

Repetitive or Innovative? Children's Literature in Translation as the Main Focus of B.A. And M.A. Theses

Anna Fornalczyk-Lipska

*Assistant Professor, Institute of Applied Linguistics, University of Warsaw,
Poland, email address: a.fornalczyk@uw.edu.pl*

Abstract: The first two decades of the twenty-first century may be rightly described as a blooming period of Children's Literature Translation Studies (CLTS). This is true for the situation in many countries, including Poland. The steadily growing interest in this subdiscipline is also visible in the teaching offer of many universities, and in the choice of thesis topics chosen by B.A. and M.A. students of modern philology or linguistics. The goal of this paper is to analyse those B.A. and M.A. theses which focused on translated children's literature within the last ten years at the University of Warsaw. The basis for the study is an analysis of the Graduate Theses Archives (APD), including thesis titles, keywords, and abstracts. In the analysis, the following aspects are examined: the research profile chosen by the students, the interdisciplinary character of the theses, their range of topics, as well as source and target languages considered. The paper will try to answer the questions as to how B.A. and M.A. students perceive the potential of analysing translated children's literature within the broader field of translation studies, to what extent the issues they spotlighted reflect more advanced forms of academic work in CLTS, and how the topics relate to James Holmes' "map" of Translation Studies and Göte Klingberg's classification of research areas in the more specific field of translated children's literature.

Keywords: Children's Literature Translation Studies, B.A. theses, M.A. theses, James Holmes, Göte Klingberg.

Ever since the first monographs devoted to translated children's literature were written in the 1980s, this interdisciplinary research area has been attracting an ever-increasing number of scholars. The first decades of the twenty-first century may be rightly called its blooming period, as shown by the publication of a dedicated reader providing introduction into the field (Lathey 2006), a growing number of edited volumes presenting multiple theoretical approaches to translating texts for children (for example, Kérchy & Sundmark 2020; Van Coillie & Verschueren 2006), and special panels focusing on this research area (most recently, at the 10th EST Congress: Advancing Translation Studies, 22–25 June 2022, Oslo). The emancipation of translated children's literature as a separate subdiscipline may be confirmed also by the fact that different names have been proposed to label it. The one I will use in this paper is Children's Literature Translation Studies (CLTS), suggested by Michał Borodo (2006, p.12).

As regards the institutional context, the steadily growing interest in CLTS is also visible in the teaching offer of many universities, including the University of Warsaw. At present, it encompasses single thematic seminars (not full degree courses yet) at the Institute of English Studies and the Institute of Applied Linguistics¹. Children's literature is often mentioned during lectures, and a number of academic sources recommended for reading in translation courses syllabi include extensive references to children's literature (Hejwowski 2004, 2015; Barańczak 2004), which is thought to be more suitable than other literary types for discussing certain translational issues.

The problems of translated children's literature are also present in a number of B.A. and M.A. theses. A closer examination of these dissertations might be useful for determining how the emerging subdiscipline of CLTS is perceived by university students, what they find most interesting in the field and whether they are aware of the diverse approaches the topic may be studied from. To this end, bachelor's and master's theses on translated children's literature, written within the last ten years (from 2012 to 2022) at Poland's largest university, the University of Warsaw, will be compared with James Holmes' "map" of Translation Studies (Holmes 1972) and Göte Klingberg's list of five potential research areas delineated specifically

¹ Some classes offered by the Institute of Polish Literature also include translations.

for the field of translated children's literature (Klingberg 1978, p. 198). In this way, it will be possible to determine which areas of the subdiscipline received attention and which were neglected. The identification of gaps in research could be useful for thesis advisors and teachers of subjects connected with the sub-discipline, as well as for students selecting the topic of their master's or bachelor's dissertations. Also, it may be hypothesized that a wide range of topics covered at the lowest research level, that of bachelor's and master's theses, is further proof of the emancipation of the subdiscipline.

The basis for the study was an analysis of the Graduate Theses Archives (APD) at the University of Warsaw. From the available data, the following were selected for examination: thesis titles, affiliation of the author (which faculty they studied at), keywords, language of the thesis, language(s) of material under analysis, abstracts.

At first, it seemed that the easiest and most reliable searching method would be to use keywords ("translation" and "children's literature"), which, however, did not prove to be the case. The search rendered only 56 results, which appeared to be insufficient. This is why a more in-depth search method was used: searching the catalogue for the title words "tłumaczenie" and "przekład" (both equivalents of "translation" in Polish), which gave 689 results in the former and 1563 in the latter case, and then reading the titles and choosing those theses which referred to children's literature. This approach turned out to be more fruitful, and rendered 152 results for the years 2012-2022. To this number, the records from the first search were added. After deleting repetitions, the total amounted to 172. The search, although more time-consuming than the initial one, had an added value as it revealed that a substantial number of theses focused on audio-visual translation for children. Considering the data obtained in the search (72 theses) and the fact that animated films are an important part of children's culture, it was decided to include them in the present analysis.

The decision on whether a certain title referred to children's literature (or films) was not always self-evident. When discussing children's literature as an area of potential interest for students doing research in Translation Studies, Jenny Williams and Andrew Chesterman (2011, p. 12) ask: "Are you dealing with literature (designed to be) read by children or to children? What age group(s) do you mean? Does 'literature' include only books or could it also include

TV programmes, films and software?" An attempt at providing answers to these questions is the following definition, suggested by Short et al. (2014, p. 14):

More specifically, children's literature is good-quality trade books for children from birth to early adolescence, covering topics of relevance and interest to children through prose and poetry, fiction and nonfiction.

This definition will be applied in the analysis of thesis titles investigated in this paper, and it will also include TV programmes and films (with audiovisual translation discussed in a separate section). Still, the decisions on what constitutes children's literature and what does not may be biased. In borderline cases, which referred predominantly to young adult literature, the decision was made on the basis of other data, such as keywords and summaries of the given thesis: if its author explicitly referred to the work in question as children's or young adult literature or film, the thesis was accounted for in the present paper, if not, it was disregarded (for example, Tolkien's works were studied as fantasy rather than children's or young-adult literature and thus were excluded from the analysis). On the other hand, fairy tales and fables were taken into account, as they are usually included in taxonomies of genres of children's literature (cf. for example Short et al. 2014, p. 107-114).

The corpus of data gathered for the present analysis includes 130 master's and 114 bachelor's theses, one third of which was written with a focus on audiovisual translation. As regards the institutional background of the authors of the theses, 150 were affiliated with the Faculty of Applied Linguistics, 80 – the Faculty of Modern Languages, 9 – the Faculty of Polish Studies, 3 – the Faculty of Oriental Studies, 1 – the Faculty of Culture and Arts (discipline: library studies), 1 at the College of Inter-area Individual Studies in the Humanities and Social Sciences. As can be seen, the dominant perspective is that of translation, literary and language studies, with bibliology explicitly represented in only one case.

As regards the language of theses, English was the dominant one (with 143 records), followed by Spanish (28 examples), Polish (20), Russian (20), German (11), French (8), Italian (5), Portuguese (3), and

Belarusian (2). In several cases, the information on the language was missing.

The language of the thesis was usually the same as the language of the source-language material analyzed by the student. A small number of exceptions included examples of Polish works translated into a foreign language (in such cases, the theses were usually written in the target language in question) and examinations of translations into less popular languages, such as Croatian, Danish, Finnish, Ukrainian or Chinese (these theses were written in Polish). In 70% of all dissertations, English-Polish translations were analyzed, while translations from Polish into other languages were examined by 7% of students.

It is interesting to note that the clear dominance of English over other languages seems to mirror both the situation on the Polish book publishing market and the unique character of English children's literature. According to the data provided by Ruch wydawniczy w liczbach [Publishing in figures; Dawidowicz-Chymkowska 2020], in 2019 literature for children and young adults constituted 21% of the total number of published translations (1462 works)². Of this number, 65% were translated from English, followed by 9% translated from French and 5% from Italian, while for the remaining 21% the source languages were German, Swedish, Spanish, Japanese, Norwegian, Russian, Japanese and others (Dawidowicz-Chymkowska 2020, Table 13). Translations from Polish accounted for only 13 books (8 of which were translated into English). The special position of English(-language) children's literature on the publishing market is connected not only with the phenomena of globalisation, internationalization and commercialization of children's literature, but also with its unique character. For example, Monika Adamczyk-Garbowska, one of the pioneers of research into translated children's literature in Poland, suggested that English children's literature, due to its exceptional features, may be seen as a separate genre (Adamczyk-Garbowska 1984, p. 17).

² Literary translations amount to 27% of the total publishing output, translations for young audiences occupy the highest share and are followed by translations of novels of manners and romance – 12%. These numbers can be compared, for example, with translated academic works of fantasy literature which amounted to 7% and 4% respectively (Dawidowicz-Chymkowska 2020, p. 44).

I will now move on to the main part of the analysis, that is, to the areas of (children's literature) translation studies the theses focused on. At first, the topics will be examined against the background of Holmes' map, and after that they will be discussed within the framework of the five research areas outlined by Klingberg.

James Holmes' paper "The Name and Nature of Translation Studies" (1972) was a milestone in the evolution of Translation Studies as an autonomous discipline (cf. Heydel 2009, p. 24). The scholar presented a general overview of the field in the form of a map indicating the main branches of studies within the discipline. Holmes' map still serves as a reference point for research in contemporary Translation Studies (for example, in a paper from 2009, Andrew Chesterman employs it to describe the dynamically developing branch of Translator Studies), despite the fact that the discipline has been changing over the decades, becoming a more and more interdisciplinary field. In this paper, the map will be seen as a reference point for present-day studies on translated children's literature, to determine whether new topics appeared over the years and which branches are reluctantly approached by students interested in CLTS.

Holmes (1972, p. 71) insists that Translation Studies is an empirical discipline with two main objectives: describing translating and translation and examining general principles governing these phenomena (branches which address these objectives are, respectively, descriptive translation studies and theoretical translation studies). The former consist of product-oriented (with a focus on texts), function-oriented (with a focus on social-cultural contexts) and process-oriented research (with a focus on the very process/act of translation). The latter encompass general translation theory and partial translation theories: medium-restricted (machine or human translation, written or spoken), area-restricted (to specific languages or cultures), rank-restricted (to the word/word group/sentence), text-type restricted (to specific genres of discourse types), time-restricted (to contemporary or older texts), and problem-restricted (to specific problems of general translation theory, such as equivalence or the translation of proper names). Apart from the branches and sub-branches of pure research briefly outlined above, Holmes distinguishes applied translation studies and its four sub-fields: translator training (teaching methods, curriculum planning etc.), translation aids (for example, lexicological

and terminological aids, contrastive grammars), translation policy (defining the relationship between the translator/translation and the society, for instance, describing the social and economic position of the translator), and translation criticism. Obviously, the three main branches are closely related with one another, as Holmes himself put it, “each of the three branches suppl[ies] materials for the other two, and mak[es] use of the findings which they in turn provide it” (Holmes 1972, p. 78).

A framework which might be more specific, as it was composed with children’s literature in mind, was outlined by Klingberg (1978, p. 84). It encompasses five areas in the study of translated children’s literature, which may also serve as a kind of map for the subdiscipline. The Swedish researcher’s work may be rightly said to have laid the foundations for serious academic study of translations for children. His name is mentioned as (chronologically) the first in the *Routledge Encyclopedia of Translation Studies* entry on the development of academic studies on children’s literature (Lathey 2011, p. 31–34). A book he co-edited (Klingberg & Ørving 1978) has been indicated as the first important “document” for the field of CLTS (Borodo 2006, p. 13), and the areas he drew attention to are mentioned by Williams and Chesterman (2011, p. 12) as “a good starting point for the researcher” in their handbook for writing theses in Translation Studies (nota bene, bearing a title “The Map”).

These areas, which require scholarly attention in Klingberg’s opinion, are: empirical statistical studies of translation flows/streams (distribution), economic and technical problems in the production of translations (production), ways of selecting books for translation (selection), how children’s books are actually translated, translation problems and possible solutions (translation), reception and influence of translations in the target language area (reception).

The analysis to follow starts with an overview and general characteristics of the theses. Afterwords, they will be examined within the framework of the categories outlined by Holmes and Klingberg to indicate which branches or areas of CLTS were most frequently represented and which less so.

In the corpus of the 172 theses which focused on translated children’s literature (works devoted to audiovisual translation are examined below in a separate subsection), the vast majority were case

studies based on comparative analysis of the original and the translation, or two (or more) synchronic or diachronic translations of a given work. Although students are customarily advised against choosing repetitive topics, many focused on the *Harry Potter* series (25 instances). Other, less popular works included those by Lucy Maud Montgomery, Polish poets Tuwim and Brzechwa, Roald Dahl, Lewis Carroll's *Alice's Adventures in Wonderland*, C.S. Lewis' *Narnia* series, Antoine de Saint-Exupéry's *The Little Prince*, Elivra Lindo's *Manolito Gafotas* and Francesca Simon's *Horrid Henry* books. What is striking in this overview of works selected for analysis is an underrepresentation of genres other than fantasy and realistic fiction; although traditional literature, such as fairy tales, was present (in as many as 16 theses), poetry, picture books and graphic novels, biographies and informational books received hardly any attention (poetry and picture books were analysed by a few students, informational books – by one, biographies and graphic novels were totally absent).

As regards the research paradigm, one thesis represented the area of book studies. It analyzed the Polish market of translations of young-adult literature: the main genres, the most important publishing houses, popular book series and authors.

It was mentioned in the beginning that the theses usually referred to the English-language area. However, there was a small number of analyses of translations into minority languages (Silesian and Kashubian, Scots) and those written on intralingual translation (for example, the British and American edition of the *Harry Potter* series).

The problems addressed by the students were culture-specific items (analyzed in more than one-third of theses), general translation strategies and techniques (16% of the students' works), specific linguistic issues (such as neologisms, dialect, colloquial language, present in 15% of the theses). Less frequent were the analyses of the translation of humour, intersemiotic aspects of translation, analyses of individual translators' work, child-adult dichotomy in the context of literary communication, translatorial paratext.

It might be surprising that in the era of the Internet, only one dissertation investigated the use of digital technologies (in a comparative study of *Winnie-the-Pooh's* translation created by Google Translate and a canonical Polish version of Milne's work); another

addressed the influence of Web 2.0 on changing the traditional model of literary translation critique.

Theses which were not comparative analyses followed the “translation with commentary” model, undertaken by six students. The translation was accompanied by a commentary on theoretical issues relevant to the translation process. An interesting variant of this type of dissertation was producing a critical edition of one of Hans Christian Andersen’s fairy tales based on a 1900s manuscript, or creating an annotated version of Mark Twain’s *The Adventures of Huckleberry Finn*, in which “politically incorrect” fragments were censored by the student.

Two dissertations focused on empirical research into the actual reception of the translations of Frances Hodgson Burnett’s *The Secret Garden* and different versions of proper names in twenty-first century translations of Beatrix Potter’s works.

When seen from the perspective of Holmes’ map, the vast majority of theses (162, or 93%) could be classified as pure, descriptive, product-oriented studies, with elements of translation criticism and function-oriented contributions, which were conspicuous in the examinations of translations into minority languages, and related to the problems of identity or cultural memory. A thesis explicitly related to the latter issue focused on the translation of one of *Harry Potter*’s books into Scots. Its author described a broader socio-cultural context, in which translation is considered as a political act, in the translator’s intention aimed at raising the status of the Scots language. The only bibliography thesis mentioned before also fits well in this sub-branch.

Two theses were assigned to the translation criticism category, a sub-branch of applied Translation Studies. As regards the theses which followed the “translation with commentary” model, they seem to elude the categorization (although the “commentary” component belongs to product-oriented studies, with elements of process- or function-oriented research). The classification of the two theses based on empirical studies may not be quite obvious (as Holmes did not address the issue of reception in his paper, Holmes 1972). It seems that they could be described either as translation criticism based on empirical data or function-oriented descriptive studies, since they focus on the functioning of translations in a given (reader’s age-determined) context. Taking Klingberg’s classification into account, one can say that the dominant area explored in the theses under discussion was (perhaps

unsurprisingly) the actual translation. Reception was investigated by two students, distribution – by one, while the fields of production and selection remained untouched.

In the area of audiovisual translation, the 72 theses taken into consideration usually focused on case studies (mainly of one, sometimes two or three films). The most frequently analyzed cinematographic works included the *Shrek*, *Zootopy*, and *Madagascar* productions (8, 6, and 5 theses respectively). Lesser-known releases were also examined in individual cases (for example, the Japanese animation *The Tale of The Princess Kaguya*). Only rarely (in four cases) did the students focus on larger material or try to formulate more general conclusions, for example, a 2014 MA thesis provides a qualitative and quantitative analysis of the dominant foreignizing strategy employed by the translators of twenty-first century animations, showing a change in the traditional approach employed in English-Polish translations for children, and another from 2013 examines parallelisms between the translations of children's literature and films for children. Theses addressing issues other than comparative analyses of the source- and target-language text (or two/several target-language texts) enriched with elements of translation criticism and suggestions to improve the existing translation were scarcely present in the corpus: two empirical studies undertaken in 2020 and 2016 referred to, respectively, the reception of subtitled neologisms among the deaf and the hard of hearing viewers and the ageing of translations in the context of cultural references in dubbing. One thesis explored the influence of the visual communication codes on dubbing, and one was the student's own attempt at translating a film. The problems under analysis were culture-specific items (analyzed in almost one-third of theses), humour (in every fourth dissertation), translation strategies in general (every fifth work), melic translation (14% of the whole). Moreover, the students focused on specific linguistic problems (the translation of metaphors of love, archaisms, Japanese honorifics, non-binary language), and analyses of strategies and techniques chosen by individual translators.

When one overlays the topics onto Holmes' map, one can see that almost all can be categorized as pure, descriptive, product-oriented studies (perhaps interspersed with function-oriented explorations, in which much attention is given to the context) with elements of applied,

translation criticism (translation evaluation) research. One may wonder whether the four exceptions mentioned above, analyzing animations in a broader context, could be put into the category of pure, theoretical, partial research, but it is impossible to decide on the basis of the data available (close reading the theses would be essential). A single thesis which did not fit into the framework was a practical translation project (accompanied by a discussion of theoretical framework and commentary). Also, classifying the two theses on the reception of translations might be problematic: would they need a separate category or do they belong with the branch of translation criticism based on empirical data?

Considering Klingberg's division, the most recurrent area was, as before, the actual translation. Production (technical problems of dubbing/subtitles) were occasionally mentioned in the abstracts, but never constituted the subject of the whole thesis. Distribution and selection were not represented at all, while reception was explored in two theses.

Looking from the perspective of Holmes' map, although one would not expect B.A. or M.A. students to conduct comprehensive theoretical research for their dissertations, it may be concluded that more process- or function-oriented studies should be encouraged. The same would apply to the areas mentioned in the branch of applied translation studies: translator training, translator aids, translation policy and translation criticism. Hardly any theses could have been ascribed to these categories, although the dominant product-oriented model often included elements of, for example, function-oriented or evaluation sub-themes. When analyzing the theses from the perspective of Klingberg's categories, one can see a similar disproportion between the areas he distinguished, in which selection, distribution, and production were to a large extent neglected.

In conclusion, the students were relatively conservative in their choices. They usually undertook research on descriptive and critical aspects of translation, focusing on specific case studies. The most popular dissertation model encompassed an analysis of translation strategies in terms of the classic dichotomy which may be traced back to Friedrich Schleiermacher's terms: alienating (foreignization) or naturalizing (domestication), addressing the problem of culture-specific items in translation. This, undoubtedly, reflects the influence of the

cultural turn, which is often referred to as the most important of the “turns” in Translation Studies (cf. Heydel 2009, p. 21; Paprocka 2018, p. 26). Several theses focused on the translators themselves – their role, visibility, preferred translation strategies. These dissertations represent the dynamically developing sub-discipline of Translator Studies or anthropocentric translation studies (cf. Chesterman 2009; Płużyczka 2021). A number of works focused on relatively new topics, such as, for example, intersemiotic aspects of translation, fan translation, the use of digital technologies, technical issues of audiovisual translation for children, empirical research into the reception of literature. In particular, this last area of research would be vital for contemporary CLTS. As Gillian Lathey highlights in the *Routledge Encyclopedia of Translation Studies*: “children’s responses to translations are still a matter of speculation and a greater emphasis on empirical research is required to discover just how much ‘foreignness’ young readers are able to tolerate” (2009: 34). Similarly, more attention could be given to the professional and didactic aspects of translation, and to the under-represented genres, such as graphic novels or informational books (non-fiction).

As regards the issue of interdisciplinarity, most dissertations were linguistically-, literary- and culture-oriented, a few theses referring to bibliology, politics, information technology, and others.

To sum up, it may be said that student research reflects the contemporary tendencies in the development of the subdiscipline to some extent. Although a significant number of students focused on general, “traditional” problems (describing the rendition of culture-specific items in terms of selected translation strategies), many reached for original, sometimes very specific subjects, demonstrating their good orientation in the field and using innovative methods, presenting the topic from interdisciplinary perspectives. In the future, one can probably expect a further diversification of topics and approaches, and an increased interest from students with a background in other disciplines, such as education, media studies, digital humanities or visual arts, as is the case with more advanced forms of research.

References

- Adamczyk-Garbowska, M. (1984). O książkach dla dzieci i dorosłych [On books for children and adults]. *Akcent*, 4, 17–25.
- Archiwum Prac Dyplomowych, Uniwersytet Warszawski [Archive of Diploma Theses, University of Warsaw], <https://apd.uw.edu.pl>, last accessed 26 July 2022.
- Barańczak, S. (1994). *Ocalone w tłumaczeniu*. [Saved in translation]. Wydawnictwo a5.
- Borodo, M. (2006) Children's Literature Translation Studies? – zarys badań nad literaturą dziecięcą w przekładzie [Children's Literature Translation Studies? – an overview of research on translated children's literature]. *Przekładaniec* 16, 12–23.
- Chesterman, A. (2009). The name and nature of Translator Studies. *Hermes: Journal of Language and Communication Studies*, 42, 13–22.
- Dawidowicz-Chymkowska, O. 2020. *Ruch wydawniczy w liczbach* [Publishing in figures], 69: 2019 Książki. Biblioteka Narodowa.
- Hejwowski, K. (2004). *Translation: a cognitive-communicative approach*. Wydawnictwo Wszechnicy Mazurskiej.
- Hejwowski, K. (2015). *Iluzja przekładu* [The illusion of translation]. Wydawnictwo Śląsk.
- Heydel, M. (2009). Zwrot kulturowy w badaniach nad przekładem [Cultural turn in Translation Studies]. *Teksty Drugie*, 6, 21–33.
- Holmes, J. S. (1972). *The name and nature of translation studies*. An expanded version of a paper presented in the Translation Section of the Third International Congress of Applied Linguistics, held in Copenhagen, 21-26 August 1972. Available at: <https://archive.org/details/Holmes1972TheNameAndNatureOfTranslationStudies>, last accessed 4 August 2022.
- Kérchy, A. & Sundmark, B. (Eds). (2020). *Translating and transmediating children's literature*. Palgrave Macmillan Cham. DOI <https://doi.org/10.1007/978-3-030-52527-9>
- Klingberg, G. (1878). The different aspects of research into the translation of children's books and its practical application. In Klingberg, G. & Ørving, M. (Eds.), *Children's books in translation*, 84–89. Liber.

- Lathey, G. (2011). Children's literature. In Baker, M., & Saldanha, G. (Eds.), *Routledge Encyclopedia of Translation Studies*, 31–34. Taylor&Francis.
- Paprocka, N. (2018). *Sto lat przekładów dla dzieci i młodzieży w Polsce* [One hundred years of translations for children and youth in Poland]. Universitas.
- Peyman, N. & Karimnia, A. (2012). A meta-look at current translation studies trends in Iran: Insights from translation studies M.A. theses. *British Journal of Social Sciences*, 1 (1), 94–116.
- Płużyczka, M. (2021). Tłumacz miarą wszechrzeczy. Translatoryka antropocentryczna jako koncepcja prekursorska względem *TranslatOR Studies* [The translator the measure of all things. Anthropocentric translation studies as a concept precursory to *TranslatOR Studies*]. In Knieja, J. & Krajka, J. (Eds.), *Teksty, komunikacja, translacja w perspektywie antro-po-centricznej. Studia dedykowane Panu Profesorowi Jerzemu Żmudzkiemu*, 91–111. Wydawnictwo Uniwersytetu Marii Curie-Skłodowskiej.
- Short, K. G., Lynch-Brown, C., & Tomlinson, C. M. (2014). *Essentials of children's literature*. Pearson.
- Tabbert, R. (2002). Approaches to the translation of children's literature. A review of critical studies since 1960. *Target*, 14(2), 303–351.
- Van Coillie, J. & Verschueren, W.P. (Eds.). (2006). *Children's literature in translation: challenges and strategies*. Routledge.
- Williams, J., & Chesterman, A. (2002). *The map: a beginner's guide to doing research in translation studies*. St. Jerome Publishing.