped being demoted and started to be but promoted as means of learning (Zipes, 1987). In other words, it What was being subversively taught to kids were to fight the moral decadence brought by the Industrial Revolution. Wilde, as Christian and as a sensitive writer, was not the exception.

A Selfish Giant, besides being a fairy tale, it is a didactic one. Its function, beyond just putting the author's perspective first, is to prioritize it prioritizes teaching kids moral values. This can be It is seen through the logical sequence of the story, in which there is someone who lives by its mundane human condition (selfishness) and because of it, he is means to others (the Giant forbidding the innocent kids to enter his garden). But after meeting Christ, who is the little and most fragile boy, the Giant opens his eyes, redeems himself, and goes to live forever in Paradise—the traditional Christian reward for following Jesus. Transferring this lesson to a young Costa Rican audience was key, as since without it the purpose of the original text would be is lost. Also, since Costa Rica is traditionally has a Catholic religion, it is an opportunity to achieve the rapport that localized translation and the Skopos theory target to.

5.5.2 Religious Context

Oscar Wilde grew up in a Catholic country and had a strong relation with religion, as well. Most of his work reflects it and that did not escape *A Selfish Giant* is not the exception. The way in which Wilde plasms the religious feeling of the Victorians into the story is not just through the general sin-redeem-paradise metaphor. For example, the kids, as a purity symbol, are widely known, and also, as mentioned during the second chapter, the use of the color white to symbolize a “clean” death. The Giant died and was forgiven for his sins.

5.5.3 Dialogue as Direct Interaction with the Reader

To translate the dialogues played a critical role in for this translation. The word selection required a thorough thinking process because it was basically helping Oscar Wilde to speak Spanish, as if he would had been Costa Rican, but keeping his Victorian spirit. Moreover, some idioms were used, but carefully enough to keep the innocence of the kids and the honesty of the Giant.

5.5.4 Morale

As stated before, the didactic function that Wilde gave to *A Selfish Giant* and the way in which this lesson is taught, is through a morale. This literary device is key to translation. It is the final teaching of the story. The religious morale that brings back the need to recognize that we as humans fail. But failing is not the end, there is a way back—a way back from the decadent selfishness and greediness of the Industrial Revolution—as the Giant did, behaviors can be modified and live a compassionate and selfless life, as the Giant did. And as it happened to him, there will be a reward that money cannot buy, that is eternal rest in Heaven.

5.5.5 Feedback from Readers

As part of the analysis process, the translated version was sent to different people who were inside the population scope for the investigation, in other words, Costa Rican people between 18 to 30 years old who are LAES native speakers. The means used to send the document to them were WhatsApp and email were the preferred methods to deliver.

From the targeted receivers, seven people replied. Some characteristics about their demographics are that the seven participants are females, out of which, five are in college, four have a college degree, two have a college degree in English Translation and strong literary knowledge, and one has a college degree in English Literature.

Most of their feedback consisted on findings about word repetitions, spelling and grammar mistakes, personal opinions about the source text and the translation itself. For example, one respondent shared:

“I did not like your translation, it was awkward and uncomfortable to read.”

This person was the first targeted reader to read the translation, which was eye opening. Since the research and the translation were written by someone who is also among the targeted audience, this comment was unexpected and created a need to look for more opinions and feedback.

This, along with the idea of translating with the purpose of keeping the didactic function and morale of the original short story, resulted in more than seven versions of the TL version. This actually aligns with ATA when they indicate that a localized translation is revised and rewritten multiple times, since trying to find a version that suits and audience while not losing the essence of the text is quite complicated. Another factor that made a huge difference when

reading the comments from other respondents, was how they, were as readership. The most relevant comments came from the women who are in touch with literature on a daily basis, whether because that is what they studied or because of daily contact with it. For instance, the feedback from one of them, originally in Spanish, said:

“A mi me hubiera sonado mejor “flores lindísimas de un rosado brillante” o un rosado perlado para mantener lo de Pearl xq los ticos coloquialmente no usamos muchos epítetos como lindísimas flores”.

This feedback advises how to use epithets based on Costa Rican context. Other comments from the same person were similar.

By the time they received the last version, the comments were positive, since they found the translation easier to read and cultural wise relatable. One respondent said that she had really liked the story. The comment from a person in particular, as a Catholic brought up and literature lover, illustrated a successful translation.

5.5.6 Glossary

Words in the next table were included in the glossary since they could represent a challenge to the translator, as most of these words were particularly used during the Victorian era. The even referred to apparel used back then or belong to ecclesiastical lexicon that is not that popular for modern English speakers.

Term	Definition
Art	Archaic present tense second-person singular of <i>be</i>
Chimney-pots	A usually earthenware pipe placed at the top of a chimney
Cornish	From Cornwall, England
Feeble	Synonym of weakness
Hail	Precipitation in the form of small balls or lumps usually consisting of concentric layers of clear ice and compact snow.
Hastened	Past tense of <i>hasten</i> , which means to move or act quickly.
Noticeboard	A board bearing a notice or on which notices may be posted
Prosecuted	To bring legal action against for redress or punishment of a crime or violation of law.
Thee	The one addressed
Thou	The one addressed
Trespassers	Someone who enters unlawfully upon the land of another

Table 2 represents the glossary pulled out of the source text.

Source: researcher's own creation

5.5.7 Target Language Terminology List

Term	Definition
Amoroso	To be loving and kind
Calle	Streets of a main city
Chiquillos	A noun to refer to children.
Chiquitos	A noun to refer to children.
Encaramar	To climb. Usually used as a verb.
Salir corriendo	Expression that means to do something quick, to rush
Traquetear	An intermittent and annoying noise

*Table 3 represents the terminology pulled out of the translated text.
Source: researcher's own creation*

CHAPTER VI

CONCLUSIONS AND RECOMMENDATIONS

6.1 Purpose of the Conclusion

It is traditionally believed that when a translation is done, whoever did it should be almost invisible, to wear whoever's shoes depending on the text function and that is it. Localized translation, on the other hand, lets the translator borrow those shoes and feel them, walk around and try them. Therefore, the purpose of this investigation was to provide clarity for other translators on what are the challenges and implications of engaging into a localized translation. However, it cannot be seen from the usual perspective from which a challenge is seen—the reward that lays in trying to challenge established teachings and methods. Localized translation accompanied by the Skopos theory led to a very fruitful experience that allowed to explore the opportunities that, as translators, are to leave trace of one's creativity and style.

6.2 Conclusions

The concluding thoughts of the investigation are pinned down according to the specific objectives:

6.2.1 To translate *A Selfish Giant* by Oscar Wilde from British English to Costa Rican Latin-American Spanish for readers in San José, Costa Rica between 18 and 30 years old

The translation went through many editorial reviews, CONNECTION it had to be rewritten almost 10 times. It was submitted to other people, so they could read it and provide feedback; therefore, this helped the translation to succeed. The translator's criteria might be biased by prior knowledge; however, an external eye always helps. In this case, it was the element that set the milestone for this localized translation.

6.2.2 To apply a localized translation technique to the short story to produce a communicative text.

After submitting the last version to the readers, the feedback was more positive than during the first times. When translating a text from a localized lens there are many factors to consider besides the traditional translation methods—it is necessary to think out of the box and dare to see adaptation and free translation as a door for readers to polysystems.

6.2.3 To evaluate the effect of a localized translation technique applied to *A Selfish Giant* by Oscar Wilde through a Skopos Theory lens.

Again, this was accomplished through reader's feedback. The translation was modified multiple times after it was shared with people whose judgment was not biased by this investigation. Through the Skopos lens, this translation prioritized their feedback because their opinions are considered highly valuable to transform the original versions into something that allowed them to build rapport with.

6.2.4 To create a glossary with the most relevant terminology found in both texts.

Most of the terms included in the glossary were relevant or of constant use during Victorian times, such as instruments that no longer exist or lexicon that was widespread through religion.

6.3 Restatement of the Research Question

The original research question was “what is the effect of the localized translation method when used to translate *A Selfish Giant* by Oscar Wilde from English to Costa-Rican Latin-American Spanish for readers in San José, Costa Rica between 18 and 30 years old, for the Universidad Internacional de las Americas (UIA).”

The effect that this research had was eye opening—same as when the Giant found Jesus. The project became successful when the localized translation was presented to other readers and their feedback was heard and applied thanks to the influence of the Skopos theory and translating with a purpose. Both approaches insist that translators must find their own voice, and at the same time, create material for specific audiences instead of for the general masses.

Even though the basic translation theory is key as a basis when starting a project, including creating a localized translation, help from more advanced and modern translation methods are relevant to enhance the creativeness of the text.

6.4 Unexpected Results

To receive negative feedback from a reader when the translator belongs to the same target population , was completely unexpected. That was a game-changing moment, especially when the necessity of sharing the text with other people was identified as a need.

6.5 Recommendations

Based on the experience, some recommendations are:

Text analysis is essential, but not only from a formalistic approach. To research about its context and emotionally connect with the author will help the translator to successfully produce a text for the TL audience.

Listen to the audience: if the time allows it, share a draft with a sample of the targeted audience. This mitigates mistakes and helps to see the text from different perspectives.

Save all the drafts of the translation, as it helps to analyze and visualize how work progressed and to identify common mistakes.

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