



Pós-Graduação *Lato Sensu* em Língua Inglesa

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IS A DOMESTICATED TRANSLATION POSSIBLE?

A CASE STUDY OF A WARHAMMER NOVELLA



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I dedicate this work to all Warhammer hobbyists in Brazil.

As the Master of Mankind endures, so must we.

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Queiróz, Gustavo Medeiros. Hemaïs, Barbara (supervisor).

ABSTRACT: Translation is a human endeavor defined by linguistic and cultural aspects. The purpose of this monograph is to analyze the possibility of crafting a domesticated Brazilian Portuguese translation of the Warhammer Horror novella *The Colonel's Monograph* (MCNEILL, 2019) that can accurately and consistently convey the culture of the Warhammer 40000 universe. This endeavor focuses on the understanding of translation as a graphological and intercultural practice (NORD, 1997), on the understanding of the notion of domestication in translation (VENUTI, 1995), and on the concept of culture-specific items (CSIs) and strategies for their translation (AIXELÁ, 1996; NEWMARK, 1998). A brief literary overview of the Warhammer 40000 literary universe is also presented for contextualization purposes. The analysis revealed that the novella contains 188 different CSIs. A sample of 18 were randomly extracted from each type/class of CSIs defined by Aixelá (1996) and Newmark (1998). The analysis of Aixelá's translation strategies revealed that 55% of the CSIs could be processed by foreignizing strategies, while the other 45% proved to be compatible with the application of domesticating translation techniques. Although more research is necessary to definitely confirm it, the presence of 45% of domesticated CSIs is a promising evidence of the feasibility of crafting a domesticated translation of McNeill (2019).

Keywords: Translation, Domestication, Foreignization, Culture-specific items, Warhammer 40000.

Queiróz, Gustavo Medeiros. Hemaís, Barbara (orientadora).

RESUMO: A tradução é uma atividade humana definida por aspectos linguísticos e culturais. O propósito desta monografia é analisar a possibilidade da criação de uma tradução em Português Brasileiro da noveleta do selo Warhammer Horror *A Monografia da Coronel* (MCNEILL, 2019) que possa transmitir de forma precisa e consistente a cultura do universo Warhammer 40000. Esta pesquisa será focada na compreensão da tradução enquanto prática linguística e intercultural (NORD, 1997), no entendimento da noção de domesticação na tradução (VENUTI, 1995), e no conceito de itens culturais-específicos (ICEs) e suas estratégias de tradução (AIXELÁ, 1996; NEWMARK, 1998). Um breve sumário literário do universo Warhammer 40000 também será apresentado para propósitos de contextualização. A análise da noveleta revelou a presença de 188 ICEs diferentes na noveleta. Uma amostra de 18 foram aleatoriamente sorteados de cada classe de CSIs definidas por Aixelá (1996) e Newmark (1998). Após a aplicação das estratégias de tradução propostas por Aixelá (1996), descobriu-se que 55% dos ICEs na amostra poderiam ser processados por estratégias estrangeirizantes, enquanto 45% poderiam ser trabalhados com técnicas de tradução domesticantes. Apesar de mais pesquisas serem necessárias para a obter-se uma confirmação em definitivo, a presença de 45% de ICEs domesticados na amostra analisada é uma promissora evidência da viabilidade de se criar uma tradução domesticada de McNeill (2019).

Palavras-chave: Tradução, Domesticação, Estrangeirização, Itens culturais-específicos, Warhammer 40000.

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‘We are judged in life for the evil we destroy. It is a bleak truth that there is nothing but blood waiting for us in the spaces between the stars. But the Emperor sees all that transpires in His domain, and we are judged equally for the illumination we bring to the blackest nights. We are judged in life for those moments we spill light into the darkest reaches of His Imperium.’

- Reclusiarch Merek Grimaldus of the Black Templars Space Marine Chapter

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1. INTRODUCTION

1.1 PRESENTATION OF THE ISSUE

It is an undeniable fact that the practice of translation has played an important role in the development of human civilization. It is thanks to this art that humans have managed to produce, preserve and transmit the knowledge generated by different social groups throughout the ages. To exemplify this, Buddhism only achieved the status of a worldwide religion thanks to the monk Xuanzhang's translation of original texts from India. His work helped revitalize Buddhism in China and around the world. (TANAHASHI, 2014).

Western civilization was also deeply impacted by the practice of translation. The 'Dark Ages' was an age ruled by the iron fist of the Roman Catholic Church, whose monks and priests spent their lives in *scriptoriums*, preserving and translating the words of the ancients for the Church's own private ends.

In fact, the clergy heavily resisted sharing the Scriptures with its flock, going to great pains to keep vernacular translations of the Holy Bible from circulating. As the centuries passed, more voices were raised, calling for the Good Book to be made available to the greater public. Because of this, Spitz (1987) explains that one common demand between the myriad Protestant Reform movements of the 16th Century was the commissioning of vernacular translations of the Scriptures.

A general definition of translation might be the conversion of one language into another. Indeed, while it can be said that all translations come from the desire to create a place of communication between the foreign and the domestic, no two translations are the same. Even two authors from the same culture and speakers of the same language will translate a text differently. It should also be said that different translations have different purposes, from academic to recreative. This factor may also influence the final Translated Text. And finally, different materials translate differently. As an example, techniques and strategies used in the translation of poetry would vastly differ from those used in the translation of newspapers or scientific treatises.

This observation leads to the realization that mastery of this art demands more than advanced knowledge of foreign languages. To create an environment where communication is not only possible, but flourishes, a diverse set of skills is needed. The translator must also be ‘fluent’ in the cultural background of the Source Text and in translation techniques. Also, Holz-Mänttari (1984) recommends that translators possess a thorough understanding of the web of actions and interactions inherent to their craft.

Throughout the history of both British and French literary circles, the practice of translation was geared towards pleasing the tastes of the consumers of literature, a literate and conservative elite. As Delisle & Woodsworth (1995) explain, this usually resulted in the creation of *belle infidèles*, translated texts highly unfaithful to their source material. In order to fulfill the demands of their patrons, it was important that translators were knowledgeable about the Source Text and its subtleties, even if just to know what parts to modify in order to avoid offending their patron’s prudish sensibilities (VENUTI, 1995).

While the widespread literacy and the interconnectedness between peoples fostered by the communication technologies of contemporary society helped shift that stance towards one more tolerant of the foreign and the exotic, skilled translators remain in high demand. In fact, the translation of culturally charged texts heavily relies on what Tymoczko (2009)¹ apud Klimczak-Pawlak (2018) has named ‘Intercultural Competence’. She defines this concept as the ability to work with source materials that come from the union between different cultures, works born from overlapping of rhetorical and discourse rules that blur the lines between what is foreign and what is domestic, making the distinctions between Source Text and Translated Text into concepts difficult to define.

One example of such texts is the Warhammer 40000 publications. A product more than 40 years in the making, Warhammer 40000 features a veritable mixture of cultures, languages, concepts, and homages to classic works of literature. While owned by a Games Workshop, a British company, and written by English-speaking authors, its overlapping complexities have long transcended the limitations and the structures of the English language. Consequently, a translator must fully understand not just the English language in Warhammer’s tales, but also the dystopic and decadent culture of the setting itself.

¹ Tymoczko M. Why Translators Should Want to Internationalize Translation Studies?. **The Translator**. v. 15, n. 2. London, p. 401 – 421, 2019.

Given all that has been presented, the purpose of this paper is to examine the possibility of crafting a domesticated Brazilian Portuguese translation of a Warhammer 40000 horror novella, *The Colonel's Monograph* (MCNEILL, 2019). The reason behind this work's preference for this translation paradigm is the fact that such translations are focused on catering to the needs, preferences, and language of their targeted audience. As Venuti (1995) explains, such qualities turn the domesticated translation into an eminently more consumable and attractive product. Since *The Colonel's Monograph* is a novella created with the purpose of publicizing the wargaming products of a British company, the characteristics highlighted by Lawrence Venuti would undoubtedly make the domesticating paradigm a more attractive paradigm to guide any possible translation projects commissioned by Games Workshop's representatives.

In order to complete this objective through the perspective of domestication, this monograph will employ the concepts of translation from a number of Translation Theory scholars, such as Catford (1965), Nida & Taber (1982) and Nord (1997), the theory of domestication and foreignization in translation advocated by the North American linguist Lawrence Venuti (1995), the translation strategies suggested by Aixelá (1996) and Newmark (1998), and of course, knowledge of the Warhammer 40000 setting itself, gleaned from its many published novels, codexes and other relevant sources.

This monograph is divided into five sections: this introduction, a thorough discussion of the theoretical framework, a description of the methodological techniques adopted, a detailed analysis of a sample of data from the full set extracted from the novella, and the final observations and conclusions regarding the obtained results.

1.2 MOTIVATIONS BEHIND THE RESEARCH

The motivations of the research described in this monograph are fourfold. The first one is the decade-long involvement of this monograph's author and translator of the novella *The Colonel's Monograph* (MCNEILL, 2019) in the Brazilian Warhammer 40000 community, which I serve by using internet social media to write and publish articles in Brazilian Portuguese about the Warhammer 40000 universe. This monograph could be the next big step toward the diffusion of Warhammer 40000 in Brazil.

The second one is my desire to foster a healthy academic discussion on the merits of the domestication perspective in translation. In more recent times, there have been greater calls for intercultural competence in translator training (KLIMCZAK-PAWLAK, 2018). Many voices also started to demand decolonization in intellectual and academic circles, although the North American linguist Lawrence Venuti has argued that foreignization practices in translation are a form of resistance against ethnocentrism, racism, and imperialism. Thus, for Venuti, the practice of foreignization in translation is a powerful tool for promoting democratic interests and values (VENUTI, 1995, p. 20).

Despite his defense of foreignization, Venuti recognizes that although ethnocentric in nature, the perspective of domestication allows for the creation of translations imbued with greater economic value. After all, domesticated translations tend to be more familiar and accessible to their intended readership, becoming much more marketable products for the world's literary markets (VENUTI, 1996, p. 16).

Games Workshop, the British company that owns the rights to the Warhammer 40000 property, is a publicly traded company. Its main objective is to generate value to its shareholders and reward their investments in the enterprise. The easiest way for the company to achieve this objective is to create marketable products that could captivate its public. Consequently, Games Workshop, the entity with the greatest stake in Warhammer's continued survival and profitability, would likely focus on commissioning domesticated translations of the massive portfolio of products it offers.

The third motivation is my disappointment with recent Brazilian Portuguese translations of Warhammer 40000 merchandise. While wargaming is not a widespread hobby in Brazil, in recent years, some of the products in the Warhammer 40000 license, such as videogames and Magic: The Gathering decks featuring Warhammer 40000 themes, have been officially released in the country. However, as the image below attests, the localization work regarding the text of the Warhammer cards left much to be desired.

Picture 01 – Magic: The Gathering cards featuring Warhammer 40000 creatures.



Source: Warhammer 40000 Magic: The Gathering cards - Collation made by the author.

Above all, the current Brazilian Portuguese translations of Warhammer 40000 products seem to be inconsistent. As one can observe in the cards above, sometimes the naturalization of the product is complete, such as the card on the right, of the ‘Lord of Change’, translated as ‘*Senhor da Mudança*’. Other times, the translation is partial, as one can observe in the middle card, ‘*Bloodcrusher de Khorne*’, where words in English and Brazilian Portuguese mingle. And the example of most inconsistency would be the card on the left. Not only are terms both in Brazilian Portuguese and English used to refer to the same entity, generating ambiguity, but the translator also made a clear linguistic mistake when translating the CSI. Although monstrous, the creature depicted in the artwork is clearly a bee, and not a fly. Thus, the word ‘Plague Drone’ could have been translated as ‘*Zangão da Podridão*’, and not ‘*Mosca da Podridão*’.

This problem is not unique to the Magic: The Gathering cards. Other Warhammer 40000 media, such as licensed videogames, also demonstrate inconsistencies. As an example, some of the Brazilian Portuguese words chosen for translating CSIs in the Darktide videogame were inaccurate, questionable, or fostered too much ambiguity. Besides, there are also blatant Brazilian Portuguese grammar mistakes in Darktide’s release build. Such instances indicate not just a problem of consistency or understanding of the source material, but also the lack of any proofreading by the editors.

Picture 02 – Grammar mistake on the writing of the Brazilian Portuguese word ‘fuzil’ in Darktide.



Source: Warhammer 40000: Darktide – Screenshot taken by the author.

This screenshot of the game perfectly encapsulates the problems being discussed. Not only there is a clear grammar mistake in the Brazilian Portuguese translation of the secondary weapon's name, a Kantrael MG XII Infantry Lasgun, the translator's choice in translating the melee weapon's name betrays his lack of knowledge of the Warhammer setting. The sword owes its name to one of the apex predators present in the Death World Catachan, the Jungle Devil. The fictional creature bears a clear parallel to a real-world animal encountered in Australia, the Tasmanian Devil. Since the creature already possesses a canonical translation in the Brazilian Portuguese lexicon, *diabo-da-tasmânia*, a more fitting and precise translation of the blade's name would be '*Garra do Diabo*'.

The difficulties and challenges posed by the described problem in the are the reason behind the final motivation behind this research, that is, the creation of a standardized lexicon of Warhammer 40000 terms in the Brazilian Portuguese language. This standardization would help solve not only the problems of inconsistency and ambiguity in future releases, but it would also allow Games Workshop to better refine its marketing strategies, developing more appealing products for its Brazilian consumers.

2. THEORETICAL BACKGROUND

2.1 ON THE NATURE, PROCESS AND PURPOSE OF TRANSLATION

2.1.1 On the Process of Translation

In the 20th Century, thanks to the continuous work of scholars such as Holmes (1972), Nida & Taber (1982) and Toury (1995), the art of translation was consolidated into a field of scientific endeavor and reflexive study that was named 'Translation Studies'. In order to develop a deeper understanding of the subject, it becomes necessary not to just practice it but to actually define what the craft entails.

According to J. C. Catford (1965), 'translation' is defined as the replacement of textual material in one language (Source Text, or ST) by equivalent textual material in another language (Translated Text or TT). Catford states that this process of replacement is not only linguistic, but also graphological and, as Nida & Taber (1982) discuss, also imbued with a deceptive, often puzzling complexity.

As the scholar explains, sometimes the process of replacement is unnecessary. An example of this fact would be the use of English words by the Portuguese spoken in Brazil, such as 'download' or 'e-mail,' where the terms are simply moved from the ST to the TT. Similar instances are observed in foreignized TT, like in Arunag Yadav's translation of the novel *Godaan* (PREMCHAND, 2009).

Most of the time, the process of replacement is straightforward, requiring little effort, like translating the English word 'cat' into '*gato*'. There are also times when the translation, although simple, will not be as straightforward as the example of 'cat'. Catford (1965) comments that this usually happens during the translation of idiomatic and ethnic expressions. Following this argument, both Kasperek (1983) and Nida & Taber (1982) warn their readers that there will be times when this process of equivalence will not be a certainty, but a promise that will prove itself false. When facing such trials, Catford counsels the translator to make concessions or adaptations in the Translated Text.

In fact, this quality of ‘equivalence’ between languages is heavily explored in the writings of Eugene A. Nida. Together with James S. Holmes and Gideon Toury, Nida is considered to be one of the founders of the discipline of Translation Studies. During his life, he developed the theory of Dynamic & Formal Equivalence and the Componential Analysis technique (NIDA & TABER, 1982), one of the most well-known methods of translation. According to Edward Nida & Charles Taber, translation is thus defined:

Translating consists in reproducing in the receptor language the closest natural equivalent of the source-language message, first in terms of meaning and secondly in terms of style. But this relatively simple statement requires careful evaluation of several seemingly contradictory elements. (NIDA & TABER, 1982, p. 12)

Like Catford (1965), Nida & Taber (1982) put great emphasis on the concept of equivalence when defining the meaning of translation. According to the same scholars, the practitioners of translation must strive for equivalence, rather than identity. Theirs is the unenviable task of translating from ST to TT with as little distortion as possible, preserving the original meaning of the message as they convey it through the gulfs between languages, even those that are closely related or share the same language family.

2.1.2 On Translation and Culture

According to Nida and Taber (1982), one of the difficulties faced by translators when attempting to transfer messages with as little distortion as possible is the fact that languages have their own characteristics, their genius. They explain that each system of communication possesses distinctive peculiarities that give it a special character. Each language has different world-building capacities, patterns of phrase order, techniques for linking clauses into sentences, markers of discourse and other unique ways of self-expression like proverbs or poetry.

Furthermore, Nida and Taber call attention to the fact that a social group's culture also plays a heavy part in the way a language develops and expresses itself. As such, in cultures where fishing is a prominent activity, like that of island tribes, there will be a richness in expressions related to fish, swimming, and the ocean in their language. The Bible, a text whose translation was Nida's specialty, was written by a people whose culture focused on shepherding. Because of this, the Judeo-Christian Holy Scriptures feature many passages that use terms related to the practice of animal husbandry.

The insight of Eugene Nida and Charles Taber, the fact that language and culture, and by extension translation, are intimately connected, allowed the scholars of Translation Studies to reach a greater understanding of the main subject of their research. They realized that not only would the ST be shaped by the culture that produced it, but any TT that was born from it would also be affected by the ST's cultural background. This means that the nature of the equivalence Catford (1965) and Nida & Taber (1982) discussed was not just linguistic and graphological, but also cultural.

Because of this insight, many scholars of Translation Studies started to use the concepts of Cultural Studies in their own research. According to Snell-Hornby (1988), the concept of language is an intrinsic part of a culture, and he defines the concept as the total sum of a social group's knowledge, proficiency, and perception. Hall (1981) offers a similar definition regarding the intangibility of culture, for he defines it as a social group's immaterial system for creating, storing, and processing information. The ethnologist W. H. Goodenough elaborates on the concept, explaining:

As I see it, a society's culture consists of whatever it is one has to know or believe in order to operate in a manner acceptable to its members and do so in any role that they accept for any one of themselves. Culture, being what people have to learn as distinct from their biological heritage, must consist of the end product of learning: knowledge in a most general, if relative, sense of the term. By this definition, we should note that culture is not a material phenomenon; it does not consist of things, people, behavior, or emotions. It is rather an organization of these things. It is the forms of things that people have in mind, their models for perceiving, relating, and otherwise interpreting them. (GOODENOUGH, 1964, p. 36)

According to Nord (1997), Goodenough's definition of culture has served as a general starting point for the Functionalist approach in Translation studies. According to her, in intercultural encounters or encounters, the individual is free either to conform to the behavior patterns a culture encourages or finds acceptable, or to be shunned for acting in a way that is contrary to the cultural expectations and demands of the social group.

A good example of this is the perception of foreignized translations by the British society of the 19th Century. As Cohen (1962) and Venuti (1995) explain, such translations opposed the expectations and bourgeois values of the Victorian society. However, despite the rejection of this kind of translation, Venuti (1995) claims that in Europe there was fertile ground for the ideas behind the publications rejected by the British public.

The philosopher who pioneered the discussion regarding this insight was Friedrich Schleiermacher (VENUTI, 1995). In his lecture *On the Different Methods of Translating* (SCHLEIERMACHER, 1813 apud LEFEVERE, 1977)², the German lecturer and theologian espoused that the purpose of the translator was not to bring the foreign author to the reality of the national reader, but to share with his public the same delight that any foreign reader would feel when reading a Source Text written in his own mother tongue.

Kwame A. Appiah (2000) is partial to Schleiermacher's argument, for he claims that the translator's mission is to help the outside reader interpret the ST's rich cultural and linguistic context through his work in the Translated Text and in any paratextual references or notes. For him, the translator is as much of a storyteller as the original author of the text, and both must work in unison to make sure that the story reaches the reader.

The example of the expression 'good shepherd' in the Gospel of Saint John is an excellent example of the influence that a social group's immaterial system for processing information has on everything around it, even its language (SNELL-HORNBY, 1988). Consequently, it becomes obvious that language and culture are interwoven concepts. As such, the practice of translation is not just the process of exchanging equivalent meanings between texts, but also exchanging the knowledge, perceptions and experiences that brought such meanings into existence.

² SCHLEIERMACHER, F. D. E. **Ueber die verschiedenen Methoden des Uebersetzens.** Friedrich Schleiermacher sämliche Werke. 3. Abteilung: Zur Philosophie. Band 2. Berlin: Reimer, 1838.

2.1.3 On the Purpose of Translation

Vermeer (1986, 1990) defines the concept of action as intentional, purposeful behavior that the person performing it must potentially be able to explain concerning the reason behind his actions. George Henryk von Wright, Wittgenstein's successor, shares Vermeer's perspective on the subject of action. According to Wright (1968), the concept is any intentional and purposeful transition between two disparate states of affairs.

Through Vermeer's theoretical definition and the discussion of intercultural encounters proposed by Christiane Nord (1997), it is assumed that in any social group, the individual usually has a choice to act one way or another, to refrain from acting in a particular way, or even to not act at all. For according to Laozi (2001) and Watzlawick et al. (1972), even non-action is a form of expression. By doing nothing, a person can also convey meaning and ideas, prompting reactions from the individuals that surround him.

In her book *Translating as a Purposeful Activity*, Christiane Nord expands on Vermeer's and von Wright's definition by adding that, when two or more individuals act, the Theory of Action transforms itself, becoming the Theory of Interaction. Researchers like Holz-Mänttari (1984), Ammann (1989), Nord (1997) and Vermeer (1986, 1990), proponents of *Skopostheorie*, or the Functionalist approach, the practice of translation with a heavy focus on the Translated Text's desired function (*skopos*), coherence and fidelity, have identified four defining characteristics of the act of translation:

2.1.3.1 TRANSLATION AS A TEXT PROCESSING INTERACTION

As Catford (1965) explains, translation is not just a process of linguistic, but also graphological substitution from one type of text to another. However, as Nord (1997) states, the expression 'text', much like 'translation', can be deceptively misleading. She explains that the term 'text' indicates a broad concept, combining verbal and nonverbal elements, clues based on cultural or contextual context, be they hidden or presupposed information. Consequently, different groups employ different ways of conveying the same meanings.

For Nord (1997), the purpose of the Source Text in *Skopostheorie* is radically different from earlier linguistic or equivalence-based theories. Dethroned (*enthroned*), the Source Text is no longer the first and foremost criterion behind the decisions that will shape the translator's strategy. Now, much like other historical, literary or linguistic sources, the Source Text is demoted to just another 'offer of information' that the translator may or may not accept while shaping his strategy.

According to Reiss & Vermeer (1984), before the first exchange of equivalent textual material, the translator must sift through the information he gathered, choosing the items that he believes will help him better understand the genius of the Source Text's language (NIDA & TABER, 1982) or the context behind its message. Then, the chosen details are transferred to the target culture using the methods the translator deems to be the most appropriate. Thus, the translator creates a new offer of information, a text about the ST's culture and language, but one written in the language spoken by his readers.

2.1.3.2 TRANSLATION AS A COMMUNICATIVE INTERACTION

Communication is carried out by means of signs, non-verbal or verbal behavior that the receiver, producer, or both, associate with a concept or meaning. As Vermeer (1986) demonstrates, meanings depend on the individual's interpretation, for they are deeply subjective concepts. Consequently, the meaning of the sign may not be the same for the producer and the receiver. Even accidents in communication can be interpreted as meaningful, with signs that are perceived as accidental or that go completely unnoticed.

In the teleological sense, signs aim at a particular purpose or goal, but there must be a purpose that is agreed upon by the parts that are engaging in communicative action. Thus, signs are conventional and culture-specific. Individuals tend to interpret communicative signs according to their own immaterial system for creating, storing and processing information, their culture (HALL, 1981). Taking E. T. Hall's definition into account, this means that the translator's mission is to convey meaning from the Source Text to the Translated Text by producing signs that his intended audience will be able to understand. However, there is always the possibility that the signs used by the culture that created the Source Text may be misinterpreted by the translation's intended readership.

Because of this fact, the translator must continuously seek new ways to avoid the pitfalls of his calling. This is because ambiguity is one of the translator's greatest adversaries (AIXELÁ, 1996). According to Venuti (1995), there are two solutions for this. The first, suggested by Nida & Taber (1982) is the domestication of the foreign signs through the use of expressions that the targeted readers will find recognizable. The second, discussed by Appiah (2000), is the foreignizing employment of paratextual sources and translator notes in order to enlighten the Translated Text's intended public.

2.1.3.3 TRANSLATION AS AN INTERPERSONAL INTERACTION

As explained by Nord (1997), actions that involve two or more individuals grow in their scope and complexity, becoming interactions. In any interaction, the agents involved have certain roles or functions to perform. Those functions are deeply interconnected through a network of relationships whose meaning is directly related to the language and culture. To understand the interaction better, we should examine the roles undertaken by the agents.

It is no different with translation, for according to Nord (1997), translators rarely start working by their own accord. They are usually tasked by another individual to perform a translation, usually a client or their direct supervisor in an organization. According to Holz-Mänttari (1984), the commissioner is usually defined as the 'initiator' of this type of interaction. She observes that the initiator is the one who seeks a translated text for a particular purpose regarding a certain public in the target culture. He is the one that begins the entire process. Thus, in its narrowest sense, the process of translation involves its commissioners and the translator that performs the processing of the ST.

The same scholar also goes into great detail explaining other possible roles beyond those of the initiator and the translator, such as the 'commissioner', who may or may not also be the initiator, and the final user of the target-text, who may or may not be its intended receiver. Nord (1997) also brings the reader's attention to the role of the Source Text's original author in this network of interactions. While his work is undeniably important, his contributions to the process of translation are indirect (NORD, 1997).

Consequently, given the concepts discussed by both Nord (1997) and Holz-Mänttari (1984), it can be extrapolated that the process of translation is not just a process of graphological and linguistic substitution to facilitate the transference of meaning between the Source Text and the Translated Text, but also a complex interaction between the initiator, the translator, and other roles that work together to craft the Translated Text.

2.1.3.4 TRANSLATION AS AN INTERCULTURAL INTERACTION

For Nord (1997), an interaction is ‘communicative’ when it is carried out through means or signs intentionally produced by one agent, defined as the ‘sender’, and directed towards another agent, referred to as the ‘receiver’ or the ‘addressee’. Within the same culture or social group, the roles of sender and receiver usually overlap enough to allow both to communicate. When communication is not possible, it is usually required that the sender or the receiver find an individual capable of conveying their messages and intents.

The figure that fulfills this role is the translator. He enables communication to take place between members of different social groups, in situations where the differences in the cultural and historical dimensions that shape an individual’s verbal and non-verbal behavior are so vast that there is simply not enough common ground for the sender and the receiver to communicate with each other effectively.

An excellent practical example of this is Nevill Coghill’s translation of *The Canterbury Tales*, Geoffrey Chaucer’s greatest literary work (CHAUCER, 2003). The cultural and historical dimensions that shaped Middle English, the original language of Geoffrey Chaucer’s Source Text, make it impossible for most modern readers to understand the author’s original words. Thus, by translating the Middle English to Modern English, Nevil Coghill’s text bridges the cultural and linguistic gap, allowing the Middle Ages author to tell his stories to modern speakers of the language.

However, this process is not always as straightforward as in the example above, for culture is not a construct set in stone, but immaterial, always in motion and difficult to perceive, let alone fully understand. It is not unchangeable, but a set of principles that help individuals to cope with a world they do not fully comprehend (FRAKE, 1977).

Because of the many complexities behind this issue, scholars like Klimczak-Pawlak (2018), Nord (1997), and Vermeer (1986, 1990) warn their readers that in order to facilitate communication between sender and receiver, the translator must be interculturally competent, a professional aware of the critical points of his calling.

2.1.4 For a Modern, More Thorough and Holistic Definition of Translation

So far, we have seen that the founders of the discipline of Translations Studies, such as Nida and Taber (1982) and Catford (1965), define the practice of translation as the replacement of linguistic and graphological material in one language (Source Text, or ST) by equivalent material in another language (Translated Text or TT). The researchers also remark that this process is complex, for each language has its own unique genius.

However, while this definition contemplates the operational side of the process of translation, it lacks insights in regard to what exactly is being replaced in a linguistic and graphological manner. With this in mind, Translation Studies scholars began to investigate the subject through many other perspectives, eventually reaching the understanding that language and culture, and by extension translation, are deeply intertwined concepts.

Through the insights of writers like Goodenough (1964), Hall (1981), Klimczak-Pawlak (2018) and Snell-Hornby (1988), researchers and translators began to understand that the process described by Catford (1965) was exchanging much more than just an exchange of words between the ST and the TT. It also transfers a social group's culture, its immaterial traditions, and the ways it perceives and interacts with the world.

However, such definitions do not contemplate the action of translating in terms of its purpose. To understand the reasons behind translation projects, we need to look at *Skopostheorie*, who defines four characteristics of the act of translation. According to them, translation is an intentional, intercultural, interpersonal and text-processing action.

Thus, by combining the concepts of *Skopostheorie* with those of Translation Studies, this work defines the concept of 'translation' as an intentional, intercultural, interpersonal, text-processing replacement of linguistic and graphological material whose purpose is to convey a social group's culture, from a Source Text to a Translated Text.

2.2 ON FOREIGNIZATION AND DOMESTICATION

2.2.1 An Introduction to the Concepts of Foreignization and Domestication

As both Catford (1965) and Nida and Taber (1982) have explained in their publications on the theory and practice of translation, because of each language's unique genius, the concept of cartesian equivalence between different systems of communication more often than not is fragile, if not false. After all, languages are not just expressed in oral and graphological ways, but also cultural. Languages affect and are affected by a social group's system for processing information (HALL, 1981); that is, language and culture are intertwined constructs.

Consequently, a Source Text that holds profound meaning for a social group may be unintelligible for a different culture, even when, from a linguistic point of view, the ST was accurately translated. This issue stems from the fact that the cultural values imbued in the structure of the ST and the culture of the intended audience are so radically different that little common ground is found between the author and the readership.

It is this understanding, the fact that there is an undeniable cultural component in the act of translation, that lies at the core of the concepts of foreignization and domestication. While the names of these concepts were coined by the 20th Century North American translator and linguist Lawrence Venuti (VENUTI, 1995), their discussion in academic circles dates back to the time of the Napoleonic Wars with the German philosopher and theologian Friedrich D. E. Schleiermacher.

According to Schleiermacher, the act of translating is defined by a simple, yet deceptively complex dichotomy. The translator must be the mediator in the meeting between two different cultures, systems of creating, storing and processing information about the world: the system of his readership and the system of the author of the Source Text. The system he favors the most in his project will define whether the final Translated Text will be considered a domesticated or foreignized work.

The differences between each concept, their definitions, particularities, strategies and consequences for the TT will be discussed in the next subsections of this paper.

2.2.2 On the Nature of Foreignization

As both Delisle & Woodsworth (1995) and Venuti (1995) explain, throughout the history of the practice of translation, the main perspective behind the Translated Texts produced by traditional French and British literary circles was one geared towards pleasing the tastes of the main sponsors and consumers of its products, namely a bourgeois, individualistic, and conservative elite. However, there were trailblazers who boldly continued to search for alternatives to fluent translation of foreign texts. One of these pioneers was Schleiermacher. This is how the German theologian defined the role of the ‘genuine translator’:

(...) who wants to bring those two completely separated persons, his author and his reader, truly together, and who would like to bring the latter to an understanding and enjoyment of the former as correct and complete as possible without inviting him to leave the sphere of this mother tongue. (SCHLEIERMACHER, 1813 apud LEFEVERE, 1977, p. 74)

Much like the modern researchers of Translation Theory, such as Nida & Taber (1982), Nord (1997), and Venuti (1995), the theologian understood that there was a cultural element to the practice of translation. Thus, the translator had to be linguistically and culturally competent. He had to bridge the gap between the cultures of two separated persons, the author of the ST and the reader of the TT, fostering understanding and enjoyment in the reader without forcing him to leave the familiarity of his mother tongue.

While this understanding regarding the role of the translator was not entirely unprecedented for its time, Schleiermacher’s ideas on how the translator would complete that objective surely were. Schleiermacher was keenly aware of the idea that the Translated Text reflects a society’s establishment. Consequently, certain types of discourse were canonized by the publications that catered to the values of the political elite, while others were suppressed or completely excluded (VENUTI, 1995).

Because of this, and also the German philosopher’s views on the ascension of one true German empire, Venuti (1995) explains Schleiermacher’s idea that the fledgling culture and language of his country would only become strong enough to dominate all its European neighbors, after much transplantation from more established languages.

In short, it was up to the translators and the intellectual elite of his time to refine the development of the German culture through this transplantation process. Their works would be the instruments upon which foreign concepts and ideas would be assimilated and improved upon by the German culture. Thus, as a consequence of his nationalism, Friedrich Schleiermacher believed that all translators should behave as thus:

(...) there are two maxims in translation: one requires that the author of a foreign nation be brought across to us in such a way that we can look on him as ours; the other requires that we should go across to what is foreign and adapt ourselves to its conditions, its use of language, its peculiarities. The advantages of both are sufficiently known to educated people through perfect examples. Our friend, who looked for the middle way in this, too, tried to reconcile both, but as a man of feeling and taste he preferred the first maxim when in doubt. (SCHLEIERMACHER, 1813 apud LEFEVERE, 1977, p. 39)

In Schleiermacher's own words, a translator of 'taste and feeling' is the individual that, instead of bringing the work of a foreign author to his readership, chooses to adapt his Translated Text to the language and peculiarities of the Source Text. In other words, for the German theologian, a skilled translator is the one that prioritizes the foreign and the exotic elements of the ST over those that are familiar to his own cultural perspectives.

Daniel Gile (2009) defines foreignization as the strategy of retaining information from the Source Text. This involves deliberately breaking the conventions of the target language to preserve its meaning. This definition is similar to that proposed by Shuttleworth & Cowie (1997). According to them, the concept of foreignization can be defined as a source language and culture-oriented translation technique which deliberately preserves the foreign quality, structure of the Source Text.

Consequently, it is not uncommon for foreignizing translations to be non-fluent, to break the conventions of the text's target language, or even to retain many untranslated source language terms in textual structure. A good example of this fact can be observed in A. Yadav's translation of the novel *Godaan* (PREMCHAND, 2009), where the prevalence of Hindi terms provides the reader with unique insights regarding not just the protagonist's culture, but also the violence and poverty of life under the British Raj.

Considering the above, this paper defines the concept of ‘foreignization’ as a translation perspective geared towards the culture of the Source Text. It focuses on deliberately preserving the foreignness of the Source Text by breaking the target language’s conventions, employing a non-fluent style that emphasizes the translator’s visibility and providing a foreign, alien reading experience to the readership targeted by the Translated Text.

2.2.3 On the Strategies of Foreignization in Translation

According to Henry Mintzberg (1994), one of the seminal thinkers in the area of strategic planning and business management, the term ‘strategy’ has many insightful meanings for individuals from all walks of life. Mintzberg himself defines the concept as a plan, a pattern, a perspective or ploy to outwit an adversary. When applying Mintzberg’s definition to the field of translation, one comes to realize that a translation strategy can be defined as a plan, pattern or perspective adopted by the translator in order to complete a project. According to Mansour (2014), strategies can be as varied as any type of Source Text. They are related not just to the nature of the Source Text, but also to the *skopos* (the Greek word for the concept of ‘purpose’) of the entire translation project.

Javier Franco Aixelá (1996), a Spanish professor and translator, defines two different groups of translation strategies: conservative and substitutive strategies. As their terminology implies, conservative strategies encompass patterns, positions or perspectives that avoid excessive tampering of the original text. Thus, they are better suited to foreignizing translations, for as Gile (2009) and Shuttleworth & Cowie (1997) explain, they focus on taking fewer liberties with the Source Text in order to preserve not just its foreign structures and conventions, but also its original meaning.

In his article *Culture-specific Items in Translation*, Aixelá (1996) states that there are five different conservative strategies usually employed in translations of a foreignizing nature. They are: Extratextual gloss, intratextual gloss, repetition, orthographic adaptation and linguistic (non-cultural) translation. The particularities of each will be explained, analyzed and commented upon in the following subsections.

2.2.3.1 ON THE NATURE OF EXTRATEXTUAL GLOSS

Aixelá (1996) claims that the strategy of gloss is used when the translator feels that it has become necessary to offer some explanation to the reader in regard to the TT. When it does not seem legitimate or convenient to add an explanation to the text, the translator can distinguish the gloss by employing paratextual sources like footnotes, glossary or commentary in order to enlighten the readership.

Still according to Aixelá (1996), this procedure is used commonly in the treatment of quotations in third languages and, traditionally in Spain, to inform the reader about famous historical individuals. This strategy is also useful when explaining idioms, puns and other culture-specific terms that are simply untranslatable. As an example, in his translation of Confucius' *Analects* (CONFUCIUS, 2003), E. Slingerland made extensive use of Extratextual Gloss in order to inform the reader about the particularities of ancient Chinese culture, especially the meaning behind names and nobility titles, or to explain the customs of the time of Confucius, the Spring and Autumn Period (770 BC – 481 BC).

2.2.3.2 ON THE NATURE OF INTRATEXTUAL GLOSS

According to Aixelá (1996), the intratextual gloss strategy is similar to the one mentioned above. However, instead of offering information to the reader through paratextual sources, the translator adds the gloss as an indistinct part of the text.

According to the same researcher, this strategy is useful in not just offering information to the reader, but also in offering clarification, solving any ambiguities that the translator may encounter as he processes the Source Text. Accordingly, the translator may deal with those issues by choosing to explicitly gloss words and terms that are only partially revealed in the Source Text, like adding surnames to characters originally mentioned only by their first names or whose names appear substituted by a pronoun.

2.2.3.3 ON THE NATURE OF REPETITION

Regarding repetition, Aixelá (1996) claims this strategy is applied when the translator seeks to preserve as much as he can from the Source Text's original reference in the Translated Text. Similarly, Davies (2003) defines the repetition strategy as a deliberate decision made by the translator in order to preserve the exotic terms, references and structures present in the Source Text when crafting the Translated Text.

According to Aixelá (1996), this manipulation magnifies the foreignizing character of the culture-specific items contained in the Translated Text. Practical examples of repetition can be clearly observed in A. Yadav's translation of the novel *Godaan* (PREMCHAND, 2009), in which the names of traditional objects and kin terms unique to the Hindu culture, were preserved in the TT (SATO & SHARMA, 2017).

Given the the relationship between language and culture, some Source Text elements simply lack a precise equivalent in other languages. Regarding this fact, Aixelá (1996) warns that even the usage of graphically identical terms might be misunderstood by the readers of a Translated Text. Consequently, the translator may see this strategy as a solution to his conundrum, repeating the Source Text terms in order overcome the limits of the concept of linguistic equivalence discussed by Nida & Taber (1982).

2.2.3.4 ON THE NATURE OF ORTHOGRAPHIC ADAPTATION

According to Aixelá (1996), the conservative strategy of orthographic adaptation is composed of techniques like transcription and transliteration, procedures mainly used when the original Source Text terms that the translator wishes to translate are expressed in a different alphabet from the one employed by the readership of the Translated Text.

He exemplifies this by citing his own experiences regarding the translations of English texts to his native language, Spanish. He mentions that until the 1950s, the orthographic adaptation strategy was common in the Spanish literary markets. However, he claims that modern Spanish translators have a tendency towards maximum respect for English forms and ideas, a shift towards a greater degree of foreignization.

Still according to Aixelá (1996), the procedures of orthographic adaptation are mainly reserved for the integration of references and words from third cultures, like Russian names in English works, for the transference of Spanish words misspelt in English texts, and for the preservation of contained in religious scripture, for example, the name of the patriarch Jacob, from the Book of Genesis (the Portuguese *Jacó*, the German *Jakob*, or the Polish *Jakub*). There are other situations where the orthographic adaptation strategy is also useful, such as the translation of measurement units or any other words whose pronunciation proves difficult for the readers of the Translated Text.

Given these insights, it can be concluded that the orthographic adaptation strategy arose from the necessity of respectfully adapting the names of foreign words to the sonority and structures of the language of a Source Text. This conservative translation strategy represents a compromise between reader and author, a way of approximately preserving the pronunciation and the structure of a culturally significant concept while still making it comprehensible for the translation's intended readership.

2.2.3.5 ON THE NATURE OF LINGUISTIC (NON-CULTURAL) TRANSLATION

According to Aixelá (1996), the conservative strategy of linguistic (non-cultural) translation consists of translation choices that are denotatively very close to terms present in the original Source Text. Such choices are usually supported by pre-established translations within the intertextual corpus of the target language or by using linguistic transparency regarding culture-specific items in the Translated Text. Kuleli (2020), another researcher in the field of Translation Studies, defines this concept as the translator employing denotatively similar signs to those in the original text. However, despite their similarities, the connotations of each sign are excluded in the translation.

Despite their very different cultural backgrounds, Spanish and Turkish respectively, both scholars claim that one of the more common uses of this strategy is the translation of types of currency and the names of units of measurement. For example, the translation of 'dollars' to *dólares* and 'inch' to *pulgada* in the Spanish language, and the translation of the measurement unit 'feet' (30,48 cm) into the Turkish word '*ayak*'.

As Kuleli (2020) argues, even if the average Turkish reader is unaware of the actual size of the measuring unit ‘feet’, the translation of the culture-specific term into the Turkish word ‘*ayak*’ will undoubtedly help the reader understand that the Translated Text he is reading is referencing a unit of measurement, although a foreign one.

2.2.4 Advantages of Foreignization Strategies

As explained earlier, the German theologist Schleiermacher defined the role of the translator as the individual who seeks to build a bridge and truly reunite the original author and his reader. According to him, fostering in the reader a complete enjoyment of the author’s ideas without forcing him to completely leave the familiarity of his language is the true calling of the translator. (SCHLEIERMACHER, 1813 apud LEFEVERE, 1977).

To this end, Schleiermacher proposes two different options to the translator: he may bring the author of a foreign nation across the bridge in such a way that the readers will look at him as if he was one of their countrymen, or he may do the opposite, take the readers to the other side of the bridge, doing his best to prepare them to face the foreignness on the other side. (SCHLEIERMACHER, 1813 apud LEFEVERE, 1977).

Expanding upon Schleiermacher’s commentary, Lawrence Venuti coined two different terms to better define and expand upon the perspectives of the German theologist. Venuti named the first action, to bring the author of a foreign nation to the readership, ‘domestication’. The second action, the one favored by Friedrich D. E. Schleiermacher, was dubbed ‘foreignization’ (VENUTI, 1995).

According to Venuti (1995), Gile (2009) and Shuttleworth & Cowie (1997), foreignizing translations are geared towards the culture of the Source Text. Their purpose is to develop a kind of translation theory and practice that resists the trend of the dominance of the target language, so as to give precedence to the many differences between the Source Text and the Translated Text. In order to achieve this objective, a foreignizing translator does his best to deliberately preserve the foreignness of the original text, breaking the target language’s conventions, employing a non-fluent style that emphasizes the translator’s visibility and provides an alien reading experience.

Recalling Javier Franco Aixelá's two groups of translation strategies, that is, 'conservative' and 'substitutive' (AIXELÁ, 1996), for him, the conservative strategies are more compatible with the practice of foreignization, for they are more subdued than the substitutive strategies in their manipulation of the Source Text's structure.

Extratextual gloss and intratextual gloss are defined by Aixelá (1996) as the translator's offers of information to the reader, be it through paratextual sources or inside the structure of the Translated Text. Davies (2003) defines the strategy of repetition as the translator's conscious choice of maintaining a Source Text term in the Translated Text. The orthographic adaptation strategy is the transliteration and transcription of ST terms (AIXELÁ, 1996). And finally, linguistic (non-cultural) translation is the translator employing signs that are denotatively close to those of the ST's culture (KULELI, 2020).

A common thread binds the conservative strategies studied by Aixelá (1996): all of them avoid excessively manipulating the ST, preferring precise substitutions and manipulations that preserve not just the meaning, but its overall feeling of 'foreignness'.

According to Venuti (1995), this conclusion is the greatest advantage of the application of foreignization strategies in translation. By emphasizing the differences in the structure, language and meaning in the Source Text, the conservative strategies proposed by Aixelá (1996) transcend their nature as text-processing tools, becoming instruments of resistance against ethnocentric domination (VENUTI, 1995, p. 20).

They allow the preservation of values, debates and conflicts that appear antagonistic to the domestic agendas of the political and economic establishment, allowing the foreign, exotic culture of any particular Source Text to be more faithfully conveyed to the translator's public, even at the risk of creating a Translated Text that is non-consumable, unwelcoming, distasteful, or simply unintelligible to the readers.

2.2.5 On the Nature of Domestication

As discussed above, Friedrich Schleiermacher, a 19th Century theologian and philosopher, posited that the practice of translation is defined by a simple, yet complex dichotomy: the translator may either bring the foreign author to his readership, or he may take his readership to the foreign author (SCHLEIERMACHER, 1813 apud LEFEVERE, 1977). The North American scholar and translation theorist Lawrence Venuti (1995) named the act of bringing the foreign author closer to the readership, 'domestication'.

Many scholars of Translation Theory define the concept in a way similar to Venuti. According to Shuttleworth & Cowie (1997), 'domestication' is defined as a translation perspective oriented towards the target culture of the Translated Text, one in which unusual, exotic or foreign expressions are translated into familiar expressions in order to minimize the foreignness and the exoticness, in a lucid, fluent style. Munday (2008) shares the same understanding, for he sees the style of this kind of translation as being fluent and invisible, one that minimizes the foreignness of the Translated Text.

The drive to domesticate can be observed in Arthur Waley's translation of *The Pillow Book* (SHONAGON, 2011). In order to make the Translated Text more accessible to his readership, Waley decided to suppress or eliminate many of the cultural complexities of the Heian period court in the Source Text. For example, in the book's foreword, Dennis Washburn points out that Waley's translation of Shonagon's book plays 'too fast' and 'too loose' with the Source Text, distorting the culture of 10th Century Japan and Sei Shonagon's message by only partially translating the text and acting like an editor, judging what the readership may or may not enjoy based solely on his preconceptions as a British man of the early 20th Century (SHONAGON, 2011).

For *Skopostheorie* scholars, like Nord (1997) and Vermeer (1986, 1990), any type of action has an inherent intent. Consequently, it can be extrapolated that the intent of translators is to create translations that are able to accurately convey the meaning of the Source Text to the readership targeted by the Translated Text. As myriad researchers explain, such as Cohen (1962), Delisle & Woodsworth (1995), Milton (1998), Nida & Taber (1982) and Venuti (1995), throughout the history of translation, the perspective of 'domestication' has been more widespread, chiefly because of the market's demands to craft Translated Texts that are as consumable as possible (VENUTI, 1995, p. 16).

While criticized by Venuti (1995), other Translation Theory scholars, such as Nida & Taber (1982) and Hoed (2006), are partial to arguments that favor the domestication perspective in translation. According to these researchers, while translation is indeed a political practice, the focus of the translator should not be to make a stand against the social elites and the exclusion of foreign values, but simply to satisfy the needs and the demands of his intended public. Still according to both Nida & Taber (1982) and Hoed (2006), this means that the translator should not prioritize the linguistic forms used by the author of the Source Text, but those employed by the audience they translate for.

Thus, this paper defines the concept of ‘domestication’ as a translation perspective geared towards the culture of the Translated Text. Consequently, domesticating translations deliberately break the foreignness of the Source Text by prioritizing the target language’s conventions and structures, employing a fluent style that emphasizes the translator’s invisibility and minimizes the exoticness of the foreign text. Their main focus is to provide a familiar experience to the Translated Text’s intended readership.

2.2.6 On the Strategies of Domestication in Translation

As it was explained in another section of this work, the concept of ‘strategy’ is an elusive and very difficult word to define. The Canadian scholar Mintzberg (1994) is one of the seminal thinkers regarding the subject. Despite conceding that it is hard to define, he claims that the concept of strategy is usually synonymous with plan, ploy or perspective.

By applying Mintzberg’s ideas to the art of translation, one is able to define ‘strategy’ as a plan, pattern or perspective adopted by the translator, to complete a project. According to Mansour (2014), such strategies can be as varied as any type of Source Text, since elements like the project’s objective, the client’s desires and the translator’s skills may also affect what strategies would be best suited for the endeavor, and how they could best fit its objectives (MANSOUR, 2014).

In Aixelá's (1996) definition of two groups of translation strategies, the substitutive strategies encompass patterns, positions or perspectives used by the translator when he takes liberties with manipulating the structure of the Source Text. These strategies are better suited for the creation of domesticating translations, for as Nida & Taber (1982), and Hoed (2006) argue, the domesticating perspective focuses on the forms and meanings employed by the audience targeted by the Translated Text. Consequently, a greater manipulation of the original material is usually demanded.

In the case of domestication, the translator's purpose is to actively shape the structure of the Translated Text into something more familiar and intelligible to the readership. In *Culture-specific Items in Translation*, Aixelá (1996) states that there are six different substitutive strategies that can be used in projects. They are: Limited universalization, absolute universalization, synonymy, naturalization, deletion and autonomous creation. The particularities of each strategy will be explained, analyzed and commented upon in the following subsections of this paper.

2.2.6.1 ON THE NATURE OF LIMITED UNIVERSALIZATION

Sometimes, a translator may feel that a particular term in the Source Text is too obscure to be properly understood by his readers, or that there is possibly a more usual substitute in the lexicon of the Translated Text's target culture. According to Mansour (2014), this strategy is applied when the translator substitutes a cultural reference item with another from the same target language in order to deal with the obscurity or ambiguity of a term in the ST. Aixelá (1996) explains that it not only boosts the translation's credibility, but it also keeps the translator from violating cultural norms.

A good example of this strategy can be observed in the Arabic translation of *The Burglar Who Liked to Quote Kipling* (MANSOUR, 2014). Mansour translated the term 'adultery' into Arabic as 'marital betrayal' (p. 42). In her commentary, Mansour explains that, according to Islamic religious law, adultery is considered one of the worst crimes a person can commit. Even if the *skopos* of her translation called for as much foreignization as possible, for it was commissioned to be a window into North American culture, Mansour felt that it was necessary to domesticate the deeply controversial concept.

2.2.6.2 ON THE NATURE OF ABSOLUTE UNIVERSALIZATION

According to both Aixelá (1996) and Mansour (2014), the absolute universalization strategy is very similar to the limited universalization strategy. In fact, Davies (2003) mentions that because of their similarities, he prefers to group them as one single entity, 'globalization'. He argues that his nomenclature allows researchers and translators to perceive the two separate strategies as one single continuum, and not two distinct, albeit similar entities.

Aixelá (1996) also seems partial to the idea that both limited universalization and absolute universalization exist in a continuum, with the latter being more extreme than the former. However, the Spanish translator understands that the absolute universalization strategy is defined when, for lack of a convenient equivalent element in the target language of the Translated Text, the translator must either delete the foreign term, or choose a neutral, often generic replacement for it. Thus, a word that seems incompatible with the target language is conveyed, though with inevitable loss of the original meaning.

A good example of the application of the absolute universalization strategy comes again from Marian Mansour's Arabic translation of *The Burglar Who Liked to Quote Kipling*. Mansour translated the term 'stools' as 'chairs' (p. 42). At first, this choice seems rather odd, if not completely generic. After all, while stools are used for sitting, they convey a different meaning than the type of object commonly set around dining tables.

This is explained by the fact that the same Islamic codes of conduct that condemn adulterers to death by lashing or stoning also forbid the consumption of alcoholic beverages. Since culture and language are intertwined, it is expected that there will be an understandable lack of words for defining such types of furniture in the Arabic language. In order to deal with her audience's lack of familiarity with the concept, Marian Mansour (2014) decided on the absolute universalization, despite its inherent loss in meaning.

2.2.6.3 ON THE NATURE OF SYNONYMY

According to Aixelá (1996), the synonymy substitutive strategy is usually based on stylistic grounds and represents the translator's answer to the repetition of terms throughout the Source Text. In order to avoid foreignization and the repetition of the same terms in the Translated Text, the translator opts to employ synonyms or parallel referents instead. This perspective is also shared by Mansour (2014), who defines synonymy as the avoidance of foreignization through the repetition of Source Text references in the Translated Text, usually synonyms or indirect references. For Aixelá (1996) and Mansour (2004), this substitutive strategy allows the translator to domesticate cultural references while keeping the text adherent to his society's cultural norms.

2.2.6.4 ON THE NATURE OF NATURALIZATION

According to Aixelá (1996) and Kuleli (2020), the naturalization strategy is applied when the ST is exclusively translated employing terms specific to the culture targeted by the Translated Text. This approach represents a complete suppression of the Source Text's original foreignness. As a consequence of this extensive domestication, the translation tricks the readers into believing that what they are reading was not produced by a foreigner, but by someone with the same cultural background as their own.

Although Marian Mansour (2014) claims that this substitutive strategy is falling in disuse, a few examples of its application can be found in the English translation of the Turkish novel *Baba Evi*. In his study, Kuleli (2020) observes that the naturalization strategy was applied to proverbs and idiomatic expressions, most of them related to Islamic religious traditions. As an example, the expression '*Vallahi*' (to swear by God's name) was translated into 'As God is my witness'. Another term, '*Allahaismarladik*', a parting greeting with heavy religious connotations, was simply translated as 'goodbye'. In both cases, the strategy was used to translate both expressions into something a reader of Anglo-American background would be able to understand.

2.2.6.5 ON THE NATURE OF DELETION

Aixelá (1996) explains that the substitutive strategy of deletion is defined by the erasure or omission of Source Text terms. Consequently, the erased terms will not appear in the final version of the Translated Text. Partial to the same ideas of Aixelá (1996), Kuleli (2020) defines this strategy as the translator omitting or removing a culturally relevant item from the Translated Text. Aixelá (1996) believes that the erasure or discarding of particular textual elements is based on what the translator considers unacceptable on stylistic or ideological grounds. The elimination may also be motivated by a term's obscurity or the translator's belief that the sign's deletion from the Translated Text will not impact the readers' full comprehension of the meaning of the Source Text.

The Spanish translator also remarks that the deletion strategy has more widespread usage than most prescriptive translation researchers would like to believe. A good example of his claim can be seen in Mansour's translation of the tale *The Burglar Who Liked to Quote Kipling*. Despite her desire to craft a foreignized Translated Text, Marian Mansour was forced by her circumstances to delete two words she considered troublesome. They were the terms 'pinseal' (p. 59) and 'corduroy' (p. 75) in the Source Text. She justifies her choice by claiming that the words lacked an equivalent in Arabic. Consequently, despite her efforts at creating a foreignized Translated Text, one that would offer her readership a window into the North American culture, the deletion of the aforementioned signs proved to be an inevitable solution for the issue they represented.

2.2.6.6 ON THE NATURE OF AUTONOMOUS CREATION

Both Aixelá (1996) and Kuleli (2020) claim that the substitutive strategy of autonomous creation happens when the translator decides that it would be interesting for the readers if he inserted into the Translated Text a cultural reference that does not exist in the Source Text. According to Aixelá (1996), not only is this strategy sporadically used in literary translation, it also represents the furthest point of a text's domestication. Kuleli (2020) remarks that the autonomous creation strategy evokes in the readers the feeling that the Translated Text is the product of its own literary culture.

Much like Aixelá (1996), Mansour (2014) remarks that although rarely employed, autonomous creation does have its uses when proper names are invented by the translator in order to avoid exposing the readers to unfamiliar terms. In fact, the existence of unfamiliar names was the reason this particular strategy was applied in the translation of the Harry Potter series of novels (DAVIES, 2003). In order to make the text more accessible, its translators resorted to creating new words to allow critical terms, such as the names of characters and organizations, to form puns similar to those in the ST.

There is an example of autonomous creation in the German translation of the novel *Saturnine*, written by Dan Abnett (ABNETT, 2020). Its German translator opted to change the novel's title to *Kriegsfalke* (the German word for 'stratagem') in order to emphasize the importance of the hidden play enacted by the novel's protagonists.

2.2.7 Advantages of Domestication Strategies

As previously explained, Lawrence Venuti expanded upon the ideas spoused in Friedrich Schleiermacher's 1813 lecture (SCHLEIERMACHER, 1813 apud LEFEVERE, 1977) coining two nomenclatures to better define the two translation perspectives discussed by the German theologian. Venuti (1995) used the term 'domestication' for the action of bringing the author of a foreign nation to the readership. And he used the term 'foreignization' to define the opposite act, taking the readership into a foreign reality.

According to Venuti (1995), Shuttleworth & Cowie (1997) and Hoed (2006), the practice of domestication is attuned to the culture of the Translated Text, and not that of the Source Text. Its purpose is to enforce the preeminence of the Translated Text's language and target culture over that of the Source Text. Consequently, any disparity that may exist between them is suppressed, modified or erased by the translator.

In order to achieve this objective, a domesticating translator attempts to deliberately suppress the foreignness of the original text, breaking the source language's conventions, employing a fluent style that makes the translator invisible and providing a 'familiar reading experience'. In short, domestication is a substitutive way of translating that is tailored to preserve the reader's sense of cultural familiarity (VENUTI, 1995).

Still according to Lawrence Venuti (1995), domestication strategies shift the focus of the translation process to the Translated Text, emphasizing the ideas, perspectives and culture of the targeted readership. This shift suppresses the exoticness presented by the structure or meaning of the foreign text. Thus, adopting Venuti's arguments, one may conclude the substitutive strategies proposed by Javier Franco Aixelá (1996) transcend their purpose as tools of translation, becoming instruments of cultural preeminence. Such strategies allow the curbing of values that are antagonistic to the domestic agendas of the establishment of any given social group, enabling the creation of a more consumable and transparent text, one tailored to the needs and perceptions of its target audience.

2.3 ON THE NATURE OF CULTURE-SPECIFIC ITEMS IN TRANSLATION

2.3.1 An Introduction to Culture-specific Items in Translation

To summarize what we have already discussed, the practice of translation is the graphological and linguistic process of textual material replacement in one language by the equivalent textual material of another language. Furthermore, translation is not just an action, but an interaction, since translators are usually part of a greater web of interactions that involves their purpose, their colleagues and their public.

In addition, the replacement of textual and graphological materials involves three aspects: Intentional, interpersonal and intercultural. The Intentional aspect is directly linked to the translation project's beginning, with a focus on the purpose for which it was undertaken. The interpersonal aspect of translating is directly related to the great number of individuals usually involved in any translation project. The translator's work is usually commissioned, supported and overseen by a great number of individuals.

Finally, the intercultural aspect of translation relates to the fact that the translator is a facilitator of communication. As discussed by Schleiermacher (1813) apud Lefevere (1977), the translator's task is to allow communication to take place between members of diverse social groups, when the differences in the cultural dimensions are so vast that there is not enough common ground for communication to happen without any difficulties.

As it was previously discussed, language and culture are separate concepts (NIDA & TABER, 1982), so that there is only so much meaning that words alone can convey. Consequently, a translator must be not only linguistically skilled, but also interculturally competent. In the views of Tytler (1813) and Klimczak-Pawlak (2018), the competent translator is not just a master of foreign languages, but also a skilled navigator of the immaterial gulfs between disparate cultural realities.

A practical example of this fact can be observed in Kuleli (2020), where the researcher studies the application of the naturalization strategy for the translation of the Turkish expressions '*Vallahi*' and '*Allahaismarladik*' into English, which was met with mixed success. While Kuleli was able to find an equivalent expression in the English lexicon for the first term, he was unable to achieve the same success with the second, being forced to employ the term 'goodbye'. The word is a rather generic choice, lacking the spiritual connotations of the word '*Allahaismarladik*'. This is a consequence of the fact that some expressions are more deeply rooted in the ST's culture than others, making their translation a more complicated affair. On this, Larson (1984) comments:

When the cultures are similar, there is less difficulty in translating. This is because both languages will probably have terms that are more or less equivalent for the various aspects of the culture. When the cultures are very different, it is often difficult to find equivalent lexical items. (LARSON, 1984, p. 95-96)

Thus, as Larson (1984) explains, the greater the difference between the cultures of the Source Text and the Translated Text, the harder the task of the translator will be, because the translator's ability to properly identify the terms that are more deeply rooted in the culture of the source material, such as '*Vallahi*' and '*Allahaismarladik*' (KULELI, 2020), will become the defining condition of his ability to successfully achieve his objectives.

2.3.2 On the Definition of Culture-specific Items in Translation

As Aixelá (1996) explains, the main difficulty regarding the rather elusive concept of culture-specific items is the fact that, since language is a product of culture, every single item present in a language's lexicon can also be considered culturally-produced items. Thus, the definition of what is relevant from a cultural standpoint can become as arbitrary as language itself. Regarding this fact, J. S. Holmes, one of the founding fathers of Translation Studies, comments:

Among contemporary translators, for instance, there would seem to be a marked tendency towards modernization and naturalization of the linguistic context, paired with a similar but less clear tendency in the same direction in regard to the literary intertext, but an opposing tendency towards exoticizing and historicizing in the social-cultural situation. (HOLMES, 1972³ apud AIXELÁ, 1996, p. 54)

As Holmes explains, there is not a clear answer regarding what should be done with such terms, making them a source of ambiguity. Mirroring this view, Aixelá (1996) claims that the translation of culturally-relevant terms does not exist of itself, but it is actually the result of a conflict that arises from any linguistically represented reference in the Source Text. When transferred to the Translated Text, because of its lack of equivalence in the target culture (NIDA & TABER, 1982), the reference poses a problem. Since it does not exist or it is imbued with inherently different value in the Translated Text's culture, the term in question simply finds no purchase in the translation.

Despite the apparent contradiction in Holmes' arguments, Aixelá (1996) does offer observations about methods for identifying such critical terms. He claims that most translators use a sort of 'collective intuition' when dealing with them. Still according to him, there is a common tendency to identify culturally rooted words as those linked to specific areas of linguistic arbitrariness, like the names of local institutions, places, persons, objects, and any other expressions whose translation might prove complicated.

³ HOLMES, J. S. The Name and Nature of Translations Studies. In: HOLMES, J. S. (Ed.). **Translated!** Papers on Literary Translation and Translation Studies. Amsterdam: Rodopi, 1972.

Although hardly scientific, the tendency pointed out by Aixelá (1996) reflects the conclusions of a number of other studies. For example, Baker (1992) refers to such culturally rooted words as ‘culture-specific items’ (CSI), a terminology that seems to have been adopted by a number of other scholars, Aixelá (1996) included. She defines the subject as ST words that express a concept which may be totally unknown in the culture targeted by the TT. Both Aixelá (1996) and Baker (1992) claim that CSIs may be abstract or concrete, and that they encompass a number of beliefs, customs or practices.

Another scholar of Translation Studies, Gambier (2007) presents views and arguments that are similar to those of Baker (1992). Although he uses the nomenclature ‘culture-specific references’, and not ‘culture-specific items’ in his writings, he also claims that the concept is defined by words that represent anything collectively experienced by a culture, such as art, institutions and units of measurement.

The *Skopostheorie* researcher Catherine Nord employs the term ‘cultureme’ for culture-specific items. According to Nord (1997), ‘culturemes’, or ‘cultural features’, are a social phenomenon of the ST’s culture that is regarded as relevant by the members of the same culture, and it is specific to the culture of the Source Text, and not to that of the Translated Text. In this case, the CSI is found to exist in a particular form or function in only one of the two cultures being compared during the translation process. Mirroring the arguments of Nord (1997), Chiaro (2009) uses the term ‘culture specific references’ (CSR) and claims that they are typical to a particular culture, and that culture alone.

Despite their differing arguments, all of the scholars seem to agree not only on the definition of the concept of CSI, but also on its importance for the practice of translation. Thus, this paper defines the concept of ‘culture-specific item’ as words and idioms in the ST that convey meanings and concepts that may be unintelligible in the culture targeted by the TT. Such terms are relatively exclusive to the cultural system of the Source Text.

2.3.3 On the Types of Culture-specific Items in Translation

As Nord (1997) explains, translation is the act of comparing cultures. Translators are tasked with interpreting source-culture phenomena in the light of their own knowledge of that culture, from either the inside or the outside, depending on the parameters of the project at hand. A foreign culture can only be perceived by means of comparison with the individual's own culture. Consequently, everything he observes as different from his particular way of seeing and interacting with the world will be specific to a foreign system. This observation is the source of the difficulty in identifying culture-specific items in texts, for as both Aixelá (1996) and Nord (1997) note, if we take such arguments to their extreme, every single foreign word in the ST could be a potential CSI.

Indeed, as Aixelá (1996) comments, there is a common tendency to identify CSIs with the most arbitrary areas of each linguistic system, such as the names of institutions, individuals and places. However, arbitrariness breeds ambiguity. Thus, Translation Studies scholars sought to establish different categories of CSIs, allowing translators to more accurately process culture-specific terms. Aixelá (1996) is no exception to this fact, for he identifies two main categories of CSIs: proper nouns and common expressions:

2.3.3.1 ON THE NATURE OF PROPER NOUNS

According to Hermans (1988), proper nouns can be divided into two categories: 'conventional' and 'loaded'. Conventional proper nouns are those that fall under the collective perception of meaninglessness. Their choices by the original author of the Source Text are not seen as motivated from a textual or an intertextual point of view. Conventional proper nouns do not carry allegory or a hidden meaning in the naming techniques employed by the author, but simply the need to identify and reference any particular entity represented in the Source Text. Thus, the translation of this type of CSI does not demand great linguistic effort nor does it require deep understanding of the ST.

On the other hand, according to Hermans (1988), loaded proper nouns are those names that, from a literary point of view, seem motivated; they range from faintly suggestive to overtly expressive names and titles. Any type of name that accrued certain historical or cultural associations, even fictional ones, are included in this category. A good example of how loaded proper nouns are not just critical CSIs, but also instruments of storytelling, can be observed in the name of John Grammaticus, a character in various Warhammer 40000 novels. The word ‘Grammaticus’ comes from Greek, and it means ‘someone learned in languages’, which is a fitting match for the character, for he is gifted with the ability to understand any type of language, human or alien (ABNETT, 2020).

According to Aixelá (1996), when it comes to translating conventional proper nouns, there is a clear tendency to repeat, transcribe or transliterate them in primary genres, except when there is a pre-established translation based on tradition. An example of this fact is the usage of the orthographic adaptation strategy for the translation of names in the Bible. The Spanish scholar states that the translation of loaded proper nouns is far more difficult, requiring a deeper comprehension of the meanings and context involved in their creation. However, he argues that in such cases there is a tendency to employ the linguistic (non-cultural) translation strategy. Aixelá explains that the more expressive and relevant this type of CSI is to the ST, the more denotative the translation tends to be.

2.3.3.2 ON THE NATURE OF COMMON EXPRESSIONS

Aixelá (1996) defines the second main category of CSIs, ‘common expressions’, as culture-specific items that are not proper nouns. For the Spanish translator, the processing of this type of CSI usually demands not only a good amount of supratextual, textual or intratextual knowledge, but also a deep understanding of the nature of the item. As Cohen (1962) remarks, there is always the possibility that the translator may not be aware of the complexities involved. Consequently, he may omit or ignore the deeper meanings of the CSI, failing to convey much of the meaning intended by the ST’s author.

Whereas Aixelá's classification of CSIs is thorough for proper nouns, his treatment of common expressions lacks suggestions of concrete tools for classifying and identifying such critical terms. In this respect, the approach of Peter Newmark (1988) is more helpful, for in his writings, he investigates common expressions in great detail. Newmark's purpose was to establish a theoretical model that would facilitate the identification of the common expression type of CSIs, or as he calls them, 'cultural words.' Here are some of his remarks regarding the investigation of this subject:

Lastly, the translator of a cultural word, which is always less context-bound than ordinary language, has to bear in mind both the motivation and the cultural specialist (in relation to the text's topic) and linguistic level of the readership. (NEWMARK, 1998, p. 96)

Newmark (1988) divides such myriad expressions into five categories: 'Ecology', 'material culture', 'social culture', 'organization, customs and ideas', and finally, 'gestures and habits.' As Nida & Taber (1982) explain, a social group's culture also plays heavily in the way its language develops. Consequently, depending on a certain group's cultural reality, a few of the categories proposed by Newmark (1988) may be much more nuanced than others, while others may lack the equivalent terms required for translation.

Picture 03 – Newmark's model for identifying different types of CSIs.

SUMMARY OF PROCEDURES

Way of life and its manifestations peculiar to one speech community.

- (1) *Ecology*
Animals, plants, local winds, mountains, plains, ice, etc.
- (2) *Material culture* (artefacts)
Food, clothes, housing, transport and communications|
- (3) *Social culture* - work and leisure
- (4) *Organisations, customs, ideas* -Political,
social, legal, religious, artistic
- (5) *Gestures and habits* (often described in 'non-cultural* language)

Source: Newmark (1988), p. 103.

Peter Newmark's understanding of the subject resonates with that of Aixelá (1996), Nord (1997) and Venuti (1995). Despite their different perspectives regarding translation techniques, much like them, Newmark (1998) brings the translator's attention first to the cultural realities behind the creation of the Source Text, and then to the linguistic level of the Translated Text's intended readership. For him, translation projects are only successful if they are able to address the demands of these two realities.

Still according to Newmark (1988), with certain CSIs, such as those of an ecological, hierarchical or social nature, much meaning is built upon that which goes unspoken or cannot be easily conveyed by words. As a result, the translation of such terms may not be as economical or impactful as the original CSIs. Good examples of this fact are the application of the repetition conservative strategy on the kin terms present in A. Yadav's translation of the novel *Godaan* (SATO & SHARMA, 2017) and the preservation of Japanese language honorifics, such as '-sama' (LOVEDAY, 1986).

Other words, such as those that define items of a social group's material culture, such as the names of foodstuffs, dwelling places and objects, can usually be transferred from the ST to the TT without difficulty. Good examples of expressions that can be directly transferred are *yakisoba*, *château* and *lathi*. Exceptions, such as the word 'hamburger', have been orthographically adapted by a number of different cultures.

In regards to the organization of any society, Newmark (1988) argues that although government ranks and the names of buildings are usually translated in a transparent fashion, as in 'The White House' (*A Casa Branca*) or the 'Secretary of the Treasury' (*O Secretário do Tesouro*), oddly enough, the same rarely happens with the names of parliaments. Many countries seem to take pride in preserving the names of such institutions. Consequently, such terms are not readily translatable. Three examples of this fact are the *Sejm* (Poland), the *Bundestag* (Germany) and the *Duma* (Russian Federation).

Newmark (1988) also claims that this is also common when translating Source Texts that mention artistic terms. While the names of buildings, museums, theatres and opera houses around the world are usually translated in a transparent fashion, many specific terms about art and culture tend to be rendered in their original language. For example, it is not unusual to see the word *art nouveau* in texts translated into Portuguese.

With regard to historical organizations, events and institutional names, Newmark (1988) suggests that the translator adopt the same posture as he uses with foodstuffs, that such terms be left untranslated unless they have accepted, canonical translations. This is usually the case when referring to international organizations, such as the United Nations International Children's Emergency Fund (UNICEF). While they usually have official translations, it is not uncommon to see the media using their English acronyms.

When it comes to religious language, Newmark (1988) comments that it tends to be transferred when this action is within the *skopos* of the translation project. In fact, he comments that American Bible scholars, such as Nida & Taber (1982), have had particular difficulties of translating types of fruit and acts of animal husbandry depicted in the gospels, to social groups whose life conditions are a far cry from those found in the Middle East, like the Inuit (AIXELÁ, 1996). After all, it is very difficult to explain expressions such as 'the good shepherd' and 'the lamb of God' to a culture whose individuals most likely never saw a single sheep their entire lives.

However, that is not to say every translation of religious scriptures follows the same pattern. For example, in many modern translations of Buddhist scriptures, such as the Sutras of the schools belonging to the Mahayana tradition, there has been a tendency to make the text more accessible, specially to western audiences. The results of such efforts can be observed in the translation of the Heart Sutra crafted by Tanahashi (2014).

Finally, when it comes to the translation of gestures and habits, Peter Newmark (1988) cautions the translator to be extra attentive, for what is considered acceptable by one society may be perceived as deeply undesirable or offensive by another. Popular culture is rife with anecdotes recounting misunderstandings owing to failures in the communication process. A common example of this is the fact that individuals from Far Eastern societies tend to frown on touching another persons's body, even as a greeting. Another completely different cultural setting, that of the North American native tribes, believes that pointing to objects or to people is deeply rude. The understanding of a social group's cultural sensibilities and habits, such as the ones that have been mentioned above, is fundamental for the success of a translation, for no translator would risk jeopardizing his work by alienating the targeted readership (MANSOUR, 2014).

2.3.4 For a Modern, More Thorough and Holistic Definition of Culture-specific Items in Translation

Skopostheorie scholars, such as Nord (1997) and Vermeer (1986, 1990), understand that translation is an intentional, interpersonal and intercultural endeavor. However, while all language is a product of culture, some words are obviously more culturally-charged than others, representing more meanings and lacking a proper definition or equivalent in another culture's lexicon. Because of this, both Klimczak-Pawlak (2018) and Tytler (1813) observe that identifying, understanding and processing culturally-relevant terms is fundamental for the success of any translation project.

For the purposes of this study, 'culture-specific item' (CSI) is defined as ST words that express a concept which may be totally unknown to the culture targeted by the TT. For the analysis of the proper nouns type of CSI, this work uses the model proposed by the Spanish translator Aixelá (1996). For the classification and study of the common expressions type of CSI, this paper has adopted the model proposed by Newmark (1988).

2.4 ON THE NATURE OF THE WARHAMMER 40000 UNIVERSE

Nord (1997) and Klimczak-Pawlak (2018) comment that the art of translation is as much a linguistic as it is a cultural affair. Consequently, a successful translator should not just be skilled in foreign languages, but also be interculturally competent. As Tytler (1813) explains, the translator must be an informed individual, capable of completely understanding the Source Text. This type of professional must be able to interpret not just the superficial layers of the material he works with, but also its subtler meanings.

In the case of literary translations, the translator must not only understand the language of the Source Text, but also be capable of analyzing it through the lens of literary theory. This means that the translator should also consider four factors: the Source Text's textual or intertextual relationship with the greater sum of human knowledge, its ontology, its composition, and its literary style (WELLEK & WARREN, 1985).

This section of the paper gives a descriptive analysis of the intellectual property ‘Warhammer 40000’ from two perspectives, a commercial and a literary one. The first of them will be an analysis of Warhammer 40000 as a commercial product, a trademark property owned by a company whose purpose is to sell its products in order to generate value to its shareholders. The second perspective will be a literary scrutiny of the composition, with a focus on its setting, plot, and some of its most significant characters (WELLEK & WARREN, 1985).

2.4.1 On Warhammer 40000 as a Commercial Product

Warhammer 40000 is a brand of a miniature wargame, a type of strategy game in which military units are represented by physical miniatures on a model battlefield, usually set on a gaming table. This particular activity or hobby is also known as ‘tabletop gaming.’ Created by the British company Games Workshop in 1987, this product is popular not just in the United Kingdom, but also throughout the world. The first edition of the Warhammer 40000 rulebook was published in September of 1987. Thanks to its success, the game has received countless updates, expansions and releases, culminating in the release of its 10th edition in June of 2023.

Picture 04 – A diorama of Warhammer 40000 miniatures.



Source: Warhammer Community: A Games Workshop website - <https://www.warhammer-community.com/2019/07/05/the-apocalypse-comes-to-warhammer-world/> .

Through the thirty-six years of the hobby's life cycle, Games Workshop has released, re-released and updated countless miniatures made of metal and plastic, and produced a colossal body of publications, by a large number of authors. It has done so through its subsidiary, the Black Library publishing house, or through partnerships with powerhouses of the pop culture industry, such as videogames publisher Sega Corporation, comics publisher Marvel Comics, and the Japanese toy company Takara Tomy.

Picture 05 – A gathering of a few Warhammer 40000 novels and anthologies.



Source: Ebay sale announcement – <https://www.ebay.co.uk/itm/284516498191>.

Also, Games Workshop has incrementally expanded its presence in digital medias throughout the last decade. This culminated in the release of its own on-demand media subscription streaming service in 2021, named *Warhammer+*, catering specifically to the needs of Warhammer hobbyists by streaming miniature painting guides, matches featuring its products, and also fictional shows set in the Warhammer 40000 universe.

Beyond its commercial aspect, in order to fully understand the hobby's mystique, one must also delve deeply into its story in order to comprehend its overarching themes.

2.4.2 On Warhammer 40000 as Literature

According to Literary Theory scholars Wellek & Warren (1985), the understanding of a text's meaning transcends its structure. After all, art does not exist in a vacuum, but it affects and is affected by the environment that produced it. Consequently, the literary study of any text involves an analysis of its textual or intertextual relationship with the greater sum of human knowledge, its ontology, composition, and literary style. From a composition point of view, this means a study of a literary universe's setting, plots and characters, the multiple factors that, when combined, shape it into a unique universe.

Warhammer 40000, as its name implies, is set in the distant, far future of the 41st Millennium. Despite humanity's technological advancement, to the point of mastering the technologies that allowed the species to leave the Earth, in this age called 'Terra,' humankind is a tired and wounded beast. Organized into the aegis of the Imperium of Man, a feudal, stagnant and imperialistic theocracy, scientific and social progress have all but ceased. Only through war and martyrdom does humanity delay its inevitable doom. Therefore, the Warhammer publications tend to have rather pessimistic introductions. Through the many editions of Games Workshop's wargame, the setting's dark spirit remained unchanged. Below is its most recent version, the one that introduces the novel *Leviathan* (HINKS, 2023):

For more than a hundred centuries the Emperor has sat immobile on the Golden Throne of Earth. He is the Master of Mankind. By the might of His inexhaustible armies a million worlds stand against the dark. Yet, He is a rotting carcass, the Carrion Lord of the Imperium held in life by marvels from the Dark Age of Technology and the thousand souls sacrificed each day so that His may continue to burn. To be a man in such times is to be one amongst untold billions. It is to live in the cruelest and most bloody regime imaginable. It is to suffer an eternity of carnage and slaughter. It is to have cries of anguish and sorrow drowned by the thirsting laughter of dark gods. This is a dark and terrible era where you will find little comfort or hope. Forget the power of technology and science. Forget the promise of progress and advancement. Forget any notion of common humanity or compassion. There is no peace amongst the stars, for in the grim darkness of the far future, there is only war. (HINKS, 2023, p. 7)

From reading this excerpt, uninformed readers may rightly claim that the Warhammer 40000 setting puts humanity under the spotlight. Despite sharing the Milky Way with countless adversaries, humans are the undeniable protagonists of Warhammer 40000, with most of its tales being told from the perspective of the Imperium.

Although the setting is veritably diverse and complex, the writers tell their story from humanity's point of view. While the Warhammer 40000 cosmos has burned in the fires of war since time immemorial, humans managed to leave their mark in the galactic stage thanks to the actions of a single individual. He was the pebble that, once loosened, started the avalanche that buried any hope for the future of humanity under the rubble of His failed ambitions.

He came to be known by many names: 'Neoth' (ABNETT, 2020), 'Revelation' (MCNEILL, 2009), 'Master of Mankind' and 'Anathema' (DEMBSKI-BOWDEN, 2016). But for His countless subjects, He is the God-Emperor of Mankind, and because of His hubris, humanity was cursed to suffer a bleak eternity of carnage and slaughter.

As Dembski-Bowden (2016) writes, the Emperor was born in the 8th Millennium B. C. in modern-day Turkey. The Master of Mankind was born with special gifts, powers and abilities beyond those of mere mortal men. He would come to be called a 'Psyker,' an individual capable of drawing energy from the extradimensional realm known as the Warp and performing supernatural feats that would be named 'sorcery', 'witchery', or other unflattering terms. Also, not only was He gifted with access to unimaginable energy reserves and a multitude of psychic powers, He had the rare power of being gifted with functional agelessness and immortality.

Of course, given the billions of the sons and daughters of mankind that would eventually be born, it was inevitable that other individuals gifted with abilities similar to those of the Emperor would be born. In fact, the Emperor was not even the first of such beings to be born, for one of such immortals, the man who would one day take the name of 'Ollanius Persson', or 'Oll Persson', was born thousands of years before Him. Eventually, those individuals gifted with immortality would come to be known by the name 'Perpetual'.

For Erda, another Perpetual and one of the Emperor's oldest collaborators, the Perpetuals were to employ their abnormally advantageous mutation into shepherding humanity towards realizing its full potential. This is a belief that was also shared by the Master of Mankind. In this endeavor, Erda counseled patience and subtlety, for she believed that nature had to follow its natural course. However, the Emperor disagreed.

According to Dembski-Bowden (2016), for the human species to achieve its full potential, the Emperor believed that it needed to be guided and shaped, bound by laws and set to follow a course laid by the wisest minds, be they kings, emperors or lawgivers. Not just that, the Emperor also predicted that humanity's budding psychic potential would eventually reach an uncontrollable critical mass. Without guidance, the malignant entities of the Warp, called 'Daemons' (GAMES WORKSHOP, 2020), would eventually exploit humanity's growing psychic potential in order to corrupt the species and deny its manifest destiny to rule the galaxy uncontested.

Thus, the Emperor left his place of birth and marched unto the world to realize his ambitions (DEMBSKI-BOWDEN, 2016). Throughout the history of humanity, he donned many guises and assumed many different personas in order to further his plans. As Erda explains through the words of Abnett (2020), during the Time of the First Cities, he first met Erda and realized that others like him were scattered to the winds.

Many years later, under the guise of 'Sikander' (Alexander the Great), He became the greatest conqueror of His age. When He reached the banks of the river Hyphasis, the border of the known world at the time, the Emperor knelt down and wept because He felt that His ambition had reached its limit, for he knew that despite his immense power and knowledge of the universe, humanity lacked the resources to advance any further.

And ironically enough, despite his loathing of religion, seeing it as a byproduct of humanity's primitive fears, both Abnett (2023) and McNeill (2008) imply that the Emperor was also the real individual behind two of Christianity's celebrated figures, Jesus Christ and Saint George. However, what He fought under the guise of the saint was not a dragon, but an eldritch entity forged in the cataclysm of the birth of the universe.

Of course, those were but a few of the Emperor's identities throughout human history. Sometimes, he would be a brutal warlord. Other times, he would be a scholar, a politician or a scientist. At other times, His actions would be more understated. He would be just a mysterious wanderer, ready to whisper words of encouragement to heroes, verbally chastise fools, or offer wise counsel to the actors on the stage of human history.

And so, the Emperor saw the rise and the fall of empires. And when the human species first learned of the Warp, the Emperor was also there to counsel prudence in dealing not just with that chaotic realm.

Although consumed by worry, for He knew what came next, the Emperor was also there when human civilization reached its apex, the time Imperial scholars would eventually call 'The Dark Age of Technology'. Next came a terrible and bloody time, the Age of Strife, also known by the ominous term 'Old Night' (MCNEILL, 2008).

The Age of Strife comprises the apocalyptic and fragmented period of human history that began roughly in the 25th Millennium. There had been storms in the Warp and damage caused by the rebellion of the Men of Iron, which destroyed humanity's greatest spacefaring civilization. Both long-distance space travel and communication became almost impossible during this time period. Isolated, the worlds that were settled by humanity during the long centuries collapsed into a host of terrible tragedies.

As both Haley (2019) and Wraight (2020) explain, Earth, now called 'Terra', did not fare any better. Cut off from its former domains, the planet also fell to infighting, and the most potent weapons devised by humanity during the Dark Age of Technology were unleashed upon the cradle of the human species.

As said before, sometimes the Emperor chose the role of witness to the folies and tragedies of the species He swore to safeguard. This was the course of action he chose during the Age of Strife. As the world above burned, He remained in His subterranean laboratories and strongholds, building the weapons and the armies He would employ in the battles to come (WRAIGHT, 2018; HALEY, 2019). For approximately 5000 years, the Emperor waited for the Warpstorms around Terra to abate in order to begin the next phase of his plan. When the Aeldari species finally fell, the warpstorms of the galaxy gathered in the galactic east, coalescing into the warpstorm dubbed 'The Eye of Terror'. It was finally time for the Master of Mankind to lead His armies and conquer Terra.

The campaigns of the Unification Wars, as this conflict came to be known, were punishing endeavors. As Games Workshop (2021), McNeill (2009) and Wraight (2020) explain, the Emperor had to rebuild the very infrastructure that makes fighting a military conflict feasible in the first place. Many were the battles that stood between the Emperor and Unity, the unification of Terra, but after many centuries of both diplomacy and war, He had finally subjugated Terra. However, He was already preparing the next step of his plan, a campaign to unify all of humanity's former worlds.

Being as long-lived as He was, the Emperor knew what types of horrors awaited humanity in the void between the stars. Consequently, He knew from firsthand experience that the soldiers employed in the conquest of Terra would not be enough for the task. He needed to create better and stronger soldiers to fight the battles ahead. The Emperor needed more power, and to obtain it, He turned to the very entities that He believed would eventually spell the doom of the species he sought to protect, the Chaos Gods of the Warp (DEMBSKI-BOWDEN, 2010).

During the Dark Age of Technology, the Emperor journeyed with the Perpetual Alivia Sureka to the planet Molech, where, according to McNeill (2014), the Master of Mankind asked for the power and knowledge necessary to create the soldiers He would need to eventually conquer the Milky Way. In return, once the Master of Mankind realized his ambition, He would offer the Ruinous Powers of Chaos an unspecified boon.

Thus, the Emperor had all the tools he needed to begin the next stage of His plans. However, only His genetic material would not be enough for the task. Because of this, he turned to Erda, one of his oldest collaborators. By combining both His and her genes, they created twenty artificial Perpetuals, veritable demigods in both strength and intelligence. They were the Primarchs, that would serve as the template for the creation of twenty legions of indoctrinated, genetically enhanced warriors, the Space Marines.

As previously mentioned, Erda disagreed with the Emperor's ideas regarding the acceleration of humanity's evolution. Her views stemmed not just from her technical expertise as a geneticist, but also her personal beliefs that nothing good comes from disturbing the natural order. Her opinion was shared by another of the Emperor's former collaborators, the Perpetual Alivia Sureka. Realizing the extent of the Emperor's hubris, Erda tried to save her 'children' by casting them unto the tides of the Warp and scattering the Primarchs throughout the countless planets of the Milky Way (ABNETT, 2020).

The Emperor was furious, but adapted his plans around the setback created by Erda and started the age of the Great Crusade, which was the height of the Imperium. Sometimes, the Imperium would be received with cheers by a jubilant population, for its heralds brought news that Terra not only lived, but thrived under the guidance of His rule. Other worlds that were beset by alien raiders were rescued by the Space Marines and usually accepted the Emperor's terms of compliance and obedience.

In other situations, the Imperium's heralds were received at gunpoint, or worse, found planets whose human inhabitants coexisted with aliens or engaged in practices proscribed by the Imperial Truth, such as religion. The Space Marines usually made bloody examples of such civilizations, for as Dembski-Bowden (2010) demonstrates, the Emperor did not tolerate deviancy from his strictures.

Another boon brought by the Great Crusade was the rediscovery of the Primarchs. After being cast by Erda on the tides of the Warp, the pods containing their embryos landed on planets scattered throughout the Milky Way. The Emperor created the Primarchs to conquer.

The first of the twenty Primarchs that the Emperor managed to recover was the XVIth, whose pod had been deposited by the tides of the Warp unto Cthonia, an exhausted and violent mining world. Earning the name 'Horus Lupercal', his childhood was one of privation, violence and suffering. The Emperor engraved upon his genetics not just the impulse to conquer and dominate, but also knowledge about the galaxy. Sworn to serve the Master of Mankind dutifully, Horus and the Emperor campaigned together.

As the Great Crusade continued and worlds were annexed by the Imperium, other Primarchs were found. Both Reynolds (2017) and Brooks (2021) point out that once reunited with the Legions, the Primarchs would be sent in expeditions that best suited their talents, some of a more diplomatic vein and others of more bellicose inclinations.

Indeed, not only did each Primarch have their own special talents, the Emperor had also made them with redundancy in mind (COLLINS, 2021). Some were statesmen and politicians, while others were peerless craftsmen or extremely powerful psykers or masters of warfare.

However, Lupercal was the only one of the Primarchs that was talented enough to be recognized as the best of the best. In the 229th year of the Great Crusade, the Emperor promoted Horus to the position of 'Warmaster'. He would be the first among equals between the Primarchs, and the one responsible for continuing the Great Crusade.

While the Emperor's ambition seemed to be on the cusp of its realization, He did not seem inclined to uphold His end of the bargain. As such, they sought to claim by force that which He did not wish to give in good faith. And the Master of Mankind's punishment would be delivered through the greatest of His sons, the Warmaster himself.

During one of the many campaigns of the XVIth Legion, Horus was struck by an Anathame, a powerful sword. Desperate to save their liege, the warriors of the XVIth Legion took Horus to the priests in a temple on the planet Davin. They were mocked as desperate fools by other Legions, and even by some of Horus' own men, for the Imperium's edicts ridiculing religion as the practice of ignorant savages had long taken root into the Imperium's culture. However, Lupercal's inner council would not hear it, for desperate times demanded desperate measures, no matter how illogical they seemed.

However, the attempt on the Warmaster's life had been no accident, but a ploy by worshippers of the Chaos Gods in order to corrupt the Primarch. During a healing ritual in the temple, Horus was shown a vision of the Imperium's dark future, a decaying civilization of fanatics that not only worshipped the Master of Mankind as a god, but that also had expunged Horus' name and memory from the historical records. The ordeal shook Lupercal to the core, and he swore that he would stop his father's plans. After waking from his coma, Horus gathered his closest advisors and declared his intent to rebel:

'I am going to topple the Emperor from his Throne on Terra and take his place as the Master of Mankind.' [...] 'Take a moment and look at the face of the man sitting next to you. In the coming fight, he will be your brother, for all others will turn from us when we make our intentions plain. Brother will fight brother and the fate of the galaxy will be the ultimate prize. We will face accusations of heresy and cries of treason, but they will fall from us because we are right. Make no mistake about that. We are right and the Emperor is wrong. He has sorely misjudged me if he thinks I will stand by while he abandons his realm in his quest for godhood, and leaves us amid the destruction of his rampant ambition.' (MCNEILL, 2006, p. 299 – 300)

Horus knew he was not alone in his misgiving. Although the Primarchs saw their creator as a father figure, the Master of Mankind did not reciprocate their feelings. Instead, He emotionally abused them, manipulating them by exploiting their traumas and rivalries. Thus, it was no surprise that half of the Primarchs sided with Horus, seeing his revolt as an opportunity to seek revenge for the pain they had endured. Together, their forces laid siege to Terra, and they might have won the battle. However, when the traitors had advanced all the way to Eternity Gate, the flagship of the traitor fleet, the Vengeful Spirit, unexpectedly and suddenly lowered its void shields. Believing that this was a personal challenge from Horus, the Emperor's forces teleported to the heart of the fleet.

At the Vengeful Spirit, Horus and the Emperor, creature and creator, clashed in a deadly battle as Terra burned in the void and was consumed by the immaterial energies that seeped from the Warp. Although Horus was not as experienced as the Master of Mankind, their powers were evenly matched. Their duel was long, and many of the Emperor's companions, like the Perpetual Ollanius Pious and the Primarch Sanguinius, paid the ultimate price to help Him achieve victory over the wayward Warmaster.

Even the Master of Mankind did not emerge from the harrowing duel unscathed. It took every ounce of His power to win, and he suffered wounds to his body his soul. Because of this, the Emperor's Perpetual abilities were overtaxed, and He could not heal himself. Dying, the Emperor was taken back to Terra and entombed in his Golden Throne.

The Golden Throne was a relic of a bygone time, but it proved to be the only thing capable of preserving the Master of Mankind's life. For the next ten thousand years, while His mind remained active in the Warp, the Emperor's body slowly decayed. This is the reason behind one of His epithets mentioned in Warhammer 40000's famous introductory text, 'the Carrion Lord'.

When discussing this particular setting from a literary point of view, it becomes important to clarify that the plot of Warhammer 40000 is not about the end of a civilization's golden age and the beginning of its decadence. The Imperium of Man was always meant to be tyrannical, for the Emperor believed that only a strong ruler could guide mankind, and He believed His hand was the only one up to the task. The new political order was to be a *tabula rasa* where the Master of Mankind would be the sole architect of humanity's future. Constantin Valdor, the leader of the Emperor's bodyguards, the Custodians, admits as much in the early days of the Imperium:

We are the architects of the species' future. No crime could be judged as too heinous if it secured that, no virtue could be forgiven if it hindered it. The Lex is a tool for the control of the psychologically free. It is an expression of His will, and nothing more. (WRIGHT, 2020, p. 114)

The Emperor's entombment, His 'symbolic death,' does not mark the end of Warhammer 40000's storyline. In the end, as intended by the Dark Gods themselves, the Warmaster's rebellion became the catalyst of the Imperium's ascension into its true form, the eternity of carnage and slaughter that Horus saw during his comatose state.

With His entombment, all that the Emperor could do was watch from the Golden Throne as His ambitions were twisted beyond recognition. For the next ten millennia of continuous decay, the Imperium of Man turned into a superstitious society that not only worshipped the Emperor as a god, but that also eschewed innovation (HALEY, 2019).

Besides being a critique of the ills of totalitarianism, another recurring theme in Warhammer 40000 literature is the celebration of human bravery. The Imperium of Man is an oppressive Orwellian dystopia (ORWELL, 2003), caring little for the lives of its citizens. Thus, one would expect its indoctrinated and abused citizens to be as callous, brutal and uncompromising as their government. And yet, most of its protagonists are anything but callous. Somehow, they cling to virtue, even as they are taught to hate and to see hope as the first step on the road to disappointment (HILL, 2017). An excellent example of this dichotomy can be observed in the last chapters of Worley (2022):

The look in that little man's eyes would stay with her forever. The only fear she had seen there was the fear that those he loved might come to harm. And the other creature, the dull-witted monster whose life it had been a necessity to save in the market, had, for reasons quite beyond her conception, chosen to save her life. Had it not done so, the Wraithbone Phoenix might have been lost to her people forever. She had searched the galaxy for centuries and the galaxy had shown her nothing but a tedium of horror. She had thought it a place incapable of love, of reason, of hope. *Now I have reason to return home*, she thought. *And what glad tidings I shall bring.* (WORLEY, 2022, p. 316)

This same example of perseverance against all odds is not exclusive to the modern, decadent iteration of the Imperium. It can also be observed in the Horus Heresy, more specifically in the character of Sanguinius. Because of his charisma and levelheadedness, the IXth Primarch always helped his brothers work for the greater good of the Great Crusade, toning down their worst impulses and keeping their rivalries in check.

However, despite the darkness and uncertainty surrounding the Great Angel's present and future, he always struggled to be more than the sum of his curses, never wavering in his commitment to protect the people of Terra from Lupercal's onslaught. As he says in his speech to those last, exhausted and desperate defenders of Eternity Gate:

'I do not want to be here,' Sanguinius told them. 'I do not want this present, and I want the future that follows even less. We stand against our own brothers and sisters, with our backs to the Eternity Gate, and this is not a battle we can win.' [...] 'It shames me to admit, but I would abandon this wall if I could. The primarch in me, the supposed demigod half of my heart, craves life with a ferocity that shames me. If I bowed to that instinct, I would take to the sky and never look back. But I cannot. I am half-human. And the human in me demands that I stay.' [...] 'Someone must stand and fight, and if I have but one choice left, I will make it now. I will stand. I will fight. I will hold this wall, knowing that the Thirteenth Legion makes for Terra with all speed, and if they cannot bring salvation, they will bring retribution. Whether I am alone or whether a hundred thousand of you are by my side, when the Warmaster's horde descends upon this wall, they will find me waiting for them with a blade in hand. Not because I can win, but because it is right. [...] 'I have spoken enough. You need hear no more of my fears and confessions. All that remains is for me to ask... Will you run?' (DEMBSKI-BOWDEN, 2022, p. 278 – 280)

In the end, it can be said that Warhammer 40000 is a setting of great complexity, with its more than forty years history, covering more than ten millennia of events, and various types of stories, written by people from varied backgrounds, from professional athletes to university professors. However, a single theme seems to be the keystone of this universe: the contrast between its Orwellian dystopic horror and the acts of valor performed by the individuals that carry the Imperium of Man to victory. For in the grim darkness of the far future, the light of the human spirit shines at its brightest.

2.4.3 The Warhammer 40000 universe in *The Colonel's Monograph*

H. P. Lovecraft (2011) comments that once exposed to terrifying vistas of reality, humanity shall either go mad from the revelation or flee from the deadly light into the safety of a new dark age. Although he wrote his tales more than half a century before the release of the first edition of Warhammer 40000, the words of the North American writer proved to perfectly describe the future that awaited the Imperium of Man after the end of the Horus Heresy. Deprived of the Emperor's guidance, exposed to the horrors of Chaos and the atrocities by the Traitor Legions, the Imperium of Man started a long decay. Its only comfort was the false idea that not only was the Emperor a god, but that all the senseless horror His subjects endure on a daily basis are part of his unknowable plan.

It is in this universe shaped by war and tragedy that Teresina Sullo, the protagonist of *The Colonel's Monograph*, starts her journey. Unlike most of the other Warhammer 40000 protagonists, she is not a soldier by trade, but a retired and recently widowed archivist who was commissioned to employ her skills in assessing the book collection of Elena Grayloc, a war hero that has recently passed away in mysterious circumstances.

Although taking place in an almost idyllic setting, Teresina's journey is not without struggles. During her quest for Elena's monograph, perhaps the most valuable book in the deceased soldier's collection, the archivist stumbles onto the colonel's dark past. Supernatural phenomena manifest in Grayloc Manor, and although she is not a soldier, Teresina Sullo is called to fight in the greater battle for humanity's survival against entities spawned from the depravities of a universe mired into war unending.

With the discussion of the theoretical pillars of this monograph concluded, the time has come to develop an exposition on the methods in which the concepts previously discussed, such as 'domestication', the translation strategies proposed by Aixelá (1996) and 'culture-specific items', will be applied. Consequently, a discussion on the definition of the type of research to be performed, the tools that it shall employ, and also the method of inquiry itself, shall be undertaken in the next chapter of this monograph.

3. METHODOLOGICAL PROCEDURES

According to Vergara (2000), rigorous and systematic research procedures are the central pillar of the process of scientific inquiry. They are the basis for the production of trustworthy and verifiable knowledge. The purpose of this chapter is to explain the complexity of these procedures, by defining the methodological procedures and their objectives. The chapter will also explain their specific focus, their particularities, their limitations, and the data gathering tools.

3.1 DEFINITION OF THE RESEARCH ORIENTATION, TYPE AND METHODS

Vergara (2000) defines that the chief objective of the qualitative type of scientific study is to explore and provide deeper insights into problems belonging to the real world. Its focus is not numerical or statistical, although it may employ such tools in order to more efficiently organize data. Through observation and description of a specific phenomenon, its objective is to ask open-ended questions to explain processes and behaviors, to generate hypotheses, or to investigate data that is difficult to quantify.

Still according to Vergara (2000), ‘exploratory research’ is defined as a type of research employed in the investigation of a problem which is not clearly defined nor has been studied in depth. In the Translation Studies literature consulted for this research, there seemed to be no commentary or study of the subjects explored in the Literature Review section of this monograph.

Consequently, this paper proposes an original undertaking to investigate the problem posed by the translation of Warhammer 40000 Culture-Specific Items (CSIs) to Brazilian Portuguese. More specifically, this investigation will focus on the translation of the CSIs present in a particular horror novella, *The Colonel's Monograph* (MCNEILL, 2019), in order to ascertain the possibility of translating the Source Text through a domesticating lens (VENUTI, 1995).

Vergara (2000) proposes a number of different techniques of qualitative research, such as phenomenological, bibliographical, focus groups, case study or grounded theory. Scientific endeavors often demand the application of more than one single research technique. This practice offers several benefits, chief among them the reduction of mistakes during the research process and not just more precise results, but also a greater and more holistic understanding of the problem described in the research question.

Vergara defines the ‘case study’ as a qualitative methodological research approach that seeks to understand or explore complex situations influenced by multiple factors. It allows the researcher to explore in depth any program, event, process, groups of individuals or activity. Still according to Vergara (2000), the case study technique is defined by the use of detailed information collected through various tools in order to address the question proposed by the problem at hand, usually seeking to explain developments or reasons related to the phenomenon under scrutiny.

The flexible and detailed nature of this approach results in a particular type of freedom for the researcher, for each phenomenon must be met with data collection tools tailored to their peculiarities. As the aforementioned researcher explains, certain types of situations are better suited to the application of questionnaires or surveys. Other topics, usually those imbued with greater subjectivity, are better studied through the application of conversations in natural settings or in-depth interviews.

The ‘case study’ methodology is uniquely suited for dealing with complex situations that involve many different factors. Not just that, its inherent flexibility can also be tailored for the endeavor that has been proposed in this study. Consequently, this technique seems to best fit the particularities and demands of the research in this paper.

Thus, the present research shall be considered qualitative. Its exploratory objective will seek answers in a poorly understood field of study, and the way this objective is pursued will be through the case study research methodology technique.

3.2 GENERAL OBJECTIVE OF THE RESEARCH

The general objective of this research is to answer the following question: Is it possible to create a domesticated translation of the Warhammer 40000 horror novella *The Colonel's Monograph* (MCNEILL, 2019)?

Picture 06 – Covers of *The Colonel's Monograph* and its Translated Text.



Source: Collation made by the author.

3.3 SPECIFIC OBJECTIVES OF THE RESEARCH

This section lists the specific objectives that will provide support for the general objective of the research:

I – Apply the modern, holistic concept of ‘translation’ defined in the Literature Review to the work of translating McNeill (2019)

Through consulting the works of Translation Studies scholars such as Catford (1965), Nida & Taber (1982), Nord (1997) and Vermeer (1986, 1990), I have crafted a definition of the translation process with two different aspects: the linguistic and the cultural. Such approaches are to be the guiding principles of the Brazilian Portuguese translation of *The Colonel's Monograph*. Through their application, this monograph will seek not only to accurately translate the words present in the Source Text from a linguistic perspective, but also to accurately convey the meanings, ideas and culture of the Warhammer 40000 setting, avoiding pitfalls and inconsistencies such as those demonstrated and discussed in Section 2.1 above.

II - Apply the strategies employed in ‘foreignized’ and ‘domesticated’ translations, observing their characteristics, strengths, and weaknesses.

Once the antipode concepts of foreignization and domestication have been defined, it becomes important to define ways in which to use them to shape the structure of the Translated Text. A researcher that offers useful insights on the matter is the Spanish translator and researcher Javier F. Aixelá (1996). According to him, translators ply their craft by employing strategies to either conserve or substitute the elements of the Source Text. Given the way they operate, conservative strategies would be foreignizing in nature, while substitutive strategies would be domesticating in nature.

Still according to Aixelá (1996), there are five different types of conservative strategies: extratextual gloss, intratextual gloss, repetition, orthographic adaptation and linguistic (non-cultural) translation. In the article *Culture-specific Items in Translation*, Aixelá (1996) also discusses six different substitutive strategies: Limited universalization, absolute universalization, synonymy, deletion, naturalization and autonomous creation.

Each of these strategies have been described and discussed above. Since translation is also a practical endeavor, I also use the experiences described by other translators, such as Davies (2003), Mansour (2014) and Kuleli (2018) in order to better guide the project at hand, for while its focus is the domestication of McNeill (2019), as Mansour (2014) herself reports, a full domestication of any ST is more often than not an impossible prospect, no matter the skill of the translators.

III - Apply the concept of ‘culture-specific items’ and their different classifications in a modern, thorough and holistic way

After the concepts of ‘translation’ and ‘domestication’ have been defined, it becomes important to define the focus of the translation effort. For this particular monograph, I chose to focus on the translation of culture-specific items (CSIs) for two reasons: the first was to limit the scope of the research at hand, while the second is the deceptive difficulty behind the translations of such critical words and expressions.

As previously explained, the act of translation itself has an inherent cultural aspect (NORD, 1997). However, as Aixelá (1996) and Nord (1997) explain, being unique to the cultures where they originated, CSIs are terms that are more culturally loaded than most words. Indeed, CSIs are very difficult words to be found on foreign language dictionaries. Because of this, they rarely have canonical translations in the lexicon of cultures beyond the one in which they originated. Because of this, the processing of such terms is not only difficult, but as previously demonstrated, prone to inaccuracies or even mistakes.

Adopting the theoretical framework proposed by Hermans (1988), I divided the prospective classes of CSIs into two large groups: proper nouns and common expressions. According to Hermans, the proper nouns can be conventional or loaded, and it is important that the translator is able to fully understand the intratextual and extratextual nature of the loaded nouns, for they can prove to be powerful instruments of storytelling.

The common expressions type is defined by Aixelá (1996) as those culturally-charged terms that are not classified as proper nouns. Since the definition of the Spanish researcher is not only limited, but extremely subjective, I chose to follow Peter Newmark's (1998) classification of common expressions CSIs in five categories: Ecology, material culture, organizations, customs and ideas, social culture or gestures and habits.

I also wove examples directly into the discussion of each class of common expressions proposed by Newmark (1998). As an example, particular attention was called to the fact that the translation of such terms is not cartesian in nature. While there have been examples of words being eventually domesticated and absorbed by the lexicon of foreign languages, such as 'hamburger', more often than not, it is difficult to craft transparent translations of culturally-charged words, especially those related to abstract concepts that lack any sort of analogue outside of their birth culture.

Once the definitions behind each different class of CSIs have been fully developed, I have applied them to the textual corpus of novella *The Colonel's Monograph* in order to identify the terms that would best fit each of the categories.

IV – Sample and translate the CSIs encountered in McNeill (2019).

With the theoretical framework established, the research is applied to the novella. This step starts at the novella *The Colonel's Monograph*. In order to identify the CSIs, I read the novella multiple times, identifying the terms unique to Warhammer 40000.

Once identified, the culture-specific items were registered in a Microsoft Excel spreadsheet and later classified according to the theoretical framework established by Aixelá (1996) and Newmark (1998). Once every single CSI present in McNeill (2019) was accounted for and classified according to the theories of those scholars, three of each class were randomly chosen by the statistical and mathematical tools offered by the tool. The reason behind the choice of randomly sorting the identified CSIs was to avoid the influence of any sort of statistical or researcher bias in the sampling of the data.

Finally, I translated the sample of CSIs into Brazilian Portuguese, in my double role as translator and analyst. The criteria employed in the translation of the CSIs involved a number of different factors: my own judgment, the theoretical framework of translation strategies, my knowledge of the Warhammer 40000 universe's history, characters and culture, and finally, the genius of Brazilian Portuguese.

V – Analyze the translated CSIs through statistical means and present the work's final considerations and results:

Once the translations are finished, the strategies that were applied in each case will be counted and measured against the whole. After being measured, the individual percentages representing their instances regarding the total number of strategies applied will also be calculated. The character of the strategies that represents the majority, either substitutive or conservative, will define whether the translated culture-specific items shifted the set towards a foreignized or domesticated quality.

Once the information has been obtained, it will be presented with the author's final considerations regarding not just the results that were found, but also a commentary on my individual expectations towards the translation project, my feelings towards the answers obtained, the limitations of the research project, and finally, any suggestions for more studies that might shed further light on the subject that has been researched.

4. ANALYSIS OF THE CSIs IN MCNEILL (2019)

4.1 INTRODUCTION AND DATA PRESENTATION

In order to investigate the possibility of crafting a domesticating Brazilian Portuguese translation of the novella *The Colonel's Monograph* (MCNEILL, 2019), in this chapter I shall present the data employed in the analysis and the results obtained from its analysis through the theoretical framework of concepts and techniques previously discussed, such as the definitions of the concept of translation proposed by Translation Studies scholars such as Catford (1965), Nida & Taber (1982) and Nord (1997), the concept of domestication in translation (VENUTI, 1995), the definition of the concept of culture-specific items (CSIs) and their translation strategies (AIXELÁ, 1996), and finally, a literary analysis of the themes and characters of the Warhammer 40000 sci-fi universe.

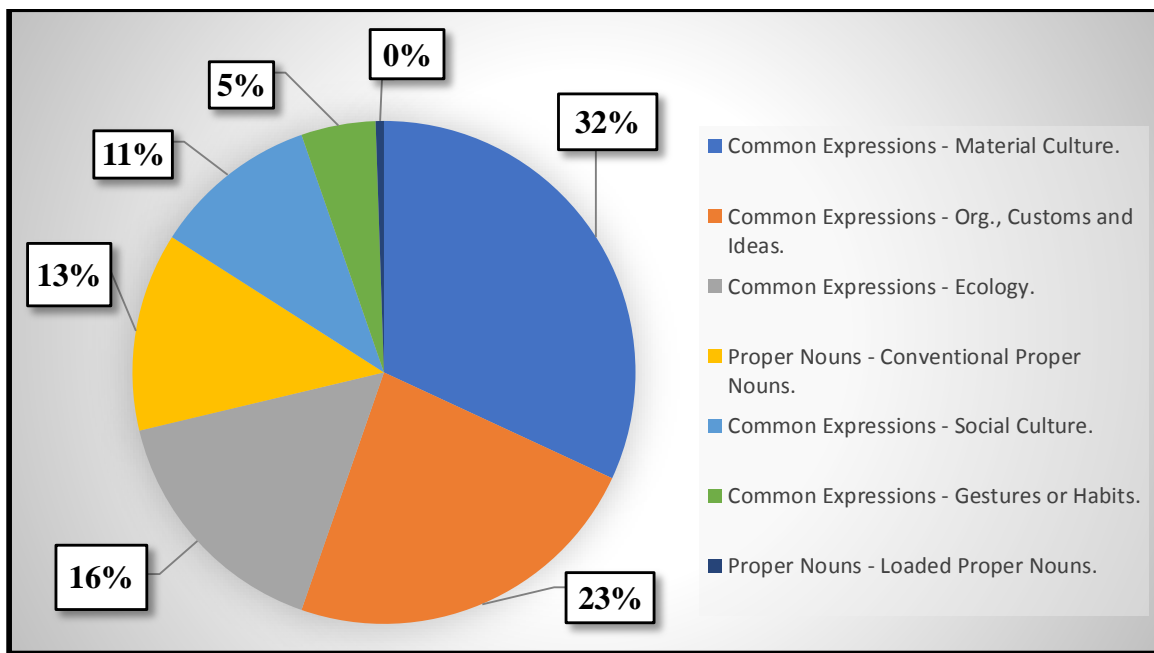
A concise gathering of the data collected for this work can be observed in the tables below. They represent the frequency of each type of CSI in the novella, and their individual percentages when compared to the total number of CSIs. The complete table with all 188 instances of CSIs, their nomenclature, and the respective pages where they can be found in Appendix A of this monograph:

Table 01: Types of CSIs and their instances throughout McNeill (2019).

Types of CSIs	Number of Occurrences
Common Expressions - Material Culture.	60
Common Expressions - Org., Customs and Ideas.	44
Common Expressions - Ecology.	30
Proper Nouns - Conventional Proper Nouns.	24
Common Expressions - Social Culture.	20
Common Expressions - Gestures or Habits.	9
Proper Nouns - Loaded Proper Nouns.	1
Total Sum of CSI Occurrences	188

Source: Data collected by the author of the monograph.

Graphic 01: Pie chart depicting the individual percentages of the CSIs identified in McNeill (2019).



Source: Data collected by the author of the monograph.

The analysis identified 188 different CSIs in the Warhammer Horror novella *The Colonel's Monograph*. The great majority of the culture-specific items seem to be common expressions, either of the 'material culture' type (60 different instances – 32% of the total) or the 'Organizations, customs and ideas' type (44 different instances – 23% of the total). It also identified 30 instances of common expressions of the 'ecology type' (16% of the total), 24 instances of proper nouns of the 'conventional type' (13% of the total) and 20 instances of common expressions of the 'social culture' type (11% of the total). However, only 9 instances of the 'gestures and habits' type (5% of the total) were identified.

Although Hermans (1998) discusses how, thanks to the historical or cultural associations imbued in their expressiveness, loaded proper nouns are useful instruments of storytelling, this analysis identified only a single loaded proper noun in McNeill (2019). It is the expression 'Uglork Splitfang' (p. 25). Since this CSI represents just 0% of the total number of identified terms, it is not relevant for the development of the novella's plot or its textual structures. Consequently, this culture-specific item shall not be included in the analysis of the data whose distribution is described in the graph above.

4.2 ANALYSIS AND TRANSLATION OF THE CSIS IN MCNEILL (2019)

4.2.1 Analysis of the Material Culture CSIs

4.2.1.1 ANALYSIS OF THE CSI 'THE COLONEL'S MONOGRAPH'

Sentence containing the first identified instance of the CSI: 'The Colonel's Monograph.' (Page 1)

Commentary on the translation of the CSI: It is imperative to properly understand this CSI, for not only is it the novella's title, the monograph is also central to the plot of McNeill (2019). According to Garret Grayloc, the son of the deceased soldier, the Colonel's Monograph is an unpublished memoir of his mother, a record of her service in the Imperial Guard during the military campaign that resulted in the atrocity called 'Dawn of Dark Suns'. This information aroused Teresina Sullo's curiosity, for there was a scarcity of reports about that event:-

The concept of linguistic equivalence between languages often proves to be misleading. Sometimes, the translator is unable to find analogous terms in the lexicon of the language of the intended readership of the Translated Text (KASPAREK, 1983). According to Nida & Taber (1982) this is dependent on a series of factors, chief among them the interplay between the languages of the ST and the TT. Fortunately, each word that constitutes the CSI in question has a strong, perhaps even canonical equivalent in Brazilian Portuguese. This facilitated the naturalization of this particular CSI.

Thus, the CSI in question was translated as '*A Monografia da Coronel*'.

Translation strategy employed: Naturalization.

Translated sentence: 'A Monografia da Coronel.'

4.2.1.2 ANALYSIS OF THE CSI ‘SERVITOR’

Sentence containing the first identified instance of the CSI: ‘(...) not the neatly kerned and leaded script of a scrivener servitor.’ (Page 12)

Commentary on the translation of the CSI: As discussed by Nida & Taber (1982), Mansour (2014) and Kuleli (2020), the promise of equivalence between the words of different languages sometimes proves itself true, as we have just seen with the CSI *The Colonel’s Monograph* (MCNEILL, 2019). However, more often than not, there is such disparity between the genius of each language juxtaposed in the translation process, and also between the cultures that shaped them, that no satisfactory equivalence between terms can be found. This is the case of the CSI ‘servitor’.

According to Games Workshop (2021), ‘servitor’ is a general term applied to a wide class of mindless, cybernetic drones created from a fusion of human flesh and robotic technology that are used to carry tasks across the Imperium of Man. Although servitors are doubtlessly employed as instruments of terror, the agents of the Imperium have a rather reasonable explanation for their employment.

At its height of grandeur, this spacefaring civilization was devastated by a rebellion of the Men of Iron, artificial intelligence robots that were needed for prosperity and defense. The rebellion was so destructive that it left a deep trauma of artificial intelligences on the species’ collective psyche (HALEY, 2018). Servitors, lobotomized drones built around a wetware of human flesh and cybernetic implants, proved to be a suitable, although imperfect substitute for the Men of Iron, for unlike the thinking machines, they usually lack the necessary sentience to revolt.

During the translation of the novella, the CSI in question was one of the most difficult terms to translate, for it simply lacks an equivalent term in Brazilian Portuguese. In fact, the very concept of a servitor, a lobotomized individual slaved to machines, would be appalling for 21st Century human beings. Nonetheless, I sought ways to convert the culture-specific item into something that its intended readership could recognize.

Although conservative in nature, the solution involves the adaptation of the CSI ‘servitor’ into ‘*servidor*’. This choice has a twofold purpose: the first is to convey the meaning that the sole purpose behind the existence of a servitor is to perform its allotted task. The second is to equate those former individuals with objects, conveying the appalling loss of their freedom and individuality.

Translation strategy employed: Orthographic adaptation.

Translated sentence: ‘(...) e não a caligrafia mecanicamente padronizada e esmerada de um servidor-escriba.’

4.2.1.3 ANALYSIS OF THE CSI ‘LASRIFLE’

Sentence containing the first identified instance of the CSI: ‘A trooper’s lasrifle was slung across her shoulder.’ (Page 19)

Commentary on the translation of the CSI: According to Games Workshop (2022), the CSI ‘lasrifle’, also referred to as ‘lasgun’, is the only universal piece of equipment present throughout the many regiments that comprise the Astra Militarum, or Imperial Guard, the armies of baseline men and women that defend and expand the borders of the Imperium.

According to the same source, the lasrifle is a weapon that is reliable and easy to manufacture. These guns operate on the principle that, when the trigger is pulled, they emit a laser beam. Lasrifles can differ in appearance, like the varied uniforms and the customs of the countless Regiments of the Imperial Guard.

For example, some of them, like the Fractrix, Kantrael and Accatran patterns, look like highly advanced futuristic rifles. Others, like the lasrifle used at the climax of *The Colonel’s Monograph*, resemble antique arquebuses and muskets. In emergencies, the power packs of these guns can also be set to overload and detonate, transforming them into an improvised explosive device.

The situation of this particular CSI is similar to that of the culture-specific item ‘servitor’. In both cases, there is no direct analog in Brazilian Portuguese. However, its description and operation procedures offer the translator some insights on how to process the word. For example, one could easily employ the absolute universalization substitutive strategy (AIXELÁ, 1996), translating the word as *‘fuzil de laser’*.

While entirely correct from a linguistic and semantic point of view, for my translation, I believed that such a choice would cheapen the value of such a ubiquitous term. After all, while many sci-fi works employ laser weaponry in their storytelling, the lasrifle is unique to Warhammer 40000. As such, the translation of the CSI must not only be precise, but also be able to convey the item’s underlying gravitas to the readers.

The solution I found was for the CSI ‘lasrifle’ to be only partly processed through the substitutive strategy of naturalization (AIXELÁ, 1996). While the prefix ‘las-’ shall be preserved, for it clearly refers to a foreign word already assimilated by the Brazilian Portuguese lexicon, the suffix ‘-rifle’ can be naturalized in a number of ways. The one that I chose is the word *‘fuzil’*.

Consequently, the CSI ‘lasrifle’ was translated as *‘lasfuzil’*.

Translation strategy employed: Naturalization.

Translated sentence: ‘Uma correia prendia um lasfuzil militar ao ombro dela.’

4.2.2 Analysis of the Organizations, Customs and Ideas CSIs

4.2.2.1 ANALYSIS OF THE CSI ‘ASTRA MILITARUM’

Sentence containing the first identified instance of the CSI: ‘At this time, I did not know if Garrett Grayloc had served in the Astra Militarum, but (...)’ (Page 12)

Commentary on the translation of the CSI: According to GAMES WORKSHOP (2022), the ‘Astra Militarum’, or ‘Imperial Guard’ in the vernacular human languages spoken throughout the galaxy, is the army of baseline men and women that defends the territories of the Imperium of Man and fights its wars. Given the Imperium’s size, this is the largest military force in the entire galaxy.

As Nida & Taber (1982) and Mansour (2014) demonstrate, a language’s particular quality or character, or the intended readership’s perceptions of it, may help or hinder a translator’s efforts. High Gothic, the language from which the term ‘Astra Militarum’ comes, is perceived within the Warhammer 40000 universe as an analogue to Latin. Since Latin is considered a language of erudition, the preservation of its terms as they appear in the Source Text seems to be a standard practice in translation. Because of this, I opted to be conservative and keep the CSI as it originally appeared in McNeill (2019).

Thus, the CSI in question was preserved as ‘*Astra Militarum*’.

Translation strategy employed: Repetition

Translated sentence: ‘Naqueles dias, eu não sabia se Garrett Grayloc havia servido na Astra Militarum, mas...’

4.2.2.2 ANALYSIS OF THE CSI ‘IMPERIAL FISTS’

Sentence containing the first identified instance of the CSI: ‘(...) described the dogmatic warfare of the Imperial Fists, (...)’ (Page 28)

Commentary on the translation of the CSI: Known for their yellow, black and white heraldry, the Imperial Fists are one of the many Chapters of Space Marines, the indoctrinated and genetically enhanced elite soldiers that defend the Imperium of Man. The Imperial Fists are one of the oldest and most venerated Chapters of Space Marines. Thus, it is no surprise that one of the items in Grayloc’s collection of books is a tome on the art of warfare penned by one of the Chapters greatest heroes, Rhetoricus.

The words ‘Imperial’ and ‘Fist’ have clear, canonical analogues in the lexicon of Brazilian Portuguese. This fact allows for an easy naturalization of the culture-specific item. Thus, the CSI in question was translated as ‘*Punhos Imperiais*’.

Translation strategy employed: Naturalization

Translated sentence: ‘(...) descrevia a dogmática doutrina de guerra dos Punhos Imperiais, (...)’

4.2.2.3 ANALYSIS OF THE CSI ‘INQUISITORIAL’

Sentence containing the first identified instance of the CSI: *‘Inquisitorial*

Note: The above confession was discovered in the burned ruins (...)’ (Page 77)

Commentary on the translation of the CSI: For the citizens of the Imperium, even for those that hold positions of power and influence among its byzantine hierarchies, few words can incite more dread, anxiety and apprehension than the term ‘Inquisitorial’. While highest echelons of the Adeptus Terra may believe they are untouchable, the Inquisition cares nothing for one’s riches, geneology or political power.

According to Kyme, Priestly and Stirling (2007), the Holy Ordos of the Inquisition, or simply ‘The Inquisition’, is an Imperial organization founded sometime after the end of the Horus Heresy. This organization is the secret ‘thought police’ (ORWELL, 2003) of the Imperium of Man. Its chief agents, dubbed ‘Inquisitors’, are given absolute authority to hunt down any threats to the stability of the Emperor’s realm, fighting to protect it against the incursions of the alien, the mutant and the heretic.

While the CSI in question refers to the Warhammer 40000 universe, its roots can be found in the history of the Middle Ages. While the English and the Brazilian Portuguese analogue equivalent are pronounced differently, both have the same graphological structure. Thanks to this linguistic coincidence, the naturalization of the culture-specific item is facilitated.

Thus, the CSI in question was translated as *‘Inquisitorial’*.

Translation strategy employed: Naturalization

Translated sentence: *Nota Inquisitorial: ‘A confissão acima foi descoberta nas ruínas incendiadas (...)’*

4.2.3 Analysis of the Ecology CSIs

4.2.3.1 ANALYSIS OF THE CSI ‘SERVADAC MAGNA’

Sentence containing the first identified instance of the CSI: ‘(...) which is to be found within Servadac Magna, the sector capital of Yervaunt.’ (Page 9)

Commentary on the translation of the CSI: It is in Servadac Magna that Teresina Sullo’s journey begins, and also where it ends. Located in this city is the Cardophian Repository, the organization where Teresina Sullo has built her entire career. The first term in ‘Servadac Magna’ may be a reference to the Jules Verne science fiction novel *Hector Servadac*, for it narrates an involuntary journey through the Solar System led by the French soldier Hector Servadac.

The word ‘*Magna*’ means ‘Great’ in Latin. This is an important part of the CSI in question, for the Imperium of Man, thanks to its parallels with the culture of the Middle Ages, has two official languages: ‘Low gothic’ and ‘High Gothic’. Low Gothic is a generic term that encompasses the incalculable number of vernacular languages, their dialects and variations, spoken throughout the Imperium of Man.

High Gothic is a stand-in for Latin, a standardized common language of law, scholarship and religion, written in a very formal, traditional and exacting style (SCANLON, 2023). It is so important that many departments of the Adeptus Terra, the Imperium’s bureaucracy, owe their names to High Gothic terminology. Much like Latin words in a number of 21st Century texts, words in High Gothic tend to go untranslated in the Warhammer 40000 publications in order to mirror real-world parallels to Latin. Since Aixelá (1996) cautions against translating tertiary languages, and to mirror these parallels, I decided against processing the culture-specific item under scrutiny.

Consequently, the CSI in question was preserved as ‘*Servadac Magna*’.

Translation strategy employed: Repetition

Translated sentence: (...) que está localizado em Servadac Magna, a capital setorial de Yervaunt.

4.2.3.2 ANALYSIS OF THE CSI ‘YERVAUNT’

Sentence containing the first identified instance of the CSI: ‘(...) which is to be found within Servadac Magna, the sector capital of Yervaunt.’ (Page 9)

Commentary on the translation of the CSI: The Imperium of Man is the largest and allegedly most powerful political entity in the future of the Warhammer 40000 universe. Founded by the Emperor of Mankind more than ten thousand years ago, it consists of at least a million planets.

All the planets are called to serve the Emperor by paying the heavy tithes demanded by the Adeptus Terra. Some of them, like Catachan, Krieg and Lost Hope, are classified as ‘Death Worlds’, for they are inimical to human life. Other planets, like Dimmamar or Ophelia VII, are classified as ‘Cardinal Worlds’, ruled by the Ecclesiarchy, the Imperium’s State church, and given to the worship of the Emperor as a god. The Imperium also has ‘Forge Worlds’, like Mars, private domains of the Adeptus Mechanicus, for crafting weapons of war. It also has ‘Civilized Worlds’. Although they greatly differ from one another, most of them tend to emulate recognizable 21st Century technological standards of living or cultural practices (REID, 2021; SCANLON, 2023).

One of those Civilized Worlds, Yervaunt, is the setting of the tale *The Colonel’s Monograph*. It was not possible to discover why the author chose the name for the planet, nor find ways to better domesticate it, processing or converting the term into something more familiar. Consequently, I opted to preserve the CSI, transplanting it to the Translated Text as it appears in McNeill’s Source Text.

Thus, the CSI in question was preserved as ‘*Yervaunt*’.

Translation strategy employed: Repetition

Translated sentence: (...) que fica localizado em Servadac Magna, a capital setorial de Yervaunt.

4.2.3.3 ANALYSIS OF THE CSI ‘VANSEN FALLS’

Sentence containing the first identified instance of the CSI: ‘(...) it requested I travel south to Vansen Falls and present myself at Grayloc Manor (...)’ (Page 13)

Commentary on the translation of the CSI: Teresina Sullo describes Vansen Falls as a quaint coastal town of charm and beauty that is located to the south of Servadac Magna, Yervaunt’s sector capital. The name ‘Vansen Falls’ projects in the reader’s mind a location that most likely has massive waterfalls or rivers. In fact, the name is similar to that of cities such as ‘Niagra Falls’ in the United States, and ‘*Cachoeiras de Macacu*’ in Brazil.

The word ‘Vansen’ projects the idea of an individual’s name or surname. Most likely, Vansen Falls was either settled or founded by the individual whose name is in the town’s name. However, much like the case of the CSI ‘Yervaunt’, the nature and origin of the term in question are difficult to ascertain from an intratextual or extratextual perspective. The term ‘Vansen’ also does not have a canonical and accessible translation in Brazilian Portuguese. Thus, I opted to preserve its structure as it originally appears in McNeill’s Source Text.

Regarding the second part of the CSI, the word ‘Falls’, which has a number of translations in Brazilian Portuguese, I decided to use one of the more common ones, ‘*Cachoeiras*’ in order to make the culture-specific item a word that the intended audience would find familiar.

Consequently, the CSI in question was translated as ‘*Cachoeiras de Vansen*’.

Translation strategy employed: Naturalization and repetition

Translated sentence: (...) ela requisitava que eu viajasse ao sul, para Cachoeiras de Vansen, e me apresentasse à Mansão Grayloc (...)

4.2.4 Analysis of the Conventional Proper Nouns CSIs

4.2.4.1 ANALYSIS OF THE CSI 'TERESINA SULLO'

Sentence containing the first identified instance of the CSI: 'My name is Teresina Sullo, and these will be my last words.' (Page 9)

Commentary on the translation of the CSI: Teresina Sullo is the female protagonist of the novella *The Colonel's Monograph*. She is a retired archivist that was hired to curate the library of Colonel Elena Grayloc, a recently deceased hero of the Imperial Guard.

The name the Scottish author chose for the protagonist of the tale does not seem to carry any historical or cultural associations particular to the different cultures in the British Isles. Although its pronunciation might sound foreign and unusual from the perspective of the average British English speaker, the name McNeill chose for his protagonist is quite recognizable to the Brazilian speakers of Portuguese. Given its natural familiarity to the translation's intended readers, there is no need to process the proper noun 'Teresina Sullo' in any way. It shall be preserved in the Translated Text as it appears in McNeill's horror novella.

Consequently, the CSI in question was preserved as '*Teresina Sullo*'.

Translation strategy employed: Repetition

Translated sentence: O meu nome é Teresina Sullo, e estas serão as minhas últimas palavras.

4.2.4.2 ANALYSIS OF THE CSI 'ELENA GRAYLOC'

Sentence containing the first identified instance of the CSI: Colonel Elena Grayloc had commanded Guardsmen for seventy years (...) (Page 19)

Commentary on the translation of the CSI: Elena Grayloc is the female antagonist of the novella *The Colonel's Monograph*. For the public, Colonel Grayloc is a respected Imperial hero, writer and scholar. However, she hides a dark secret: Elena Grayloc is a worshiper of the Chaos Gods, the same entities the Emperor bargained with for the power to create the Primarchs. Although she was proclaimed dead sometime before Teresina was offered a job at Grayloc Manor, Elena's malign influence permeates the residence and its surroundings.

Unlike the name of the protagonist, 'Teresina Sullo', it becomes obvious that the surname 'Grayloc' is much more familiar to a speaker of English than to the Brazilian speakers of Portuguese. However, the spelling of Grayloc's given name, 'Elena', and also its variations, such as 'Helena', are easily recognizable proper nouns to Brazilians. Although the surname may challenge the natural structure of Portuguese, giving the text a more foreignizing bent, the Colonel's given name will likely compensate this because of the sense of familiarity to readers. Thus, there is no need to process the proper name 'Elena Grayloc'. It shall be preserved in the TT as it originally appeared in the ST.

Consequently, the CSI in question was preserved as '*Elena Grayloc*'.

Strategy employed: Repetition

Translated sentence: A Coronel Elena Grayloc havia comandado soldados por setenta anos (...)

4.2.4.3 ANALYSIS OF THE CSI 'MONTAGUE RHODES'

Sentence containing the first identified instance of the CSI: 'It could be Montague Rhodes, why?' (Page 45)

Commentary on the translation of the CSI: Montague Rhodes is a male supporting character in the novella *The Colonel's Monograph*. He was the former curator of the Colonel's collection of artifacts and tomes. Although driven mad by his charges, he managed to save the secret access code to the Colonel's hidden vault of unholy relics. It was thanks to the curator's sacrifice that Teresina Sullo managed to find the monograph and learn the terrible truth about the Dawn of Dark Suns.

The two terms that compose the character's name have translations in Brazilian Portuguese. 'Montague' is the family name of Romeo, the character from Shakespeare's play *Romeo and Juliet*. The Portuguese translation of the term 'Montague', '*Montéquio*', would be suitable for the domesticating perspective in translation.

Montague's surname, 'Rhodes', refers to the island of the same name. And much like 'Montague', the name of the Greek island also has a translation in Portuguese, '*Rodes*'. The conversion of these two words into Brazilian Portuguese terms will allow the translator to create a Translated Text that his readers will find accessible and familiar.

Consequently, the CSI in question was translated as '*Montéquio Rodes*'.

Strategy employed: Linguistic (non-cultural) translation

Translated sentence: 'Talvez seja Montéquio Rodes, por quê?'

4.2.5 Analysis of the Social Culture CSIs

4.2.5.1 ANALYSIS OF THE CSI 'ARCHIVIST PRIMARIS'

Sentence containing the first identified instance of the CSI: '(...) in the office of the Archivist Primaris, a position I was privileged to hold (...)' (Page 9)

Commentary on the translation of the CSI: The Imperium of the 41st Millennium has a practice of data gathering, in which its bureaucracy obsessively hoards huge amounts of information, even if it will never make any practical use of it.

This bureaucracy is composed by innumerable departments of scribes, record-keepers, historitors, data-miners, lexicographers, and other specialists working in a number of different institutions. An Archivist Primaris is just a minuscule cog in a galaxy-wide bureaucratic institution.

In order to process this CSI, I sought to naturalize it as much as possible so that the intended readers would find it familiar. To do this, I chose to use a linguistic equivalence to naturalize the first part of the term as '*Arquivista*'. Given the nature of High Gothic as a stand-in for Latin, term '*Primaris*' was spared from any manipulation.

Thus, the CSI 'Archivist Primaris' was processed as '*Arquivista Primaris*'.

Translation strategy employed: Naturalization and repetition.

Translated sentence: ‘(...) no escritório do Arquivista Primaris, um cargo que eu tive o privilégio de exercer (...)’

4.2.5.2 ANALYSIS OF THE CSI ‘GUARDSMEN’

Sentence containing the first identified instance of the CSI: ‘Colonel Elena Grayloc had commanded Guardsmen for seventy years, earning almost (...)’ (Page 21)

Commentary on the translation of the CSI: Throughout this study, it has been highlighted that the Imperium of the 41st Millennium is a realm forever at war. Thus, it is no surprise that the struggles and the realities of Guardsmen, the career soldiers of the Imperial Guard, are heavily featured in the Warhammer 40000 publications. Indeed, war shapes all walks of life in the far future.

From a literal standpoint, the CSI ‘Guardsmen’ can be translated as *‘Homens da Guarda’*. Although correct from a linguistic point of view, this translation could be considered imprecise for two reasons. The first is the fact that the Imperial Guard rarely segregates between genders. Graham McNeill (2019) himself demonstrates this when describing Elena Grayloc’s military career. The second is the fact that the translation *‘Guarda’* carries the implicit meaning of vigilance around a particular subject or territory, and not of a military force on permanent crusade against its enemies.

Because of this, I believe that, while literal, the translation *‘Homens da Guarda’* would be unable to properly convey the realities and meanings of this CSI. Instead, I suggest that the word be universalized to a more common denominator that could more accurately convey the realities of the Imperium’s baseline soldiery.

Consequently, the CSI ‘Guardsmen’ was translated as *‘soldados’*.

Translation strategy employed: Absolute universalization.

Translated sentence: ‘A Coronel Elena Grayloc havia comandado soldados por setenta anos, sendo condecorada...’

4.2.5.3 ANALYSIS OF THE CSI ‘ENGINEER’

Sentence containing the first identified instance of the CSI: ‘Used to work in the vehicle pool as part of the engineer cohorts.’ (Page 45)

Commentary on the Translation of the CSI: We have already explained that the Emperor of Mankind, although skilled in war and science and gifted with psychic power, could not conquer the whole galaxy by Himself. For His plans to succeed, he was forced to seek allies, like the red-robed Techpriests of the Mechanicum (HALEY, 2017).

Thus, the Treaty of Mars delineated the terms of the alliance between the two planets, Terra and Mars. Not only did its soldiers and war machines fight for the cause of the Imperium, but its members performed a number of vital tasks that called for their technical expertise. One of the crafts practiced by these individuals is that of the ‘engineer’, technicians that repair the Imperium's weapons and other types of equipment.

The main difficulty regarding the translation of this particular CSI is the organization’s unique theological perspective, for it shapes the concepts of religion and science into something unrecognizable by 21st Century readers. According to Games Workshop (2021), the Cult Mechanicus believes that all machines are imbued with spirits that need to be appeased through ritual and prayers in order for them to work properly. It also believes that the human body is a fallible machine that needs to be upgraded through technological means, such as new bionic parts. It considers itself a paragon of scientific logic while it constantly indulges in superstitious behavior and ritual (HALEY, 2019).

In order to deal with this difficulty, I proposed that the two radicals in the CSI, ‘engine-’ and ‘-seer’, be separated, individually naturalized, and only then fused into a single new word. This new item preserves the original individual meanings of the radicals, and it accurately conveys to the readers the twin facets of the Mechanicus’ ideology, the mystical and the technical.

Consequently, the CSI in question was translated as ‘*clariengenheiro*’.

Translation strategy employed: Naturalization

Translated sentence: ‘Costumava trabalhar na frota de veículos como membro do corpo de clariengenheiros.’

4.2.6 Analysis of the Gestures and Habits CSIs

4.2.6.1 ANALYSIS OF THE CSI '*IMPERATOR BENEFICIO*'

Sentence containing the first identified instance of the CSI: '(...) and recited my favourite catechisms from the *Imperator Beneficio*.' (Page 16)

Commentary on the translation of the CSI: We have already seen that one of the great ironies of the Warhammer 40000 literary setting is the fact that despite His efforts to stamp out religion and usher in a new age of reason and science, the Emperor of Mankind ended up being the central figure of the religions of Terra and Mars. Now, the Master of Mankind is worshiped as a divine figure by most of His subjects.

There are many prayers and catechisms that are common to Imperial liturgy, like the *Imperator Beneficio*, in High Gothic, which stands in for Latin in the Warhammer 40000. Traditionally, terms in Latin are preserved as they appear in the Source Text. I chose to adopt this same perspective, to convey the belief in the Emperor's godhood.

Consequently, the CSI in question shall be preserved as '*Imperator Beneficio*'.

Translation strategy employed: Repetition.

Translated sentence: '(...) e comecei a recitar os meus catequismos favoritos do *Imperator Beneficio*.'

4.2.6.2 ANALYSIS OF THE CSI 'SIGN OF THE AQUILA'

Sentence containing the first identified instance of the CSI: 'I did not linger, but simply made the sign of the aquila and bowed (...)' (Page 33)

Commentary on the translation of the CSI: By placing his hands flat on his chest with his thumbs interlocked, an Imperial subject may emulate the shape of a double-headed eagle with spread wings. This gesture is the 'sign of the aquila' performed by Teresina Sullo. The Aquila Imperialis is the insignia of the Imperium of Man.

Considering that culture and language are intertwined concepts, with one shaping the other, the Aquila symbol is very particular to the reality of Warhammer 40000. In this case, I sought to only partially naturalize the CSI, for its first part has an equivalent in Brazilian Portuguese. The second part of the CSI, ‘aquila’, was not processed in any way.

Consequently, the CSI in question was translated as ‘*Sinal da Aquila*’.

Translation strategy employed: Naturalization and repetition.

Translated sentence: ‘Eu não me demorei, mas simplesmente fiz o sinal da aquila e me curvei (...)’

4.2.6.3 ANALYSIS OF THE CSI ‘THE EMPEROR PROTECTS’

Sentence containing the first identified instance of the CSI: ‘“The Emperor protects,” I whispered as I approached the manor, but the memory (...)’ (Page 53)

Commentary on the translation of the CSI: The CSI in question, ‘The Emperor protects’, has its roots in the Imperium’s religion, with worship of the Emperor as a godlike figure. More specifically, it comes from Euphrati Keeler, one of the first saints canonized by the Imperial Cult. When confronting a Daemon in Lupercal’s ship, she yells ‘The Emperor protects!’ in order to banish the entity (MCNEILL, 2006). In reality, there was no miracle, just a manifestation of the woman’s own latent psychic power. Her faith was merely the psychological crutch she used in order to manifest her abilities. However, with each retelling of her story, the legend grew, and for the Imperium’s faithful, Euphrati Keeler’s words became a rallying cry, profession of faith and mantra to ward off evil.

It should be noted that the words of this CSI possess strong equivalents in Brazilian Portuguese. This certainly facilitates the naturalization of the item in question, accurately conveying the original meaning of the culture-specific item.

Thus, the CSI in question was translated as ‘*O Imperador protege*’.

Translation strategy employed: Naturalization

Translated sentence: ‘“O Imperador protege,” eu sussurrava enquanto me aproximava da mansão, mas a lembrança (...)’

4.3 REPORT ON THE ANALYSIS OF THE CSIS IN MCNEILL (2019)

The analysis discovered 184 different CSIs in the novella *The Colonel's Monograph*. For expediency's sake, three of each class, save the loaded proper noun type, were randomly chosen to be analyzed. This constitutes a sample of 18 different CSIs, which represents 9,783% of the total CSIs encountered in McNeill (2019). The CSIs, their types and the strategies employed in their translation are described below:

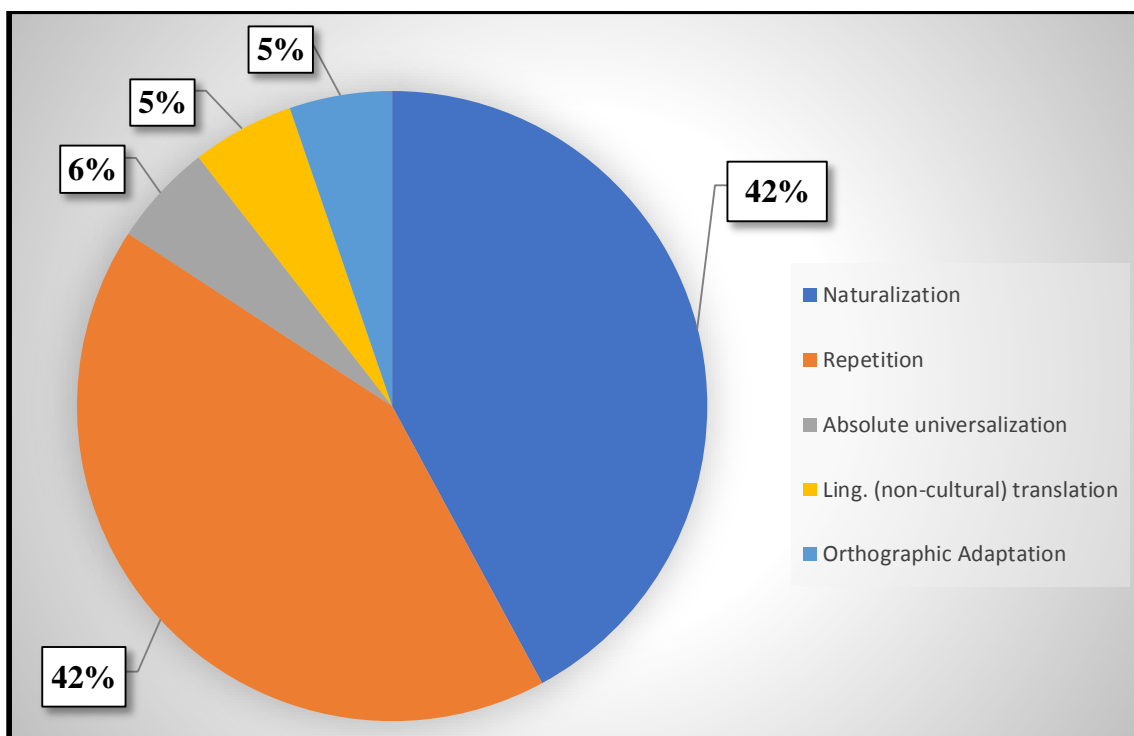
Table 02: Results of the analysis of the CSIs sampled from McNeill (2019).

Number of the CSI	Culture-specific item	Type of CSI	Translation strategy
1	The Colonel's Monograph	Material Culture	Naturalization
2	Servitor	Material culture	Orthographic adaptation
3	Lasrifle	Material culture	Naturalization
4	Astra Militarum	Org., customs and ideas	Repetition
5	Imperial Fists	Org., customs and ideas	Naturalization
6	Inquisitorial	Org., customs and ideas	Naturalization
7	Teresina Sullo	Conventional proper noun	Repetition
8	Elena Grayloc	Conventional proper noun	Repetition
9	Montague Rhodes	Conventional proper noun	Ling. (non-cultural) trans.
10	Servadac Magna	Ecology	Repetition
11	Yervaunt	Ecology	Repetition
12	Vansen Falls	Ecology	Naturalization
13	Archivist Primaris	Social culture	Naturalization & rep.
14	Guardsmen	Social culture	Absolute universalization
15	Enginseer	Social culture	Naturalization
16	Imperator Beneficio	Gestures & hab.	Repetition
17	Sign of the aquila	Gestures & hab.	Naturalization & rep.
18	The Emperor protects	Gestures & hab.	Naturalization

Source: Data collected by the author of the monograph.

A statistical analysis of the data in relation to the complete sample of randomly chosen CSIs produced the following graphic:

Graphic 02: Pie chart depicting the percentages of the strategies employed in the analysis of the CSIs.



Source: Data collected by the author of the monograph.

The data represented in the chart above demonstrates that there is an even distribution of 42% (8 instances of each) between the naturalization and repetition strategies, the two most common strategies used in, respectively, domesticated and foreignized translations. There are even amounts of the instances of the orthographic adaptation, linguistic (non-cultural) translation and absolute universalization strategies, representing the final 16% of the sampled data. Each of these strategies was employed in the translation of a single culture-specific item described in Table 02.

The results of the analysis of the sample extracted from the full dataset demonstrate that, as the translator, I applied conservative (foreignizing) translation strategies throughout 52% of the sample, while 48% of the time I used substitutive (domesticating) strategies. Although the disparity between the approaches is slight, there was prevalence of foreignizing strategies in the analysis. This unexpected development imbued the sampled data with a slight foreignized quality.

5. FINAL CONSIDERATIONS

As we have argued, it is thanks to the practice of translation that different social groups are able to exchange ideas, through cultural, as well as temporal gulfs.

From its beginning, the purpose of this work was intertwined with the art of translation. Its purpose was to analyze the possibility of crafting a domesticated translation of the Warhammer Horror novella *The Colonel's Monograph* (MCNEILL, 2019), within the larger perspective of creating a domesticated translation of any Source Text. After all, one of the translation strategies suggested by Aixelá (1996) is the autonomous creation. According to the Spanish researcher, this is the furthest point on the domestication scale, when the translator seeks to evoke in the targeted readership the feeling that the Translated Text is the product of its own literary culture (KULELI, 2020).

To define the practice of translation in a more complete way, this study focused on dual dimensions of translation: as a process of linguistic and graphological substitution of material in one language by equivalent material in another language (CATFORD, 1965; NIDA & TABER, 1982), and as a cultural interaction whose purpose is the conveyance of the Source Text's culture to the Translated Text (NORD, 1997; VERMEER, 1986, 1990). Only by being interculturally competent (KLIMCZAK-PAWLAK, 2018) can the translator accurately convey the meanings conveyed by the Source Text to his intended readership. Thus, the purpose of this work was more precisely to verify the possibility of crafting a domesticated translation that would preserve the ideas, storylines and concepts depicted in the Source Text in a respectful way.

Consequently, this endeavor called for the mastery of two theoretical concepts: culture-specific items (CSIs) and the strategies for their translation. Culture-specific items are defined as specific words and idioms contained in the Source Text that convey meanings and concepts exclusive to its culture. CSIs are critical terms for translators because they usually lack canonical translations that could offer insights in processing such terms in a way that would suit the project (AIXELÁ, 1996; NEWMARK, 1998).

Once the theoretical framework was established, I began carefully reading McNeill (2019) multiple times, and I identified 188 different CSIs in the novella. The great majority of the culture-specific items seem to be common expressions, either of the ‘material culture’ type (60 different instances – 32% of the total) or the ‘Organizations, customs and ideas’ type (44 different instances – 23% of the total). I also identified 30 instances of common expressions of the ‘ecology type’ (16% of the total), 24 different instances of proper nouns of the ‘conventional type’ (13% of the total) and 20 different instances of common expressions of the ‘social culture’ type (11% of the total). However, only 9 distinct instances of the ‘gestures and habits’ type (5% of the total) were identified. Since there was but one instance of the loaded proper noun type of culture-specific items, the term ‘Uglork Splitfang’ it was considered irrelevant for the undertaking at hand.

After being classified, three of each type of CSI were randomly sampled, making for eighteen (18) CSIs in total. The sampled items were then translated through the application of the strategies suggested by Aixelá (1996). The analysis obtained the following results: 42% (8 instances of each) between the naturalization and repetition strategies, the two most common strategies employed in, respectively, domesticated and foreignized translations. The last 16% were the instances of the application of the orthographic adaptation, linguistic (non-cultural) translation and absolute universalization strategies. In the end, the conservative (foreignizing) strategies represented 55% of the strategies employed in the translation of the sample, while 45% of the strategies employed in the sample were of the substitutive (domesticating) type. This distribution shifted the analyzed sample towards a slight foreignizing bent.

While the methodology employed in this research was undoubtedly helpful, for it allowed not just the proper identification of the culture-specific items in *The Colonel’s Monograph*, but also their analysis and accurate translation from both a linguistic and cultural lens, the slight foreignizing bent of the translated sampled data is an unexpected development. After all, the domesticating perspective in translation, according to the North American linguist Lawrence Venuti (1995), creates a consumable and familiar Translated Text, and this is something that would greatly bolster one of the objectives of the proposed translation project: disseminating the Warhammer 40000 hobby in Brazil.

Although these results could be attributed to a statistical bias, since the sampled data was very small, representing only 9,575% of the total CSIs contained in McNeill (2019), there is also the possibility that the character of the culture and the language of the Warhammer 40000 fictional setting is very resistant to domestication efforts.

In order to seek more certainty regarding this fact, I would suggest two other studies: the application of the method of analysis of this research to every single CSI contained in McNeill (2019). If the complete analysis of the dataset reveals that the majority of CSIs contained in the novella could be accurately processed through substitutive means, it would mean that the slight foreignization encountered in the sampled data was the result of statistical biases from the small size of the sampled data. This would help to prove that it is possible to create a domesticated TT of the novella.

Another suggestion of research could be a case study of the application of the Translated Text to Brazilian readers. Even if the creation of a domesticated Translated Text of *The Colonel's Monograph* was proven to be possible, it would be interesting to test the translation's capacity to accurately convey its contents to Brazilian readers, both those familiar and unfamiliar with Games Workshop's dystopic sci-fi setting.

It should also be brought to attention that two major limitations regarding the research chronicled in this monograph have been identified throughout the research. The first is the realization that, although translation is a complex affair (NIDA & TABER, 1982), this research is solely focused on the translation of culture-specific items (AIXELÁ, 1996). The second limitation is the fact that the researcher's efforts were focused on a single novella by a single author, and not the entirety of the Warhammer 40000 corpus of publications. Consequently, there is always the possibility that the experiences and conclusions chronicled in this monograph could not be applied to other types of Warhammer 40000 publications, or even other texts penned by Graham McNeill.

In the end, I was unable to apply domesticating strategies to the majority of the sampled data. Nonetheless, the fact that 45% of the strategies employed are of a domesticating nature is still a significant, if promising discovery. While more research and translation work are suggested in order to confirm this hypothesis, the data and the results obtained by this research seem to positively point towards an answer regarding the general question that lies at the heart of this monograph.

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7. APPENDICES

APPENDIX A – COMPLETE LIST OF THE CSIS IDENTIFIED IN THE WARHAMMER NOVELLA *THE COLONEL'S MONOGRAPH* (MCNEILL, 2019)

Number	Culture-Specific Item	Page of the Novella Where the CSI First Appears	Type of CSI
1	The Colonel's Monograph	1	Common Expression - Material Culture
2	Magicks	8	Common Expression - Org., Customs and Ideas
3	Daemonic	8	Common Expression - Org., Customs and Ideas
4	Ruinous Gods	8	Common Expression - Org., Customs and Ideas
5	Teresina Sullo	9	Proper Noun - Conventional Proper Noun
6	Cardophian Repository	9	Common Expression – Ecology
7	Servadac Magna	9	Common Expression – Ecology
8	Yervaunt	9	Common Expression – Ecology
9	Archivist Primaris	9	Common Expression - Social Culture
10	M36	9	Common Expression - Org., Customs and Ideas
11	Subsector(s)	9	Common Expression – Ecology
12	Post-Akkadian Gothic	9	Common Expression - Org., Customs and Ideas

13	Imperial	10	Common Expression - Org., Customs and Ideas
14	Ecclesiarchichal	10	Common Expression - Org., Customs and Ideas
15	Pre-Apostasy	10	Common Expression - Org., Customs and Ideas
16	Grayloc Manor	10	Common Expression – Ecology
17	Garrett Grayloc	10	Proper Noun - Conventional Proper Noun
18	Emperor	10	Common Expression - Org., Customs and Ideas
19	Ocyllaria subsector	10	Common Expression – Ecology
20	Lexicographers	10	Common Expression - Social Culture
21	Lord Militant General	11	Common Expression - Social Culture
22	Hexior Padira III	11	Proper Noun - Conventional Proper Noun
23	A History of the Later Imperial Crusades	11	Common Expression - Material Culture
24	Cardinal	11	Common Expression - Social Culture
25	Saloma	11	Proper Noun - Conventional Proper Noun
26	Great Ingress	11	Common Expression – Ecology
27	Philaken	11	Proper Noun - Conventional Proper Noun

28	Gorso	11	Proper Noun - Conventional Proper Noun
29	Shakespeare	11	Proper Noun - Conventional Proper Noun
30	Imperial Charters	11	Common Expression - Material Culture
31	Teodoro	12	Proper Noun - Conventional Proper Noun
32	Hesarid	12	Common Expression – Ecology
33	The Spheres of Longing	12	Common Expression - Material Culture
34	Medicae	12	Common Expression - Social Culture
35	NeoAleksandrya	12	Common Expression – Ecology
36	Tetrarch	12	Common Expression - Material Culture
37	Regicide	12	Common Expression - Material Culture
38	Servitor	12	Common Expression - Material Culture
39	Astra Militarum	12	Common Expression - Org., Customs and Ideas
40	Vansen Falls	13	Common Expression – Ecology

41	Groundcar	13	Common Expression - Material Culture
42	Kiehlen 580	13	Common Expression - Material Culture
43	Colonel Grayloc	13	Common Expression - Social Culture
44	Agri-collectives	14	Common Expression – Ecology
45	Prefabbed	14	Common Expression - Material Culture
46	Rockcrete	14	Common Expression - Material Culture
47	Imperator Beneficio	16	Common Expression - Gestures or Habits
48	Thermal Generator	16	Common Expression - Material Culture
49	Imperium	16	Common Expression - Org., Customs and Ideas
50	The Brothers Carmassi	17	Common Expression - Material Culture
51	Honorifica Imperialis	17	Common Expression - Material Culture
52	Archenemy	17	Common Expression - Org., Customs and Ideas
53	Mechanicus	18	Common Expression - Org., Customs and Ideas
54	Geocore platforms	18	Common Expression - Material Culture
55	Salamander	18	Common Expression - Material Culture
56	Power Sabre	18	Common Expression - Material Culture

57	Plasma Pistol	18	Common Expression - Material Culture
58	Lasrifle	19	Common Expression - Material Culture
59	Elena Grayloc	19	Proper Noun - Conventional Proper Noun
60	Juvenat Treatments	19	Common Expression - Material Culture
61	Daranian	19	Common Expression – Ecology
62	Darania	19	Common Expression – Ecology
63	System	19	Common Expression – Ecology
64	Guard	19	Common Expression - Org., Customs and Ideas
65	Kyrano	20	Proper Noun - Conventional Proper Noun
66	Greenskin	20	Common Expression – Ecology
67	<i>Only in death does duty end.</i>	20	Common Expression - Gestures or Habits
68	Throne	20	Common Expression - Material Culture
69	Augmetics	20	Common Expression - Material Culture
70	Underhive	20	Common Expression – Ecology
71	Guardsmen	21	Common Expression - Social Culture
72	Schola Progenium	22	Common Expression - Org., Customs and Ideas

73	Lord Commander	22	Common Expression - Social Culture
74	Sector	22	Common Expression – Ecology
75	Dawn of Dark Suns	22	Common Expression - Org., Customs and Ideas
76	Great Betrayal	22	Common Expression - Org., Customs and Ideas
77	Regiment	22	Common Expression - Org., Customs and Ideas
78	Chrono	22	Common Expression - Material Culture
79	Chirurgion	23	Common Expression - Social Culture
80	Lord Grayloc	23	Common Expression - Social Culture
81	83rd Yervaunt Voltigeurs	23	Common Expression - Org., Customs and Ideas
82	Imperial Infantryman's Uplifting Primer	24	Common Expression - Material Culture
83	Data-slates	25	Common Expression - Material Culture
84	Fydor Grayloc	25	Proper Noun - Conventional Proper Noun
85	Uglork Splitfang	25	Proper Noun - Loaded Proper Noun
86	Great Rift	25	Common Expression – Ecology
87	Tactica Imperium	27	Common Expression - Material Culture
88	Adeptus Astartes	27	Common Expression - Org., Customs and Ideas

89	The Book of Five Spheres	28	Common Expression - Material Culture
90	Imperial Fists	28	Common Expression - Org., Customs and Ideas
91	Prandium	28	Common Expression – Ecology
92	Consul	28	Common Expression - Social Culture
93	Codex Astartes	28	Common Expression - Material Culture
94	White Scars	28	Common Expression - Org., Customs and Ideas
95	Hidden Chronicles of the Chogorian Epics	28	Common Expression - Material Culture
96	Chapter	28	Common Expression - Org., Customs and Ideas
97	Sebastian Thor	28	Proper Noun - Conventional Proper Noun
98	Dolan Chirosius	28	Proper Noun - Conventional Proper Noun
99	Bucharis	28	Proper Noun - Conventional Proper Noun
100	Corpus Presidium Calixis	28	Common Expression - Material Culture
101	Book of Judgement	28	Common Expression - Material Culture
102	Drusher	28	Proper Noun - Conventional Proper Noun
103	A Complete Taxonomy of Gershom	28	Common Expression - Material Culture
104	Linnaeus	28	Proper Noun - Conventional Proper Noun

105	Nemesis Divina	28	Common Expression - Material Culture
106	Crezia Berschilde	28	Proper Noun - Conventional Proper Noun
107	To Serve the Emperor	28	Common Expression - Material Culture
108	Ravenor	28	Proper Noun - Conventional Proper Noun
109	The Mirror of Smoke	28	Common Expression - Material Culture
110	Xenoforms	28	Common Expression – Ecology
111	Dogma Ominiastra	28	Common Expression - Material Culture
112	Greenskins and How to Kill Them	28	Common Expression - Material Culture
113	Aeldari	28	Common Expression – Ecology
114	Aeldari Perfidy	28	Common Expression - Material Culture
115	Obscurus Analects of Xenoartefacts	28	Common Expression - Material Culture
116	Locard	28	Proper Noun - Conventional Proper Noun
117	Biophage Infestations	28	Common Expression - Material Culture
118	Know Thine Enemy	28	Common Expression - Gestures or Habits
119	Caffeine	32	Common Expression - Material Culture
120	Gant's Confectionary and Recaff Emporium	32	Common Expression – Ecology

121	Greetings of the day	32	Common Expression - Gestures or Habits
122	Zeirath Gant	32	Proper Noun - Conventional Proper Noun
123	Greetings be upon you	32	Common Expression - Gestures or Habits
124	Master Grayloc	32	Common Expression - Social Culture
125	Amethyst Coast	32	Common Expression – Ecology
126	Theatrica Imperialis	33	Common Expression - Org., Customs and Ideas
127	Sign of the Aquila	33	Common Expression - Gestures or Habits
128	Master of Mankind	34	Common Expression - Org., Customs and Ideas
129	Glassaic	35	Common Expression - Material Culture
130	Old Earth	35	Common Expression – Ecology
131	Primarchs	35	Common Expression - Org., Customs and Ideas
132	Father	36	Common Expression - Social Culture
133	Calidarus	36	Proper Noun - Conventional Proper Noun
134	Fireblooms	38	Common Expression – Ecology
135	Ablutions Cubicle	38	Common Expression - Material Culture
136	Amasec	40	Common Expression - Material Culture

137	Desk Lumen	40	Common Expression - Material Culture
138	The Elegy of Valgaast	41	Common Expression - Material Culture
139	Lament of Valgaast	41	Common Expression - Material Culture
140	Valgaast Theogonies	41	Common Expression - Material Culture
141	<i>Inamorata</i>	41	Common Expression - Material Culture
142	Valgaast	41	Common Expression - Org., Customs and Ideas
143	Planetary Senator	43	Common Expression - Org., Customs and Ideas
144	Pre-Imperial	43	Common Expression - Org., Customs and Ideas
145	Feral World	43	Common Expression – Ecology
146	Service Loop	44	Common Expression - Material Culture
147	Machine-spirit	45	Common Expression - Org., Customs and Ideas
148	Techpriest	45	Common Expression - Social Culture
149	Enginseer	45	Common Expression - Social Culture
150	Cargo-eight(s)	45	Common Expression - Material Culture
151	Montague Rhodes	45	Proper Noun - Conventional Proper Noun
152	Odette	46	Proper Noun - Conventional Proper Noun

153	Emperor's Mercy	49	Common Expression - Gestures or Habits
154	Commissar	51	Common Expression - Social Culture
155	The Emperor Protects	53	Common Expression - Gestures or Habits
156	Heresy	57	Common Expression - Org., Customs and Ideas
157	Heliogabalus	57	Common Expression – Ecology
158	Hive World	57	Common Expression – Ecology
159	Pleasure Cult	57	Common Expression - Org., Customs and Ideas
160	Aphra Verlainé	57	Proper Noun - Conventional Proper Noun
161	Tempestus Scions	57	Common Expression - Social Culture
162	Cultists	58	Common Expression - Social Culture
163	Psychic	58	Common Expression - Org., Customs and Ideas
164	Chaos	58	Common Expression - Org., Customs and Ideas
165	Ordos	58	Common Expression - Org., Customs and Ideas
166	Warp	59	Common Expression – Ecology
167	Adepta Sororitas	59	Common Expression - Org., Customs and Ideas
168	Dark Prince	59	Common Expression - Org., Customs and Ideas

169	Shroud of Night	59	Common Expression - Org., Customs and Ideas
170	Corpse God	59	Common Expression - Org., Customs and Ideas
171	Maraviglia	60	Common Expression - Material Culture
172	Whiteshield	62	Common Expression - Social Culture
173	Powercell	63	Common Expression - Material Culture
174	Activation Rune	63	Common Expression - Material Culture
175	Princeps	66	Common Expression - Social Culture
176	Titan	66	Common Expression - Material Culture
177	Servo-muscles	72	Common Expression - Material Culture
178	Las-fire	72	Common Expression - Material Culture
179	Promethium	73	Common Expression - Material Culture
180	Psycho-kinetic	74	Common Expression - Org., Customs and Ideas
181	Ruinous Powers	74	Common Expression - Org., Customs and Ideas
182	<i>Forty-first Millennium</i>	77	Common Expression - Org., Customs and Ideas
183	<i>Hospice of Cardinal Saloma Arisen</i>	77	Common Expression – Ecology
184	<i>Inquisitorial</i>	77	Common Expression - Org., Customs and Ideas

185	<i>Psycho-forensic</i>	78	Common Expression - Material Culture
186	<i>Omicron-level</i>	78	Common Expression - Material Culture
187	<i>Grayloc Trading Cartel</i>	78	Common Expression - Org., Customs and Ideas
188	<i>Ave Imperator</i>	78	Common Expression - Gestures or Habits