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**TRANSLATING QUEERNESS IN “MY SHADOW IS PURPLE” (2022),
A BOOK BY SCOTT STUART**

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**Academic month and Year:
September - 2023**

**X Article Undergraduate Dissertation
Submitted in partial fulfillment of the requirements for the degree of
[BA IN ENGLISH LANGUAGE TEACHING]**

TRANSLATING QUEERNESS IN *MY SHADOW IS PURPLE* (2022), A BOOK BY SCOTT STUART

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ABSTRACT

The main objective of this article is to present a translation with commentary of the book *My Shadow Is Purple* (2022) by Scott Stuart, devised for children and centered on the gender non-binarity performed by the main character. In parallel, the underlying objective of this study consists in analyzing the ludic language it uses to include young audiences. A literary analysis of the text was then carried out, highlighting the relevance of broadening the access to queer poetry through the translation proposed here. The methodology follows the parameters for translation with commentary proposed by Williams and Chesterman (2002), serving as a basis for the structure of the study, as well as the guidelines for translating poetry and children's literature specifically based on Landers (2001), O'Sullivan (2006), Tu An (2020), Queiroga and Fernandes (2016). Finally, due to the content of the poetry book, the concepts addressed by queer theory (Stockton, 2023) serve as a foundation to justify the importance of transmitting the theme covered by *My Shadow Is Purple* (2022) to another language. At the end, it was possible to achieve the objectives by following the strategies, thus reaching an accomplished translation in accordance with the theoretical basis and structure chosen.

Key-words: Translation with commentary, Poetic translation, Queer theory, Gender studies, Children's literature

RESUMO

O presente artigo tem como objetivo central apresentar a tradução comentada do livro infantil *My Shadow Is Purple* (2022) de Scott Stuart, escrito para crianças e focado em tratar da não-binaridade de gênero da personagem principal. Em paralelo, o objetivo subjacente é analisar a linguagem lúdica utilizada para incluir o público infantil. Uma análise literária do texto foi então realizada, ressaltando a relevância de expandir o acesso à poesia *queer* por meio da tradução proposta. A metodologia adotada segue os parâmetros para tradução comentada apresentados por Williams e Chesterman (2002), servindo de base para a estrutura do trabalho, e aqueles para tradução poética e de literatura infantil especificamente, baseando-se em Landers (2001), O'Sullivan (2006), Tu An (2020), Queiroga e Fernandes (2016). Devido ao conteúdo do livro de poesia, os conceitos abordados pela teoria *queer* (Stockton, 2023) servem como alicerce para justificar a importância de transmitir o tema tratado em *My Shadow Is Purple* (2022) para outra língua. Ao final, os objetivos foram cumpridos ao seguir as estratégias mencionadas, assim atingindo uma tradução eficaz de acordo com a base teórica e a estrutura escolhidas.

Palavras-chave: Tradução comentada, Tradução poética, Teoria queer, Estudos de gênero, Literatura infantil

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1. INTRODUCTION

As history has shown, translation can empower groups of people through the acquisition of knowledge that had been only available in other languages (Kenan, 2002). This can make it easier for them to reach for information about subjects that they would not have access to if it were not for the translator's work. In this sense, it could be argued that a contemporary topic that deserves to be popularized and spread across cultures is the discussion around gender and sexuality. The social impact literary productions can have on their audiences ranges from positive to negative, but it undeniably has sparked discussion around the topic over the decades. In queer literature for children, specifically, this can be seen with the publication of *Jenny Lives with Eric and Martin* (1983) by Susanne Bösche, *And Tango Makes Three* (2005) by Justin Richardson and Peter Parnell, *Téo's Tutu* (2021) by Maryann Jacobs Macias, *Julián is a Mermaid* (2018) by Jessica Love – which won the Stonewall Award – as well as *Answers in the Pages* (2022) by David Levithan. Such works are impactful stories that represent different groups within the queer community and which can provoke conversations in real life about the topics they address fictionally.

Consequently, this article consists of a commented translation to Portuguese of the children's book *My Shadow Is Purple* (2022), an internationally successful best-seller originally published in English by Scott Stuart. It follows a queer character who does not identify with the gender molds socially established for men and women, and it has an intersemiotic aspect since it merges written information with illustrations throughout the story (a picture book). The character is described as to partially identify with these two genders, but still be unique in their own way regardless of the biology of their body. So, the idea that gender is a performative social construct (Butler *apud* Stockton, 2023) is developed in the book using a language both accessible and alluring for children, since it was created as a poetry book.

Moreover, literary translation is a relevant academic area of published works of literature, with books such as *Poemas Escolhidos de Elizabeth Bishop: Seleção, Tradução e Textos Introdutórios de Paulo Henriques Britto* (2020) posing as an example of authors taking their place in publishing bilingual books in the literary industry. Since this movement exists already, it is meaningful to participate in the effort. And considering how contemporary the subject discussed in the story is and the innovative language it uses, it can be argued that it is relevant for readers in general. Discussing important

subjects such as gender expression and respect towards differences in a manner free of taboos and restrictions may allow queer audiences to see themselves and others more empathetically, and this kind of impact is vital for non-English speaking communities as well. Especially due to the unbalanced relationship between the translation of children's literature and the number of academic studies that have been produced until the present (O'Connell, 2006 *apud* Queiroga; Fernandes, 2016), making it pertinent in the context of both gender and translation studies.

Therefore, a **translation with commentary and textual analysis** of the poetry book *My Shadow is Purple* (2022) has been conducted in accordance with the structure offered by Williams and Chesterman (2002) through the use of necessary literary strategies within the field of Translation Studies. In this prospect, the language used in the book to discuss gender identity amongst children is the core element analyzed in the present work. So, the annotations have included an analysis of the text as well as justifications for the decisions taken during the translation process.

1 TRANSLATING QUEERNESS FOR CHILDREN

Theoreticians who defend the sense of immaculate meaning – which is, to consider the original text and author as the only source of interpretation for that literary work (Arrojo, 2002) – have historically considered translation as somewhat inferior to writing since a big part of it is reimagining ideas to fit in the target language. While writing is effectively creating, translating in this perspective would be stealing. However, still according to Arrojo (2002), all texts can be subject to a different interpretation than the one originally thought by the author; writers cannot be bound to the totalitarianism of being the sole holders of meaning in their texts. Stockton (2023) mentions how the interaction between text and audience is in fact what keeps it alive, which reinforces the importance of readers receiving the information in a personal way. If they can form a connection, the subject will become more meaningful to them, and that can help keep the text relevant.

In this sense, a huge part of the *queer theory* – thinking about literary texts to possibly reinterpret plots, characters, descriptions and even authors as queer (De Lauretis *apud* Stockton, 2023) – is finding ways to relate to stories and characters in which people can see themselves in. This can happen in many ways, be it through reparative reading (Sedgwick, 2003 *apud* Stockton, 2023) or by accessing texts produced by and/or for queer people, which is the case for *My Shadow is Purple*. This book in particular seeks to

contribute to the social debate around gender expression and identity being less of a strict set of rules and more of a fluid spectrum in which people navigate. The main character can be described as a queer person, considering the sense of the word to be something deviating from the norm – the norm in this case being the cisgender identity – as well as in the matter of fluidity just mentioned above (Stockton, 2023).

The importance of having such a story told in an accessible language for a younger audience lies on the fact that not only it can positively affect queer children, but it also serves as a reminder for *all* children to look at differences with empathetic eyes which do not judge based solely on the binaries of right/wrong and better/worse. Most of society nowadays is heavily influenced by this binary system – man/woman, cisgender/transgender, rich/poor, heterosexual/homosexual, etc. So, it is vital to notice that one concept is not inherently better, but rather it necessarily depends on the other to make sense in reality and both have equal significance in creating an idea (Derrida, Sedgwick, 1990 *apud* Stockton, 2023). The concept of woman depends on the concept of man; cisgender, on transgender; heterosexual, on homosexual and so the list goes on. If no signifier can exist on its own, the relationship between them must be explored in a way that its fluidity is more comprehended and less vilified.

Nonetheless, this kind of social change can and has been achieved through the work of translation in the past. After all, translation is not limited to linguistics; it involves many fields of knowledge and constitutes a vital part of culture itself (Kenan, 2002; O’Sullivan, 2006). Across global history, the access to information, art and knowledge has been broadened thanks to the work of translators who acted as cultural bridges between different peoples. In fact, Wright (2016) has said that to translate is to make it possible for readers to experience the text as well, broadening the horizons of that subject. So, unlike the previously mentioned view that translation is stealing, it is paramount to see in it the possibility to shorten distances and contribute to timeless discussions, such as the ever-growing field of queer literary studies and also the area of children’s literature.

The “universal republic of childhood” mentioned by Hazard (*apud* O’Sullivan, 2006) can only be a feasible accomplishment if done through the poetic and literary translation of works aimed at young audiences of the world. Cultural ideologies may change substantially from country to country – even between communities of a single city – and the goal should not be to always write international characters who will be recognized everywhere. It should be to have a pedagogical lesson told through a character or situation that is relatable to children, and that depends on the work of

translators, on finding the common denominator in those classic stories that will cross cultural borders with ease (O’Sullivan, 2006). In this sense, the ways in which people express their gender identity vary drastically across the globe, but the main point of *My Shadow is Purple* – the common denominator – is one that can and should be translated into all cultures: the lesson that difference is not only intrinsic to all humans but also a positive aspect of people coexisting socially.

Thus, this message is one of the focal points of Scott Stuart’s literary career. According to his official website, the Australian author aims to empower children through literature, inspired by his son’s desire to deny gender norms and have no shame of being himself (Stuart, 2020). The author constantly mentions the positive impact representation has on audiences, arguing that “if you can’t see yourself, it’s hard to have the bravery to be yourself” (Stuart, 2021). The author’s main goal is to approach topics such as identity, gender stereotypes and self acceptance having young kids and their parents as his target audience. Then, he makes use of social media to spark conversation and focuses on publishing books whose themes revolve around this discussion, as it can be seen with *How To Be A Real Man* (2021) and his best-selling debut work *My Shadow Is Pink* (2020), which was later turned into an animated short film.

Thus, Stuart’s objectives are most valuable when one remembers that much of children’s literature is aimed at teaching them morals of a given society. By belonging both to the literary and the educational systems, this genre conforms “to cultural practices whose main purpose is to socialize its target audience” (O’Sullivan, 2013 *apud* Queiroga; Fernandes, 2016). Literature may be used as a key element to socialize children and, because of that, it could be interesting to have discussions around gender and sexuality included in it, as they are formative aspects of people’s identity.

More importantly, the goals established by the authors – and as a consequence, by the translators – can be decisive when conveying a message to the readers. As it has been stated, Stuart intends to discuss queer identities freely, not bowing to any of the taboos that follow them. This is a particular goal chosen by the author, but it might not align with the opinions of educators and parents of children at which the book is targeted. Klinberg (1986, *apud* Queiroga; Fernandes, 2016) considers the adjustment of the text to the values of the target society a process of “purification”, and a negative one: at times choosing to omit or change certain aspects in the story due to religious, political and/or social beliefs. Hence why it is important to have the translation process of *My Shadow Is Purple* guided by queer theory, so that the actual goal of the author is not lost when it reaches Portuguese readers.

Nonetheless, this article has followed strategies for poetry translation considering the importance of maintaining its main message while focusing on creating rhymes that function in Portuguese as well as the original ones worked in English. As Landers (2001) has stated, the goal of translating poetry is not to have a literal, word-for-word transcription into the target language, but rather to recreate the emotional power that the source text emulates. Tu An (2020, p. 89) adds to the argument previously made by Klinberg on how vital it is to consider the author's goal for the original poem. Thus, the translation choices should aim to be faithful, expressive and elegant; in other words, to transmit the true message in a way that it reproduces the artistic elements of the text (Tu An, 2020). With this in mind, poetic sensitivity to allusion, sonority and meaning has been deeply considered when making the choices for translating each verse and stanza.

In this regard, it is necessary to go the extra mile here since *My Shadow is Purple* is a children's poetry book. This not only gives the translator the complicated semantic, literary and linguistic job of translating poetry, but also of having to consider what poetry effectively *is* for the target audience (Landers, 2001), since respecting the target readers is as essential as respecting the author's goals (An, 2020, p. 89). Rhyme, rhythm, metric, word meaning: which of those play a vital role in poetic children's literature? In the case analyzed here, it can be argued that the paramount aspects to be translated from English to Portuguese are the sonority, the rhymes as well as the fidelity to general meaning and to the intersemiotic condition of the book, since the story is illustrated.

Therefore, for this book to be successfully accepted by young Portuguese-speaking audiences, it should be considered important to recreate the feature of rhyming for sonic and ludic reasons since many children will have the story read to them aloud by adults. Besides, the book counts on the combination between written text and imagery to keep the story going, hence why it would make sense to bear in mind which words to choose when translating the scenes that are explicitly shown in the pictures. This way, children will not be confused or distracted by the differences between what they read/hear and what they see on the pages.

Considering the arguments put forward above and Stuart's choice of broadening queer literature to involve children, it is interesting to understand the language choices made by the author in the book to discuss the issue in a ludic – yet still informative – way. Accordingly, the discussion that follows consists of excerpts of the translation carried out for this work as well as the strategies chosen for each of them.

2 NEITHER PINK, NOR BLUE: POWER THROUGH TRANSLATION

Being able to see oneself represented in fiction – books, movies, shows, etc. – allows social minorities to see themselves in places where they would not normally do. Storytelling, after all, not only shows people who they are, but also who they want to become eventually (Sullivan, 2022). Additionally, representation can help anyone who does not have a community where they live by providing information about someone’s identity which they would not have access to in real life, thus helping shape their culture and self-acceptance (Abraham, 2020). Moreover, the lack of diversity in media may also increase the likelihood of violence. Brazil, in fact, is still the leading country in the number of LGBTQ+ people murdered on national ground, having been at the top position on the list of transgender people killed for fourteen years now (Dobbin, 2022; Lucca, 2022).

Besides, the consequences of misinformation – or its inexistence – go beyond direct violence. The Trevor Project (2023) concluded that LGBTQ+ people who do not have their identities respected have a higher possibility of attempting suicide. Among the transgender and non-binary community, the rates were higher than 41%. On this matter, it is paramount to notice that queer folks “are not inherently prone to suicide risk because of their sexual orientation or gender identity”, but rather due to the way in which “they are mistreated and stigmatized in society” (The Trevor Project, 2023). Thus, positive representation can be a tool in spreading awareness around LGBTQ+ issues and showing people in Portuguese-speaking countries – like Brazil – how this community deserves respect much like any other.

With this in mind, the analysis that follows shows the strategies undertaken in the translation of *My Shadow is Purple* (2022).

Source text in English	Translation to Portuguese
My Dad has a shadow that’s blue as a berry, and my Mom’s is as pink as a blossoming cherry. (STUART, 2022)	A sombra do meu pai é azul como o mar, e a da minha mãe é rosa como uma flor a desabrochar.

Right from the first stanzas, it is possible to notice a clear ABCB rhyme order, as exemplified by the sequence “*shadow/berry/pink/cherry*”. For the purpose of reproducing rhythm, this rhyme order has been kept in the translation to Portuguese: “*pai/mar/rosa/desabrochar*”, and it will be kept throughout the whole translation work.

As previously mentioned by Landers (2001), the objective was not to keep every single verse in the text with the same meaning as its original, but to recreate the emotional baggage and sonoric rhythm envisioned by the author. In this sense, the general message of the initial stanza was to introduce the way the narrator understands the gender binary system and to highlight where they see themselves in it.

Thus, it was considered necessary to literally translate the words for some elements seen as vital for the story being told. This was the case for the colors, as they represent males as blue shadows and females as pink shadows; for the narrator's parents, necessary to illustrate the role models the child has; and for the concept of **shadow**, due to the fact that this is the term used to reference gender identity all throughout the book. These terms are indispensable both in text and in illustration, therefore it would not be wise to change their meaning in the translation.

Other terms, however, do not carry in themselves the importance of being passed to the target language in a literal way. In the second stanza, for example, none of the essential elements mentioned above make an appearance; it is just an introduction to the way the narrator sees their gender. Then, the third stanza comes to complete that line of thought and explain that they identify neither with their mother's female identity, nor with their father's male identity.

Source text in English	Translation to Portuguese
There's only those choices, a 2 or a 1. But mine is quite different, it's both and it's none.	Só existem essas opções, ou uma ou outra. Mas a minha não é bem assim, nem muita, nem pouca.
If their's are straight, then mine is a circle. For my shadow's different... My shadow is purple!	Se a deles é direta, então a minha é mais frouxa. Porque minha sombra é diferente... Minha sombra é roxa!

Because of this, some choices were made to translate the general meaning but not necessarily the exact words. Examples can be seen in the verses "*a 2 or a 1*" and "*it's both and it's none*". In order to respect the rhyme scheme previously commented on, these excerpts were respectively translated into "*ou uma ou outra*" and "*então a minha é mais frouxa*". The decision was taken since the translation is thought to recreate the idea from the source text. Nonetheless, the vital element of the "shadow" is displayed at the end of the third stanza and its transmission remains word-for-word – "*My shadow is purple! / Minha sombra é roxa!*" – as the importance of the term has been clarified

above.

Source text in English	Translation to Portuguese
My shadow loves playing with all sorts of toys. Things loved by girls and things loved by boys .	Minha sombra ama qualquer brincadeira, coisas que meninos e meninas amariam com certeza.

The translation of this stanza in particular, as it can be seen, went through a change in metric and word-meaning as well. Seeing as the rhyme of “*sorts of toys*” and “*loved by boys*” was to be kept, the best result found was to translate the aforementioned verses into “*qualquer brincadeira*” and “*amariam com certeza*”, respectively. In this context, it is indispensable to mention that the text is displayed in the book amongst illustrations to understand that the metric of the stanzas is not always at the same level of importance as the visual elements. The author organizes text and illustrations in a way that they support each other while the story is told and following the narrator’s point of view at the moment. Seeing as it is a children’s picture book, not all the pages follow the usual standards of poetry books in which most often offer white pages with poems only in text format. In this common case, it might be wise to take metric into consideration.

However, as this is not the case for the object analyzed and translated here, the importance given to rhyme and sound in the stanza in question is deemed higher as they are considerably more effective in achieving what Brazilian children recognize as poetry, as Landers (2001) has stated. After all, the goal here is to achieve a successful translation and not to confuse the reader or give them the feeling of a cultural disconnection (An, 2020, p. 97).

Subsequently, the story continues like so:

Source text in English	Translation to Portuguese
I dance with the Pinks as they turn and they spin. And play sports with the Blues as they lose and they win. Some of my friends think I’m simply confused. But the thing I love most is not having to choose.	Eu danço com as Rosas sempre a pular e girar. E jogo com os Azuis a perder ou a ganhar! Uns amigos meus acham que é só confusão. Mas o que eu mais amo é não precisar tomar essa decisão.

<p>Some tell me I'm blue - "Only blue can be strong." But my Mom's strong too, so I think they're wrong.</p> <p>Some tell me I'm pink - "Cause pink's the most caring." But Dad's always crying and loving and sharing.</p> <p>Why can't I love sport... and dancing... and trains? And ponies... and glitter... and engines and planes?</p> <p>Why must I choose and exclude all the rest? I love choosing both because both is the best.</p>	<p>Alguns me dizem que sou azul, "Só o azul é forte pra valer." Mas minha mãe é forte também, então não tem nada a ver.</p> <p>Alguns me dizem que sou rosa "porque rosa é o mais emocionado." Mas meu pai é azul e eu não conheço ninguém tão apaixonado.</p> <p>Por que não posso gostar de esportes... e de dançar... e de trens a vapor? E de pôneis... e de glitter... e de aviões, sem temor?</p> <p>Por que preciso escolher e excluir tudo o mais? Amo escolher os dois porque os dois são demais.</p>
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As for the last two stanzas displayed above, the most common change happened mainly in the form of adding extra information to the translated piece. For example, the addition of "*pra valer*" when translating "*Only Blue can be strong*" gives an adjective to the character's strength which was necessary to follow rhyming strategies. Likewise, both "*e de trens a vapor?*" and "*e de aviões, sem temor?*" fell in the same category of an addition being called for since otherwise the original rhyme would be lost completely. Regarding meaning, none of these adaptations were seen to deviate from the message transmitted by the original text and there is little difference between them, nonetheless irrelevant to the current work.

A bigger change, perhaps, can be spotted in the translation of the verses "*But Dad's always crying / and loving and sharing*". Once again, the general message conveyed was that the narrator's father – a masculine-presenting man – recognized himself in his gender, but still possessed traits not socially considered "manly", and that did not make him any less of a man. Therefore, translating the verses into "*Mas meu pai é azul e eu não conheço / ninguém tão apaixonado*" was a decision made on the grounds that this idea would be kept in the target language. Moving along:

Source text in English	Translation to Portuguese
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And now it is time for the greatest event The school dance is here! The invite's been sent! I'm ready to rock and I'm feeling cute! My Mom made my skirt and my Dad made my suit.	E agora, o evento que todo mundo esperou A festa da escola! O convite chegou! Já me arrumei pra arrasar e estou confiante! Minha mãe fez minha saia e meu pai, um paletó elegante.
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In the lines “*I’m ready to rock / and I’m feeling cute!*”, there are the first occurrences of a possible gendering word in the translation to Portuguese. If it were to be faithful to exact meaning, it should have been something along the lines of “Estou pronto/pronta pra arrasar / e me sinto fofa/fofo!”. However, this option defeats the purpose of keeping the character’s gender identity neutral because the suffix in the translation of “cute” and “ready” necessarily defines whether the narrator is male or female since, unlike English, adjectives in Portuguese follow the rules of grammatical gender. For that reason, the final option of “*Já me arrumei pra arrasar / e estou confiante!*” was considered adequate to recreate the same idea of the original text, as well as the addition of the adjective “*elegante*” at the end of the stanza was necessary to transmit meaning and rhyme.

Source text in English	Translation to Portuguese
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<p>I bounce through the door and gasp as I enter. The room's split in 2, right down the center.</p> <p>Blue shadows go left and pink shadows right. Once we're split up, we'll kickstart this night!</p> <p>Everyone laughs as they head to their zones. And right in the middle, I'm left all alone.</p> <p>I look to the left where the shadows are blue. They wave me over saying: "You are blue too!"</p> <p>Then I look to the right as I struggle to think. They call me over... "Come on, you are pink!"</p> <p>The teacher walks up, looking rather amused: "I know you are different, but now you must choose."</p> <p>My heart just starts racing and tears fill my yes. I know I must choose, but don't understand why.</p> <p>The room has gone quiet and everyone's looking. My cheeks are so red, they feel like they're cooking. If I cannot be purple, then I cannot stay.</p>	<p>Eu abro as portas e me assusto ao entrar. Foi tudo dividido em dois, bem no centro do lugar.</p> <p>Sombras azuis vão pra um lado e sombras cor-de-rosa, pro outro. Quando estiverem separados, a noite será um pipoco!</p> <p>Todo mundo dá risada e vai para seu lado. E ali bem no meio, eu e minha sombra, isolados.</p> <p>Olho para a esquerda; vejo azul, azul e azul também. Eles acenam, dizendo: "Você é azul, anda logo, vem!"</p> <p>Depois olho para a direita com a mente nervosa. Elas me chamam... "Vem pra cá, você é rosa!"</p> <p>A professora se aproxima, parecendo se entreter. "Sei que você é diferente, mas agora vai ter que escolher."</p> <p>Meu coração acelera e meu lábio fica tremido. Sei que preciso escolher, mas não entendo o motivo.</p> <p>O lugar está quieto e todo mundo está olhando. Minhas bochechas estão tão quentes que parece que estão cozinhando. Minha sombra não pode ser roxa, então não posso ficar.</p>
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Now, it is possible to see the other two situations in which the adjective used for the character in Portuguese could only be transmitted with either a female or male suffix, in the lines "*I'm left all alone*" – translated to "*eu e minha sombra, isolados*" – and "*If I cannot be purple*", translated to "*Minha sombra não pode ser roxa*". Like the case previously described, the direct meaning needed to be adapted in order to maintain the gender neutrality displayed through the whole book. Since in Portuguese that cannot be achieved only through adjectives, adapting the content was the suitable strategy found to maintain consistency.

And after these considerations, here follows the remainder of the translation, which will not be commented on since the justification for each choice is similar to the ones previously presented in this article when it comes to rhyme scheme and gendering

words.

Source text in English	Translation to Portuguese
<p>"I'll leave and go home", I quietly say.</p> <p>I slowly start walking, my legs are like jell-o. A voice breaks the silence... "My shadow is YELLOW!"</p> <p>My eyes open wide. My shadow, it gawks. A child walks to the middle, looks up and talks.</p> <p>"There's more than two colors our shadows can be. I was too scared before, but blue is not me.</p> <p>I know from outside blue fits like a glove, but my shadow's yellow, which to me feels like love."</p> <p>They turn with a smile and take hold of my hand. "Who wants to join us?" There's room here to stand."</p> <p>At first no-one moves, then a hand's in the air... "My shadow's as brown as a big grizzly bear!"</p> <p>My shadow is red! Mine's silver! Mine's green! Mine's violet! Mine's orange! Mine's aquamarine!</p> <p>They all rush to join us whatever their color. Blue, pink and purple, and shadows called "other".</p> <p>I look at each shadow, no two are the same. On each happy face there's no trace of shame.</p> <p>Each different and special and fully unique. No color's stronger, and no color's weak.</p> <p>The teacher comes over as we're joined as one.</p>	<p>"Vou embora pra casa", consigo murmurar.</p> <p>Vou andando devagar, com uma tremedeira nada bela. Uma voz quebra o silêncio... "Minha sombra é AMARELA!"</p> <p>Arregalo meus olhos. Minha sombra fica em choque. Uma criança caminha até o meio, olha para todos e nos dá um toque.</p> <p>"Não existem só duas cores para nossas sombras colorir. Eu tinha muito medo antes, mas azul não é pra mim.</p> <p>Eu sei que de fora azul pode combinar mais, mas minha sombra é amarela, o que pra mim é demais."</p> <p>A criança vira com um sorriso e segura minha mão com a sua. "Quem quer vir também?" Aqui não tem dono da rua."</p> <p>De primeira ninguém se mexe, e então, alguém levanta a mão... "Minha sombra é marrom como um urso grandão!"</p> <p>Minha sombra é vermelha! A minha é prata! A minha é verde como um cipó! A minha é lilás! A minha é laranja! A minha é turquesa, mas olha só!</p> <p>Eles correm para se juntar a nós, azul, rosa e roxo. Não importa sua cor ou se são chamadas de "outro".</p> <p>Olho para cada sombra, sem qualquer semelhança. Em cada uma um sorriso feliz e nada de insegurança.</p> <p>Cada uma diferente e especial e única em sua beleza. Nenhuma cor é mais forte e nenhuma cor é fraqueza.</p> <p>A professora chega quando estamos todos unidos.</p>

Whatever your color, start dancing, have fun!	Não importa sua cor, vamos dançar, é divertido!
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3 CONCLUSION

Overall, the experience of translating this book was a fulfilling one considering the researcher's previous experience with literary translation and admiration for the subject. Most of the translation process was completed before the article itself started being developed, but there were changes in the translation choices up until the finishing moments of the research. In this sense, the main adjustments happened in regards to rhyme order and the eventual gendering adjectives that needed to be altered in order to comply with the source text.

As it was established in the beginning of this work, the core object of analysis within the book was the language used by the author to direct such a delicate subject to young audiences. Thus, this was taken into account during the translation process and, as it came to a conclusion, it was considered to successfully align with the objectives laid out before. Still, as in any translation, there were some required adaptations so as to not over-domesticate or over- internationalize the translated piece, seeing as neither extremes are fair to authors and readers (An, 2020, p. 96).

Even so, the resulting text was created and concluded with the goal of recreating the overarching message intended by Scott Stuart in the book analyzed here. Therefore, these alterations were minor losses in comparison to the most important parts of the book – which, in turn, have been translated faithfully. For the future, what is left is the hope that literary pieces such as *My Shadow is Purple* (2022) will become more and more common and the access to them will continue to be facilitated by the work of translators around the world.

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