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THE FIRST CHAPTER OF THE TRANSLATED TEXT "MY SWEET ORANGE TREE" BY JOSÉ MAURO VASCONCELOS: AN ANALYSIS THROUGH THE LENSES OF EQUIVALENCE

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RESUMO

José de Mauro Vasconcelos foi e ainda é no cenário da literatura nacional um dos grandes nomes quando se trata de literatura infanto-juvenil, com títulos que quebraram a bolha do país e foram traduzidos, segundo a UNESCO, mais até que Clarisse Lispector. Uma de suas obras mais famosas, "Meu pé de Laranja Lima" conta com duas traduções em inglês, que servem (considerando o status do Inglês como língua franca) para projetar o seu alcance ainda mais. O objetivo do texto é, portanto, analisar a sua tradução mais recente, de 2019 por Alison Entrekin e, sob a ótica da Equivalencia, identificar qual a vertente a tradutora adota para sua abordagem. Além disso, o texto também se propõe a analisar quais são as tendências deformadoras encontradas no primeiro capítulo da obra, o que isso pode significar para a integridade do texto original e como as escolhas de tradução modificam o texto original de forma significativa.

PALAVRAS-CHAVE: Equivalência. Tendencias Deformadoras. Meu pé de laranja lima por José Mauro Vasconcelos.

ABSTRACT

José de Mauro Vasconcelos was and still is one of the greatest Brazilian authors when it comes to children's literature, with works that broke the country's bubble and were translated, according to UNESCO, even more than Clarisse Lispector. One of his most famous works, "My Sweet Orange Tree" has two English translations, which serve (considering the status of English as lingua franca) to project its reach even further. The objective of the text is, therefore, to analyze its most recent translation, from 2019 by Alison Entrekin and, from the perspective of Equivalence, identify which aspect the translator adopts for her approach. Furthermore, the text also aims to analyze the deforming tendencies found in the first chapter of the book, what this could mean for the integrity of the original text, and how Entrekin's translation change the meaning of the original text in a significant way.

KEYWORDS: Equivalence. Deforming Tendencies. My sweet Orange Tree by José Mauro Vasconcelos.

SUMÁRIO

1 INTRODUCTION

Through its period of existence, the field of Translation Studies had cultivated and articulated many theories, thoughts, and principles, such as the function and reception of the translated text by the Target Language public as proposed by Cristiane Nord, (2016) and what is known as Equivalence (MUNDAY, 2008), a central and controversial topic that debates whether a text should be semantically and meaningfully the same or not.

Furthermore, we propose an investigation of the text "My Sweet Orange Tree" by José Mauro Vasconcelos through the lenses of Equivalence as described in the book "Introducing Translation Studies - Theories and Application Second Edition" by Jeremy Munday (2008), to compare how the translated material differs from the original and speculate how and why its meaning might have been changed by the choices of the translator. In addition, I will use the concepts of "A Tradução e a Letra ou o Albergue do Longínquo" by Antonie Berman (1999) to further comment on deformities found in the text.

Some goals of this paper will be answering the following questions: *What are some of the differences between the two texts? How do the deformities in the text affect its meaning?* Considering the previous questions, we will further investigate what seem to be the main goal of the translation and if the translation material is guided by a more traditional or dynamic view.

The paper will have the following outline: 1. Introduction; 2.1 An explanation of the basics of function and reception in translation; 2.2 An explanation of what is Equivalence and some of its branches by Eugene Nida; 2.3 A brief exploration of the translator background and what are the Deforming tendencies by Antonie Berman(1990); 3.1. A brief introduction of the life and work of José Mauro Vasconcelos and a justification of why "Meu Pé de Laranja Lima" is a text feasible of many changes; 3.2 A table of changes-in-text examples taken from the first chapter in the original and translated material; 4. An analysis of those examples applying the concepts of deforming tendencies of Antonie Bernan(1999); 5. Final thoughts regarding the analysis.

2 THEORETICAL FOUNDATION

In this segment will introduce some elements that will be used as a base for later investigations, such as the translation's function and reception (section 2.1), what is the concept of equivalence (section 2.2) and what are the deforming tendencies that will be later found the translation (section 2.3). After establishing the aforementioned topics, we will move on to applying these concepts to the first chapter of My Sweet Orange Tree.

2.1. Introduction to translation's function and reception

Nord (2016), states basic elements that are essential to form a base for more complex understandings in translation.

First, each language's communicative signifiers are unique to the language they are inserted in and the situation they are related to: The text means what it means because of those aspects. The word "light" for example could be translated to "*luz*" in Portuguese when indicating luminosity. The word can change meanings depending on the context, however, to indicate that something holds no weight, and in that case, the corresponding word in Portuguese would alter to "*leve*". Thus, it is important to understand the context to convey accurate meaning when translating text from one language into another. As demonstrated in the example above, the signified for a particular signifier may change depending on the context.

This is a basic assertion to point out that the original text, existing in a different form and different context, also became a different text in the translated piece, and the role of the translator is not only to compose this new body of work but to discern what is fitting and/or necessary for it to accomplish its purpose in this new environment (the audience's target language).

This notion presupposes that adaptations and changes are not only possible but inevitable, as it is the basis for a successful translation from the source material (in its specific culture) to the target language (and in a different culture). As such, we will evaluate what possible approach the translator choose for changes in the translated text.

2.2. Equivalence

If a cook writes a recipe, they would undoubtedly write down words to accurately describe the process that the reader would have to follow to prepare their meal and in the same way, a romance writer would choose their novel's words to impart to the reader the meaning

they intended to. Therefore, following the assumption that an author chooses the words they do on purpose, it is possible to state that when translating a text, accuracy to its original content is key to preserving the author's intention. But is it possible to create an "equivalent" translation if, as laid out in the previous session, no signifiers are the same? Even further, if a translation has to be adapted from and to different signifiers, how can it be successful?

Eugene Nida(2008, p 62) points out that a good translation: has to make sense, it has to retain the "spirit" of the original, It has to have an easy form of expression and it has to elicit a similar as possible response from the reader.

Nida defines two categories for it being A) Formal Equivalence: Focused on the message itself and its structure, since correctness and accuracy are the key factors; and B) Dynamic Equivalence: Focused on eliciting the same dynamic response from the original message to the receptor, by providing the closest natural equivalent in the target language. The conflict between the two is not something that he claims to have resolved, although, in his view, meaning should be favored to style.

Chart 1 - A fictional example of the different intents in a translation from Portuguese to English:

	Translator 1: In this fictional scenario, the translator is a student providing a translation to a teacher and, afraid to receive a bad response, chooses to translate it as close to its grammatical meaning as possible. (**Formal Equivalence**)	*Translator 2:* In this fictional scenario, the translator is providing the translation to a foreign friend that only speaks English. He found the line and its double meaning funny and wanted to convey that. (**Dynamic Equivalence**)
Original text in Portuguese: "O Cearense falou: Formosa e fresca; a menina é que nem essa laranja aqui."	"The Cearence said: She is beautiful and fresh; the girl is like this orange right here."	"The Cearence said: Plump and tart; the chick is just like this orange."

Fonte: elaborado pelo autor.

Nida's concepts are the groundwork of many other ramifications that converge or outright breakthrough with notions of Equivalence, and his work was heavily criticized for being partial: A translator would have to question who is the one defining what is "the spirit"

of the original text. And what would be a "natural response?" What are the parameters and how can they be proven not to be arbitrarily decided by the translator at the time?

Those questions will serve an adjacent purpose: Since changes are occurring in the text and the translator is choosing to do so either with a purpose or in an arbitrary manner, I will further discuss what those changes are and why, as well as ponder upon what the translation's response is.

Using the example provided in Chart 1, the following could be argued: If the context of the scenarios were not previously stated, an observer could still conclude that Translator 1 response was more subdued and that is better suited to a formal/tight environment or presentation. At the same time, Translator 2 had more freedom of adaptation. Although that does not necessarily mean that this translation is more or less suited to the same supposed situation as Translator 1, the changes and why Translator 2 chose the words "tart and plump" to use as a substitute for "*formosa e fresca*" could be something worthy of debate, for example.

That is to say that the changes found in the text can be correlated to how the possible mindset and the either conscious or unconscious choice of approach the translator had. Therefore, by observing the examples of deformities in the text, we will conclude what type of Equivalence Entrekin's was using and what that meant for the integrity of the original meaning.

2.3. Deforming tendencies

Alison Entrekin, responsible for the 2019 translated version of the book "My Sweet Orange tree", is said by Kerecuk (2020) to be a native Australian living in Brazil that, since she had a basic knowledge of Portuguese, decided to work as a translator. Kerecuk (2020) continues by pointing out that "A. Entrekin's (re)translation contains shortcomings(...)". Some of the expressions and comments used by her to describe those shortcomings in real examples are: "a deviation from the original"; "removing the setting subtly created by the author."; "reducing of all references to currency values" and "complete confusion in the translation of the ubiquitously known 'jogo do bicho'' (p.13-14). Those descriptions are posed as a criticism of the translator's subtlety and accuracy due to Entrekin's lack of cultural and historical background, but the way those shortcoming can be manifested in the text itself is linked to the following concept of "deforming tendencies" (Berman, 1999, p.67, free translation[1]).

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[1] In the original: Tendências deformadoras.

Berman(1999) states in his book "A tradução e a Letra ou o Albergue do Longínquo", that deforming tendencies are categorized as ways the translated text might differ from the original, losing or adding content and meaning that were/weren't originally there in the process. There are thirteen listed[2]: Rationalization; Clarification; Expansion; Ennoblement; Qualitative Impoverishment; Quantitative Impoverishment; The Destruction of the Rhythms; The Destruction of the Underlying Networks of Signification; The Destruction of the Linguistic Pattern; The Destruction of the Vernacular Networks; The Destruction of Expressions and Idioms and The Effacement of the Superimposition of Languages (Barman, 1999).

From the extracts in chapter one, seven deforming tendencies were present. They were: the Rationalization, which is the re-organization of the syntactic structures of the original (that might contain repetitions, long sentences, or sentences with a verb missing, etc.) favoring order and linearity, besides also being reflected in the act of changing adjectives or nouns to a more standard counterpart; The Clarification, which is similar to Rationalization and can be seen in the act of clarifying meanings and making the indefinite (purposefully in the original), definite; Ennoblement, which is the exercise of changing the original material to a more "elegant" or stylistic manner; the Qualitative Impoverishment, which is when the substitution of a word or expression is made favoring the more straightforward meaning instead of the iconic meaning (related to the icon exerted in the imaginary when this word is expressed); the Quantitative Impoverishment, which is related to the lexical spectrum and it is when a translation loses one of the possible meanings of a word that, in the original text, could have more than one possible interpretation; The Destruction of the Rhythms, which is as the name implies, happens when there is a break in the rhythm of a text, be it by changing the line, paragraph or any usage of punctuation for example; and The Destruction of Expressions and Idioms, which is the choice of having equivalent expressions and idiotism's; ignoring the great number of "sibling" proverbs found commonly in many languages.

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[2] In the original: a racionalização, a clarificação, o alongamento, o enobrecimento e a vulgarização, o empobrecimento qualitativo, o empobrecimento quantitativo, a homogeneização, a destruição dos ritmos, a destruição das redes significantes subjacentes, a destruição dos sistematismos textuais, a destruição (ou a exotização) das redes de linguagens vernaculares, a destruição das locuções e idiotismos, o apagamento das superposições de línguas.

3 METHODOLOGY

In this segment, José Mauro Vasconcelos life and work (section 3.1) will be introduced and, following that, qualitative research will be conducted based on the comparisons of multiple extracts from the first chapter of the book My sweet Orange tree (section 3.2).

3.1 José Mauro Vasconcelos and "Meu Pé de Laranja Lima"

José Mauro Vasconcelos was a Brazilian writer who lived from 1920 to 1984, famous for his child, teens, and young adult works. Having had a poor childhood, he had to resort to being employed as a factory worker and a waiter, for example, though his books became great successes later in his life. As said by Nadia Kerecuk(2020):

> Undeservedly, either ignored or snubbed by literary critics and scholars, his oeuvre emerged as a sales success and was greatly appreciated by the reading public in the same period that Clarice Lispector, Érico Veríssimo, Raquel de Queiroz, José Lins do Rego, Dalton Trevisan, Guimarães Rosa, and so many other contemporaries, were also publishing. José Mauro de Vasconcelos was not bothered with hype and fame. He just got on with writing enticing stories. (KERECUK, 2020, page 5)

His biggest success, "*Meu pé de Laranja Lima*", "My sweet Orange Tree" in English, is a biographical story about a six-year-old boy who is discovering the hardships of life. The story, with its fair share of fantastical elements (the tree in the title, for example, can speak) has an equal portion of melancholy and delicate topics that many times land the reviewers on arguments that the piece is perhaps more suited for adults only, even if it was conceptualized by Vasconcelos as a book for kids and teens.

And so, the language in the piece is also very reflective of this period of a person's life. The structure is not very grammatically accurate, mirroring the original text, as a way to represent the thought process of a young child, the main character. Because the story is very close to its inspiration source, which is the author's life, it has many regional elements as well, with plenty of Brazilian expressions that are unique to the idiom (Portuguese).

Nonetheless, the book, as well as the author, is still considerably popular in foreign countries, currently being present in the catalog of 16 different publishing companies. According to Felipe Linhoso (2015) in his article "José Mauro de Vasconcelos: o subestimado muito traduzido" It has translations in Spanish, Korean, Chinese (two versions), Polish (two versions), German, Turkish, Japanese, Croatian, Catalan, Romanian, Danish, and Thai, as well

as French and English (two versions). This essay will dive into the second English translation of the book, made in 2019 by Alison Entrekin.

3.2 Side-by-side comparison

The following will be a list containing portions with significant changes in meaning taken from the original Meu Pé de Laranja Lima(1975) and its translation by Entrekin [(My Sweet Orange Tree(2019)]. Due to the high number of examples found in it and time constraints related to my work schedule, this essay will only cover changes from the first chapter of the book.

Chart 2 - The list of comparisons

	Original Text	*Translated Text*
Extract 1 original: page 5 translation: page 3	Totóca vinha me ensinando a vida.	Totoca was teaching me about life.
Extract 2 original: page 6 translation: page 6	— Que é que você tem, Zezé?	"What's up, Zezé?"
Extract 3 original: page 6 translation: page 6	— Teve medo? Bem que tive mas fiz não com a cabeça.	"Were you scared?" I was, but I shook my head.
Extract 4 original: page 6 translation: page 7	Agarrou a mão e saímos novamente devagar. Eu estava impressionado com uma conversa.	He took my hand, and off we went again. I couldn't stop thinking about a conversation I'd had.
Extract 5 original: page 7 translation: page 7	— Idade da razão pesa?	"Can you feel the age of reason?"
Extract 6 original: page 7 translation: page 8	Olhe que você já apanhou na boca de tanto dizer palavrão; Tio Edmundo não é isso. Eu falei trongola. Meio maluco.	"You've already been slapped across the mouth for using so many swear words! Uncle Edmundo isn't that. I said 'cuckoo.' A bit crazy"
Extract 7 original: page 7 translation: page 8	— Uma coisa nada tem a ver com a outra. — Tem, sim. Noutro dia Papai conversava com seu Severino, aquele que	"They're two completely different things."No, they're not. The other day, Papa was talking about Labonne with Severino, the one who plays

	joga escopa e manilha com ele e falou assim de seu Labonne: "o filho da puta do velho mente pra burro"... E ninguém bateu na boca dele.	cars with him, and he said, 'That son of a bitch is a goddamn liar.' And no one slapped him across the mouth."
Extract 8 original: page 8 translation: page 10	"(...)Que você goste de aprender com ele, vá lá. Mas comigo, não. (...)"	"(...)If you want to learn things from him, fine. But not with me (...)"
Extract 9 original: page 8 translation: page 11	"É bom a gente sempre se mudar"	"It's good to stay on the move"
Extract 10 original: page 8 translation: page 12	"Me olhou com certa meiguice e pena."	"He gave me a kind of sweet, pitiful look."
Extract 11 original: page 8 translation: page	"Bem, viu como eu sou seu amigo, Zezé. Agora não custava me contar como foi que você conseguiu "aquilo"..."	"So, you see how I'm your friend, Zezé? Now, it wouldn't hurt for you to tell me how you did 'it' . . ."
Extract 12 original: page 9 translation: page 12	"Não estudei nada. Ninguém me ensinou. Só se foi o diabo que Jandira diz que é meu padrinho, que me ensinou dormindo."	"I didn't study anything. No one taught me. Unless it was the devil who taught me in my sleep. Jandira says he's my godfather."
Extract 13 original: page 9 translation: page 12	Totóca estava perplexo. No começo até me dera cocorotes para eu contar. Mas nem eu sabia contar.	Totoca was puzzled. He even rapped me across the head a few times to try to get me to tell him. But I didn't know how I'd done it.
Extract 14 original: page 9 translation: page 12	Começou quando eu me sentei perto de Tio Edmundo na casa de Dindinha, que lia o jornal.	It had started at Gran' house, when I sat next to Uncle Edmundo, who was reading the newspaper.
Extract 15 original: page 9 translation: page 13	"Quando o senhor aprendeu a ler?"	"When did you learn to read?"
Extract 16 original: page 10 translation: page 16	"Jandira me pegue no colo que eu vou ler ali."	"Jandira, can you pick me up? I'm going to read that."
Extract 17 original: page 11	Ela pegou um pedaço de jornal e eu li. Li direitinho.	She went to fetch a page from the newspaper,

translation: page 17		and I read it without any mistakes.
Extract 18 original: page 11 translation: page 18	"... Porque não pense que no tempo da Escola eu vou ficar de sua empregada, atravessando você todo tempo."	"Don't think that when you go to school, I'll be your nanny, taking you across all the time.
Extract 19 original: page 11 translation: page 18	"Esse *produto* se encontra em todas as *pharmacias* e casas do ramo"	"In all good pharmacies and drugstores," I read."

4 ANALYSIS

Based on what was previously stated about deforming tendencies, where each tendency can be found is listed next:

In extract 1 the rationalization deforming tendency can be found. There is an addition of "about" in the sentence "Totoca was teaching me about life", as well as a change in the verb tense. A more accurate version would be "Totoca had been teaching me life".

In Extract 2 Destruction of Expressions and Idioms can be found. A more grammatically accurate translation would be "What do you have Zezé?" though that would not make sense in the context, and a related (sibling) expression would just be "What is it?".

In Extract 3 the Rationalization tendency can be found. What could be translated as "I was, even, but…" loses its tone to a more straightforward choice in the translation.

In Extract 4 there are two sentences in comparison that are opposite in how they operate originally, as well as two tendencies. The Rationalization and/or Ennoblement tendency is the first one: The translated text adds an expression in English "and off again we went" that doesn't quite exist in Portuguese, although its meaning does fit the context of the text. The text in Portuguese was simpler in this first sentence, merely saying "He grabbed my hand and we went off again slowly". In the second stance, we can see the Clarification tendency in "Eu estava impressionado com uma conversa" which does not have an equivalent in English. The translation looks remarkably different from the semantical text, although it still expresses a similar, although lacking, meaning.

In Extract 5 the Clarification tendency can be found. Instead of something related to the meaning of "weight" the word used in this context was "feel".

In Extract 6 the Qualitative Impoverishment tendency can be found. The way the character says "Olhe que você já apanhou…" is perhaps hard for some other languages to mimic because of the intrinsic tone of voice that usually follows that expression. There is a warning tone that didn't pass through.

In Extract 7 the Destruction of Expressions and Idioms tendency can be found. The first sentences, again, are opposites, because of how the translated chose to find an "equivalent" expression. In Portuguese there is an affirmation, and in English, a negative sentence.

In Extract 8 the Rationalization tendency can be found. The structure of both of the sentences is changed in favor of order.

In Extract 9 the Ennoblement tendency can be found. One of the other cases in which an expression in English was used as a substitute. The original simply stated that is good to move

out, but the translation added a playful, perhaps sly, tone to the character that wasn't originally there in this specific line. Though it aligns with the character's personality so far in the book, this is a stylistic choice not present in the original.

In Extract 10 the Qualitative and Quantitative Impoverishment tendency can be found. "Meiguice" is a word with an iconic meaning that wasn't properly passed through in the translation, as well as its meaning that is not only related to "sweet" but also "kind".

In Extract 11 could be considered either the Ennoblement tendency or the Clarification tendency. The first sentence in the original is an affirmation, while in the translation is a rhetorical question, but the change doesn't seem to be made in order to preserve relevant meaning to the translated text.

In Extract 12 the Destruction of the Rhythms tendency can be found. The singular sentence in the original "Só se foi o diabo que Jandira diz que é meu padrinho, que me ensinou dormindo." serves the purpose of being the ramblings of a child, while the translated version is cut in half: "Unless it was the devil who taught me in my sleep. Jandira says he's my godfather."

In Extract 13 the Qualitative Impoverishment tendency can be found. The words "Perplexo" in the original and "Puzzled" in the translated text serve considerably different purposes. "Perplexo" in the context means not only puzzled but *very* puzzled, in an almost shocking way.

In Extract 14 the Clarification tendency can be found. "dindinha" does not mean "gran" (contraction of grandmother) in any way shape or form. In the story, it happens that the main character's "dindinha" is, in fact, his grandmother, but she is referred to in the text not by this denomination but by another: one that implies her role as "godmother".

In Extract 15 the formal/respectful tone is lost due to the lack of the word "senhor" in the translation.

In Extract 16 either the Ennoblement tendency or the Clarification tendency can be found. Again, the translator chose to make an order in the original became a question.

In Extract 17 can be found the Destruction of the Rhythms tendency and a mix of rationalization and qualitative depletion tendencies. In the original two sentences became only one, and the childlike tint of "li direitinho" is lost in "I read it without any mistakes".

In Extract 18 the Quantitative Impoverishment tendency can be found. In this extract, the word "empregada" ("maid" in English) becomes "nanny" in the translation. Although the meaning fits the context, this expression serves not only as the character, Totoca, is expressing his lack of desire to look after his brother, but also as the other meanings of the well-known expression in Brazil "não sou sua empregada" which roughly means "I won't serve you/I won't help you with everything you need".

Extract 19 the Rationalization tendency and The Destruction of the Rhythms tendency could be found. All the nuances of Zezé, the main character, perfectly pronouncing the difficult words "produto" and "pharmacias" (that the deliberate use of the italics elicits) are lost due to the translator's choice of homogenization of and shortening of the text. Furthermore, the whole structure of the sentence is changed, changing its rhythms significantly.

5 CONCLUSION

In the Introduction, this essay declared its intention to investigate changes in the text's meaning while putting into perspective the translation aspect chosen in "My Sweet Orange Tree"(Vasconcelos, 2019). After establishing general concepts in the theoretical foundation, I exemplified what Equivalence might stand for and what possible intentions the translator who chooses to guide his translation in this direction might have. Further analyses then showed that changes in the text are not of a Formal Equivalent manner, but rather Dynamic. In the portion of the book analyzed, the changes presented were not only focused on a structure and grammar-based standpoint (as exemplified in extracts 1, 2, 3, 5, and 7). There are instances that an expression in English is used in favor of the accurate translation as well, and, in comparison 9, there was an addition that transformed the original material, showcasing the intention and favor the translator seemed to have towards more standard stylized expressions.

In fact, all of the expressions and changes favored had the general sense: They were of common knowledge to English speakers. To put in perspective what was presented in the side-by-side comparisons, in the seventeen initial pages of the book, nineteen deforming tendencies were found, averaging 1.1 deformities per page. From those, the general rule was that the meaning lost was either in favor of smoothing the text (as exemplified in extract 19), applying a more palatable sentence structure/vocabulary for English speakers (extracts 14, 15, or 17), or exchanging its nuances for an orderly and definite meaning (extracts 12 and 18).

For example, in extract 1, There is no way to "teach" life as it is not a lesson to learn but an experience to have, and perhaps that is the reason it was added. But, because of that and the change of the verb tense, the new sentence "Totoca was teaching me about life" changes the perspective readers can have of the characters: Zezé, the main character, and the sense that whatever was happening to him had also been happening to him before that point in the story, and Totoca, as someone who can "teach" what has to be experienced.

In another, even more blatant, instance, in extract 19, not only the length and core structure of the text was affected, but the deliberate choice of the author to highlight certain Portuguese words as a way to punctuate its difficulty for a child to pronounce is ignored. Originally, those elements serve as a way to make the reader and the adult characters in the scene have the same reactions/feelings when the protagonist is proving his point that he can, in fact, read, which is lost in the translation. The result is an easy-to-understand English sentence, very orderly and defined, but how much of the original nuance and meaning was lost in the process?

The result is a watered and easily palatable text, that might affect the intentions and intrinsic meaning of the source material.

Alas, a quick review of the translator's background is needed before further commenting on her possible intention. As mentioned in section 3.3, if "the lack of cultural and historical background" is not to be blamed and the changes in the text were of a conscious and deliberate choice, one could argue that it was because the translation was an English one, and since English serves as a language that bridges to people of many other languages, the simplification of the text was the main goal all along. In other words: the intention of the translator could be interpreted as a way to make the text as standard and understandable as possible since the target audience (based on reviews found in the online shop "Amazon" on the page selling "My Sweet Orange Tree") is from different nationalities with English as a second language.

Furthermore, this analysis concludes that, due to Entrekin's choice of adhering to the Dynamic Equivalence approach to her translation, the first chapter of the original text is changed in a significant way, suffering from the loss of much of the text's original intention, nuance, and meaning.

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