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## **The Use of the Diminutive Suffixes *-ito/a* and *-illo/a* in the Spanish Translation of *The Fifth Child* by Doris Lessing**

### **El uso de los sufijos diminutivos *-ito/a* y *-illo/a* en la traducción al español de *The Fifth Child* por Doris Lessing**

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**Resumen:** Este artículo analiza el uso de los sufijos de diminutivo *-ito/a* e *-illo/a* en *El Quinto Hijo* (2001), la traducción al español realizada por Ángela Pérez de la novela de Doris Lessing *The Fifth Child* (1988). La selección de esta novela viene propiciada porque su temática – los bebés, la infancia y la familia – parecía a priori favorecer el uso de formas diminutivas en español. Nos cuestionamos si éste sería también el caso en la traducción al español desde un idioma como el inglés, en el que el uso del diminutivo sintético es muy limitado (González-Espresati, 2008:2). En el texto traducido aparecen 35 nombres modificados por estos sufijos (sin contar los diminutivos lexicalizados), muchos de los cuales se repiten, de modo que el cómputo global es de 69 diminutivos en una novela de 224 páginas. Dada la escasez de diminutivos sintéticos en el texto original en inglés, esta incidencia parece muy elevada y nos ha llevado a preguntarnos qué formulaciones alternativas o claves contextuales puedan haber favorecido el uso del diminutivo en la traducción. El segundo objetivo ha sido cotejar el comportamiento del diminutivo en esta traducción con las descripciones teóricas del campo de la lingüística cognitiva del diminutivo en español.

**Palabras clave:** diminutivos, afecto, Modelo Cognitivo Idealizado, denotación, connotación

**Abstract:** This article examines the use of the diminutive suffixes *-ito/a* and *-illo/a* in *El Quinto Hijo* (2001), the Spanish translation by Ángela Pérez of Doris Lessing's novel *The Fifth Child* (1988). The novel was chosen because its subject matter – babies, childhood and family – was felt to favour the use of the diminutive in Spanish; we asked whether this would also be the case of Spanish in translation from a language in which the use of the synthetic

diminutive is severely restricted (González-Espresati, 2008:2). The translated text presents 35 nouns modified by these suffixes (not counting lexicalized diminutives), many of which are repeated, so that the total incidence is 69 in a novel of 224 pages. Given the scarcity of synthetic diminutive forms in the English text, this incidence seems quite high and led us to enquire what alternative formulations or contextual cues may have given rise to the use of the diminutive in the translation. A second objective was to compare the behaviour of the diminutive in this translation with the theoretical descriptions of the diminutive in Spanish from the field of cognitive linguistics.

**Keywords:** diminutives, affect, Idealized Cognitive Model, denotation, connotation

## INTRODUCTION

### *Background*

The translation of diminutives from Spanish into English has been described as problematic (Mendoza, 2011, 155; Nañez Fernández, 1997-98: 176, Ruiz de Mendoza Ibáñez 1995-6, 155). This is mainly owing to the large range of nuances which are triggered by the diminutive and which, given the lack of a synthetic diminutive in English, need to be rendered analytically, often resulting in clumsy paraphrase (Ruiz de Mendoza Ibáñez 1995-6, 155).

By contrast, the translation of diminutives from English into languages with a rich diminutive system would seem to be quite straightforward and has received relatively little attention. An exception is Chamonikolasová & Rambousek (2007), who tested the assumption that texts translated from English into Czech would have fewer diminutives than original texts in Czech. Surprisingly, the authors found that a large number of base forms in English were replaced with Czech diminutives and that 'the analysis does not confirm the expectation that the source language...might result in a lower incidence of diminutives in Czech translations compared to Czech originals' (ibid: 48).

With regard to translation into Spanish, Fernández Guerra (2001) devotes some attention to the use of the diminutive in four Spanish translations of English novels. This author found that the appearance of the synthetic diminutive in the English texts accounted for very few cases, whereas a major source of motivation was the use of the 'adjective + noun' construction, in which the adjective almost invariably denoted 'small size'. However, in about 40% of cases there were no obvious formal clues in the

source text, and the possible motivations for using the diminutive were not explored (ibid: 119-123).

### *Objectives*

With these precedents in mind, this article sets out to investigate the motivation for the use of the Spanish diminutive suffixes *-ito/a* and *-illo/a* in Ángela Pérez' translation of *The Fifth Child* by Doris Lessing (1988). Specifically, we will identify the diminutives in the translated Spanish text and then search the original for any formal, semantic or contextual cues which may have prompted the translator to use a diminutive. Based on Fernández Guerra (2001), our expectation is that the major motivation for the use of the diminutive in the translation will be the 'adjective + noun' construction denoting small size. As a second objective, we will consider the extent to which the diverse forms and functions of the Spanish diminutive, as described in the field of cognitive linguistics, are present in the target text. It is hoped that the study will be of interest to practitioners and teachers of translation, by describing the potential of the diminutive for conveying a wide range of meanings in translation from English into Spanish, as well as providing many examples and discussions of actual translation practice. In this respect, we share Toury's view (1995:111) that the identification, classification and discussion of translators' solutions can help future practitioners to develop their own strategies 'in fuller consciousness and under much more control'.

### *Structure*

The article is structured as follows: in the next section, the formal characteristics of the *-ito/a* and *-illo/a* diminutives are described. Subsequently, their range of potential meanings is discussed and an attempt is made to explain the pragmatic mechanisms by which their apparently unsystematic connotations may be recognized in context. Our attention then turns to the formal characteristics of the diminutive in English and to other lexical formulations which have been proposed as performing at least some of the functions of diminutive suffixes in Spanish.

In the third section, after a brief description of Doris Lessing's novel *The Fifth Child*, we present and illustrate formal and semantic/pragmatic classifications of the source text cues and show how they correspond quantitatively to the use of the *ito/a-* and *illo/a* diminutives in the target text. In the ensuing discussion we illustrate how the diminutive is used in the translation to convey specific nuances of meaning, and consider the implications of our findings for English-Spanish translators and students of translation.

The final section sets out the principal conclusions from our analysis and suggests future lines of research into the use of the diminutive in translation from English to Spanish.

## 1. DIMINUTIVES IN SPANISH AND ENGLISH

### 1.1 *The Spanish diminutive suffix*

#### 1.1.1. Morphology

As Lázaro Mora points out (1999, 46-48) Spanish has a broad range of diminutive suffix forms, including *-ito*, *-ita* (*perrito*, *casita*); *-ico*, *-ica* (*cestico*, *mesica*); *-illo*, *-illa* (*trenecillo*, *jarrilla*); *-ete*, *-eta* (*chiquete*, *chiqueta*); *-ín*, *-ina* (*mocín*, *mocina*); *-ejo*, *-eja* (*tomatejo*, *cebolleja*) and *-uelo*, *-uela* (*chicuelo*, *chicuela*). Many of these are specific to certain countries and regions, but in standard Peninsular Spanish the *-ito/a* and *-illo/a* forms are most frequent (Santibáñez Sáenz 1999, 173).

These two suffixes may be added to the end of almost any word class in Spanish to create a diminutive through a process of derivation which does not alter the category of the base word (Martín Zorraquino 2012, 127). Frequently, some formal modification of the base is necessary for phonetic reasons; words ending in *-e*, *-n*, and *-r*, for example, require the addition of */c-/* or */ec-/* immediately before the suffix: so *botón* [button] becomes *botoncito/botoncillo*, or *sol* [sun] becomes *solecito/solecillo* (ibid, 128). In most cases, the base word may equally admit *-ito/a* or *-illo/a*, but there are some exceptions owing to euphonic constraints: it would be difficult to pronounce *\*sillilla* or *\*cuchillillo*, for example (Ruiz de Mendoza Ibáñez 1995-6, 165). A further constraint is semantic, when a diminutive form has become lexicalized to create a word with a meaning distinct from the base, as in *camilla*, which denotes *stretcher* rather than a small bed, or *mesilla*, which is a bedside table rather than any kind of small table (Santibáñez Sáenz 1999, 176). In these cases, speakers select the *-ito/a* suffix to create the diminutive, since the *-illo/a* form denotes a separate concept.

### 1.2 *Semantic and pragmatic values*

#### 1.2.1 Nouns

When applied to nouns, the denotative value of the diminutive suffix is 'small in size'; for example, by turning *caja* [box] into *cajita*, one may refer to a small box (Martín Zorraquino 2012, 124). However, as this author notes (ibid, 130), one could equally well express a small box analytically ('una caja pequeña'), the difference being that this formulation lacks the connotation of affect encoded by the diminutive suffix. Very often, affect comes to replace the denotative value altogether, so that entities which logically cannot be

reduced in size are nevertheless expressed with a diminutive (for example, *hora* [hour] may be expressed as *horilla* or *sol* [sun] as *solecito*). Accordingly, Merino Ferradá (2002a, 664) has proposed a basic distinction between diminutives in which “the denotative meaning of ‘smallness’ is communicated together with the affective connotations” and those in which “the denotative meaning is not part of the interpretation, although the affective connotations are present.”

With regard to what kind of affective connotations may be encoded by the diminutive, these have traditionally been considered unsystematic and often unrelated to the denotative meaning of ‘small in size’ (Monge 1965, 139; Santibáñez Sáenz 1999, 173). Moreover, the same diminutive suffix applied to the same word (*añito*, for instance) can have positive or negative overtones depending on the context, a fact which may reinforce the view that it is arbitrary or capricious (Alonso 1951, cited in Ruiz de Mendoza Ibáñez 1995-6, 156). More recently, however, a case has been made for the regularity of connotative meaning in the diminutive suffix, based on the theory of metaphor and particularly the concept of Idealized Cognitive Models (ICM) from the field of cognitive linguistics (Mendoza, 2011; Ruiz de Mendoza Ibáñez 2008, 135-137; 1995-6, 163-165; Santibáñez Sáenz 1999, 174-176).

In this view, notions about small entities that we have derived from experience give rise to the positive and negative affect encoded by the diminutive suffix. Small things tend to be easily controllable and harmless, and this leads to two opposing emotional responses: on the one hand, small things may be easy to manage, charming and likeable and on the other, they may be insignificant, weak or contemptible.

According to Ruiz de Mendoza Ibáñez (1995-6), the likeable aspects of ‘small in size’ are usually represented by the *-ito/a* form while the derogatory aspects are evoked by the *-illo/a* form (Ruiz de Mendoza Ibáñez 1995-6, 161). Thus *-ito* may be added to *pastel* to form ‘a nice’ or ‘delicious little cake’, in contrast to *pastelillo* which may be rendered as ‘a modest’ or even ‘nasty little cake’ (ibid, 167). However, on occasion the *-illo/a* form may be combined with a word with negative meaning, in which case it has the paradoxical effect of diminishing the unwelcome attributes of the referent, thus assuming a positive nuance. For instance, the word *granuja* [a rogue] may be attenuated by *-illa* to suggest a harmless, rather charming little rogue (ibid, 163). Conversely, if the *-ito/a* form appears in negative context, such as ‘¡Vaya películita más aburrida!’ [‘What a boring little film!’] the incongruous positive affect seems to intensify the overall connotation of contempt, through what Ruiz de Mendoza Ibáñez calls ‘negative affection’ (ibid, 167).

## 2. OTHER WORD CLASSES

With regard to the functions of the diminutive suffix in other word classes, Mendoza (2011) suggests that the *-illo/a* form tends to convey approximation or attenuation, particularly in the case of gradable adjectives, such as 'altillo' ['a little bit tall/high'] or 'gordillo' ['fattish']. Such a nuance is held to derive from associations of the concept of 'small' with 'marginal', so that the suffix seems to signal only partial membership of a conceptual category such as 'fat' (ibid 141-145). By adding the *-illo/a* suffix to participles and adjectives which imply some kind of intensity, such as urgency, effort, or anger, an incongruous effect is again achieved: 'corriendillo' ['running a little bit']; 'tirandillo' ['struggling a little bit'] or 'enfadadillo' ['a little bit angry']. Such combinations may be humorous or playful in tone, an attitude frequently indexed by the diminutive (Alonso, 1937:43, cited in Prieto, 2005: 19); indeed, Dressler and Merlini (1994) propose 'non-seriousness' as a general pragmatic feature of communicative situations in which the diminutive is used.

In contrast to the *-illo/a* suffix, the *-ito/a* form applied to adjectives, adverbs and participles often conveys intensification. This function is held to derive from cases where the diminutive qualifies a base word which already encodes the idea of small, as in 'chiquito', which reinforces the smallness inherent in 'chico'. By analogy, the same effect of intensification may be achieved by applying the diminutive to base words which have nothing to do with size, as in 'ahorita' ['right this moment'] or 'igualito' ['exactly alike'] (Mendoza, 2011: 149).

From this brief discussion it is clear that the nuances of the diminutive may only be grasped by considering the whole speech act in which it appears (D'Angelis & Mariottini 2006, 366). Moreover, non-linguistic contextual factors may be crucial in determining which of a possible number of interpretations is most plausible (Santibáñez Sáenz 1999, 184). In addition, while the diminutive often indicates the speaker's attitude to the referent, it is also frequently used to index his or her attitude to the listener (Martín Zorraquino 2012, 131; Fernández Guerra 2001, 12). By the same token, in the context of a novel, it may help to reflect a character's relationship with other characters, or the writer's relationship with the reader.

### 2.1. *The -ito/a and -illo/a diminutives as interpersonal markers*

From an interpersonal point of view, the use of the diminutive has been shown to communicate good feelings towards the listener and to establish and strengthen the bonds between speakers (Travis, 2004: 269). This may be explained in terms of Brown and Levinson's politeness theory (1987), in which diminutives are classified as in-group identity markers

(1987, 103). If the diminutive is used when addressing the listener (*Juanito*, for example), or when designating phenomena related to him or her, the original meaning of reduced size seems to evoke reduced interpersonal distance and thus satisfies the listener's need to be accepted, liked and admired – that is, in Brown and Levinson's terms, attends to his or her positive face (Martín Zorraquino 2012, 133-139). Clearly, the role of intonation may introduce many other shades of meaning, sometimes at odds with positive face, such as surprise or annoyance (Klett, 2015: 182); but we would argue that independently of intonation, the basic feature of reduced distance between speakers persists. Accordingly, recurrent use of the diminutive is typical of informal and intimate settings such as the family, particularly when addressing children (Travis, 2004: 252), and may also represent an attempt between relative strangers to promote a feeling of informality and intimacy (D'Angelis & Mariotinni, 2006: 368).

A further function of the diminutive in personal interaction is to compensate a specific threat to either positive or negative face. Thus a criticism concerning the appearance of the listener or the listener's friend may be attenuated by the diminutive, as in 'María está gordita' ['Maria is a bit fat'] (Santibáñez Sáenz 1999, 183). Here, in addition to limiting the extent to which the speaker regards the person as fat, the positive properties associated with small size evoked by the *-ita* diminutive counteract the prevailing view of fatness as a negative condition and present it in a more favourable light (ibid). Such a ploy may also be regarded as fulfilling Leech's (1983) Politeness Principle, which instructs us to minimize the expression of impolite beliefs in interaction with others (1983, 81).

The role of the *-ito/a* and *-illo/a* diminutives in situations of threat to negative face (i.e. the desire not to be imposed on) may likewise be analysed in terms of Brown and Levinson face-threatening account (1987) or Leech's Politeness Principle (1983). For instance, the imposition on negative face inherent in a request such as 'Firme por aquí, por favor' ['Sign here please'] may be symbolically reduced by using the notorious formulation 'Una firmita aquí' ['A little signature here'], particularly common in banks, which seems to minimize not only the imposition involved in signing but also the disastrous consequences which may follow as a result. In terms of Leech (1983), the device fulfils the Maxim of Tact by minimizing the cost to the listener (1983, 109).

To sum up, following Mendoza Ibáñez (1995-6) and Santibáñez Sáenz (1999), we have suggested that the positive and negative values of the *-ito/a* and *-illo/a* diminutives derive from our experience of the Idealized Cognitive Model of size, whereby on the one hand small things are harmless and easy to control, which makes them likeable, but they are also

unimportant and may be considered negligible or worthy of contempt. Nominal diminutives therefore commonly index the speaker's positive or negative attitude towards the referent. In other word classes diminutives may attenuate or conversely intensify the state of affairs predicated by the base word, effects which have also been shown to derive from metaphor. As an interpersonal marker, use of the diminutive is associated with informal and intimate settings, particularly with children, broadly indexing affection and familiarity, but potentially expressing a wide range of other attitudes such as humour, playfulness, irony or contempt; it may also work a means of attenuation in face-threatening exchanges.

We shall now move on to consider diminutive forms in English and alternative forms which have been identified as conveying some of the connotations of the Spanish diminutive.

## 2.2. *The diminutive in English*

### 2.2.1. Synthetic forms

In contrast to Spanish, English has a highly reduced set of diminutive suffixes and these may only be added to nouns. Examples are *-ling* (as in *duckling* or *sapling*), *-kin* (*napkin*), *-ette* (*serviette*, *cigarette*) and *-let* (*piglet*, *flatlet*) (Fernández Guerra 2001: 63-68). Moreover, many of the words with these suffixes have become conventionalized to the extent that the allusion to small size may not be readily apparent and no connotation of affect is conveyed (as in 'laundrette', for instance). According to Fernández Guerra (ibid, 131), the only productive diminutive suffixes in English are *-let*, *-ie* and *-y*, the last two forms being frequently added to both proper nouns (*Janie*, *Andy*, etc.) and common nouns in infantile formulations such as *piggy*, *doggy*, *daddy* etc. (Ruiz de Mendoza Ibáñez 1995-6: 157). Although the *-ie* and *-y* forms are commonly regarded as expressing affection and intimacy (Fernández Guerra 2001: 68) they do not derive from the ICM of small size in the same way as the *-ito/a* and *-illo/a* suffixes in Spanish, and may communicate a rather different sort of attitude. Wierzbicka (1985: 169) contends that their pervasive use in nouns in Australian English is expressive of good cheer and camaraderie rather than of intimacy.

### 2.2.2. Analytical forms

In addition to the highly restricted set of diminutive suffixes, English has a number of lexical structures which seem to convey similar nuances to the *-ito/a* and *-illo/a* suffixes in nouns and adjectives. Chief among these is the adjective *little* located immediately before the noun and optionally preceded by a further evaluative adjective such as *pretty* or *charming*, as in



'a charming little cottage' (Ruiz de Mendoza Ibáñez 1995-6: 161; Merino Ferradá, 2001: 668).

Various aspects of the adjective *little* support the contention that its function is quite similar to the *-ito/a* and *-illo/a* diminutives. As Ruiz de Mendoza Ibáñez (1995-6: 160) shows, in most contexts 'little' only appears in attributive or pre-modifying position and lacks comparative and superlative forms, so that it does not seem to denote a particular quality of the referent in the same way as, for example, 'expensive' does. Rather, like the *-ito/a* and *-illo/a* diminutives, it indexes some kind of attitude towards the referent on the part of the speaker (ibid), in which the denotative meaning of 'small in size' may or may not be present. For instance, according to Merino Ferradá (2002a, 664), an utterance such as 'I want to go home to my dear little husband' may be spoken without irony even if the husband is not small. Similarly, since both *little* and the *-ito/a* and *-illo/a* diminutives derive from the ICM of size, with its divergent corollaries of 'likeable' and 'insignificant', they may express both positive and negative attitudes. Very often context is essential to determine which kind of attitude is meant (Merino Ferradá 2002a, 668).

These reflections are echoed in Muehleisen (1997), who finds that *little* appears with a very limited number of nouns denoting physical objects in a corpus of newspaper articles. When linked with these nouns (as opposed to abstract nouns) there is usually a connotation of affect. The author cites the usage note for *little* in the *Longman Dictionary of Contemporary English*: '[*little*] often suggests you are talking about someone or something you like or feel sympathetic towards: "What a sweet little dog"; but '*Little*' can also suggest that someone or something is unimportant: "What a silly little man"' (1997, 101).

In addition to the adjective *little* before a noun denoting a physical object, other adjectives have been proposed as fulfilling some of the functions of the *-ito/a* and *-illo/a* nominal suffix, such as *small*, *fat*, *old*, *thin*, *tiny* and *young* (Fernández Guerra 2001, 123). Certain terms of address with familiar or affective connotations, such as *Grandpa* or *Granny*, may likewise correspond to the Spanish form (*abuelito/a*; ibid). Beyond this, however, it is difficult to identify functional equivalents to the Spanish diminutive suffix, especially in word classes other than nouns (Ruiz de Mendoza Ibáñez 1995-6, 170). Given this divergence, it seems relevant to ask if translations from English into Spanish contain instances of the diminutive and if so, to consider what factors in the original text seem to prompt the use of the diminutive in the translation. To do this we chose a novel which focuses on children, a topic which as indicated above may be expected to favour the use of the diminutive when dealt with in Spanish.

### 3. ANALYSIS

#### 3.1 *Description of the novel*

*The Fifth Child* (1988) was Doris Lessing's 35<sup>th</sup> book. The story is set against the backdrop of England from the 1960's to the 1980's. A young married couple, David and Harriet, buy a large house in a small town near London, which they hope will provide an idyllic setting to raise a big family. In spite of financial difficulties, which force them to depend on David's father to pay the mortgage, everything develops happily enough while they bring up their first four children. However, things run awry with an unexpected fifth pregnancy, which meets criticism from friends and family, and turns out to be very distressing and painful. When Ben, the fifth child, is born, it is immediately clear that the child is abnormal. His birth signals the end of their happy family life and the onset of a long series of problems and suffering, above all for Harriet. The question of how and why this alien figure appears in the midst of an unconventionally conservative couple and destroys their family life has given rise to various interpretations (Rothstein, 1988) and has been likened to the myth of Frankenstein (Davies, 2013).

Written in notably stark, simple sentences with a rather sardonic style (ibid), events are generally recounted in the third-person by an omniscient narrator. However, as Zhao (2012) shows, the focus often shifts to reflect Harriet's point of view. Generally speaking, the narrator maintains an apparently objective stance while events relayed through the eyes of Harriet are more clearly coloured by her attitudes and feelings, i.e. by affect (ibid. 1501); indeed, most of the fragments which we have described as conveying affect are from passages in which Harriet is the focalizer (see 3.2.3. below).

#### 3.2. *Methodology and results*

##### 3.2.1. Procedure

In a first step, both researchers read both texts (original and translation) to gain a general impression of style and tone. Next, we scanned the target text for *-ito/a* and *-illo/a* diminutives. The original list contained lexicalized diminutives as well as axiological or value-laden ones, and also a few borderline cases which required discussion (e.g. 'periquito'). After discarding the lexicalized tokens, we were left with a total of 69 for analysis. The next step was to identify the fragments in the source text corresponding to the diminutives in the translation, and to establish what cues (if any) appeared to have motivated their use. It was found that the great majority of cases evoked one or both of the basic meanings of the diminutive, that is to say smallness and/or affect (Martín Zorraquino 2012: 124).

In the next section we illustrate the criteria for distributing the cues in the two basic categories. Page numbers for original and translated fragments refer to the editions of the novel cited in the bibliography.

### 3.2.2. Classification of ST cues

#### 3.2.2.1. Small size

We included in this category all the cues which convey the notion of smallness, whether explicitly or implicitly. An example of explicit communication is when the noun is qualified by an adjective such as 'small', as in: 'This **small town**, and the four children, with another coming, put them off...' (p.48). Often there is no adjective but the noun denotes a young member of a certain set, thus relying upon the reader's world knowledge to communicate the idea of small size: 'baby', 'child', 'girl', 'infant', 'three-year old', 'six-year old', 'puppy', 'foals' and 'calves'. In these instances the ST is not suggesting that the referent is a small example of the subset; rather, the notion of small size derives from comparison of the referent with older members of the set.

An example of implicit smallness is 'bits of biscuit' (p.105); through our world knowledge we know that fragments are smaller than the whole, while a biscuit is itself quite small as a subset of food. Or again, 'twiggy growths' (p.90) evokes the idea of small size through our knowledge that twigs are small offshoots on branches.

A few of the cues conveying small size depend on intratextual reference. For instance, attentive readers may remember that the dog referred to in the following fragment was described as 'a little terrier' five pages before: "He killed Mr McGregor [a pet cat]," Luke said fiercely. "He killed him." "And the **poor dog**," said Helen. Both children were accusing Harriet.' (p.80). Or again, in the following cue, readers will have learned that Luke is a baby and therefore his head will be small: 'When he bent to kiss her goodbye, and stroked Luke's **head**, it was with a fierce possessiveness that Harriet liked and understood...' (p.24).

#### 3.2.2.2. Affect

Turning to the communication of affect, again we encounter different degrees of intensity, with the affective force sometimes evident from the immediate context of the cue, and on other occasions requiring a broader appraisal of context and of the narrative perspective from which the description is given.

As an illustration of strong affect felt by Harriet, we may cite the following: 'Or they [the children] rushed up to kiss her, or stroke her face, or

nuzzle to her like happy **calves** or **foals**' (p.93). Here the cotext alone is sufficient to appreciate positive affect, and this is reinforced by our knowledge of the context – the family is reunited after the departure of Ben, the dysfunctional fifth child. By contrast, the affect in the following cue is mild: 'The **little town** they lived in had changed in the five years they had been here.' (p.29). Here, the fact that Harriet liked the town when she first moved there, while the ensuing list of changes are all unpleasant, leads us to feel that positive affect is conveyed in the cue.

These two examples both communicate positive affect, while in the following cue strong negative affect is apparent from the cotext alone: 'His **small cold eyes** seemed to her malevolent.' (p.64). However, there are many cues where it is difficult to judge if negative or positive effect is predominant. This is particularly the case where sympathy seems to be mixed with a certain distaste, as in the following description of Amy, a child with Down Syndrome: 'But the **poor baby** was in Sarah's arms, covered up so as not to upset everyone...' (pp.32-33). Given this ambiguity, we classified the cues which encode affect without attempting to distinguish between positive and negative affect or taking into account the intensity with which it is conveyed.

Once the cues had been classified according to small size and affect, we introduced a further subdivision to distinguish between cues which conveyed (i) small size and affect, (ii) small size only or (iii) affect only. We felt that these categories were adequate to describe the motivation for using the *-ito/a* and *-illo/a* form in about 90% of cases. However, a fourth category, 'neither small size nor affect', was created to take account of the few cases which did not seem to convey either of these two notions. (See appendices 1-4 for the distribution of all 69 cues in the four categories, together with the Spanish translations.)

### 3.3. Results

#### 3.3.1. Formal aspects

As noted above, the *ito/a* and *-illo/a* diminutive suffixes appear on 69 occasions in *El quinto hijo*, not counting lexicalized forms. In nearly all cases the suffix is added to a noun, with only two cases of an adjectival diminutive ('pobrecita Amy', which occurs twice). Table 1 also shows that the *-ito/a* form is nearly three times as frequent as the *-illo/a* form.

Word class	Suffix		Total
	<i>-ito/a</i>	<i>-illo/a</i>	
Noun	50	17	67
Adjective	2	-	2
<b>Total</b>	<b>52</b>	<b>17</b>	<b>69</b>

**Table 1: distribution of *-ito/a* and *-illo/a* diminutive in target text**

Turning to the formal properties of the ST cues, Table 2 shows that the two major word classes are adjective + noun (33) and noun only (24), which together constitute nearly 83% of cases, or over 85%, if we include the construction 'adjective + proper noun' in the first group. As expected, very few of the diminutives in the target text reflect the use of diminutive suffixes or abbreviations in the ST ('granny', 'puppy', 'gran'), and there are only two examples of 'duplication' i.e. adjective + adjective + noun ('poor little things' and 'soft little limbs'). The remaining categories involve transposition, whereby other word classes in the ST are rendered by the nominal diminutive in the target text. The classes involved are two adjectives ('blue-veined' → 'venillas'; 'twiggy' → 'ramitas'); one participle ('giggling' → 'risillas') and one quantifier ('some' → 'un poquito').

Word Class in ST	Suffix in TT		Total
	<i>-ito/a</i>	<i>-illo/a</i>	
<b>Adjective + noun</b>	<b>28</b>	<b>5</b>	<b>33</b>
<i>Little</i>	21	2	23
<i>Small(er/ish)</i>	4	1	5
<i>Poor</i>	2	1	3
<i>Short</i>	0	1	1
<b>Noun only</b>	<b>16</b>	<b>8</b>	<b>24</b>
<b>Nominal diminutives/ abbreviations</b>	<b>3</b>	<b>2</b>	<b>5</b>

<b>Adjective + proper noun</b>	<b>2</b>	-	<b>2</b>
<b>Adjective + adjective + noun</b>	<b>2</b>	-	<b>2</b>
<b>Participle</b>	-	1	<b>1</b>
<b>Quantifier</b>	<b>1</b>	-	<b>1</b>
<b>Total</b>	<b>52</b>	<b>17</b>	<b>69</b>

**Table 2: Word classes in source text rendered by the *ito/a* and *-illo/a* diminutives in the target text**

These results show that the noun + adjective construction is the major trigger for the appearance of the *ito/a* and *illo/a* diminutives in the Spanish translation. Moreover, in 28 out of 33 instances, the adjective conveys 'small size', usually by means of 'little' (23 instances).

### 3.3.2. Semantic and pragmatic aspects

As described in 3.2.2., we created four categories of ST cue based on combinations of small size and affect. In 32 out of 69 cases, the use of the *ito/a-* and *illo/a* diminutives in the target text corresponds to cues which combine both aspects. This is illustrated in the following example, in which aunt and grandmother express their sympathy for the children whose happiness is blighted by the antisocial behaviour of their younger brother, Ben:

#### *Category 1: small size and affect*

Alice said, watching them, '**Poor little things.**'

Dorothy said, 'It's a shame.' (p.71)

–**Pobrecitos** –dijo Alice, mirándoos.

–Es una vergüenza –dijo Dorothy. (p.100)

The second largest category of cue, accounting for 22 of the *ito/a* and *-illo/a* diminutives, are those which communicate the idea of small size but without any suggestion of attitude or feeling on the part of the narrator:

*Category 2: small size only*

...the nannies all wanted to go abroad with families who had a baby, or perhaps two: or to be in London. This **small town**, and the four children, with another coming, put them off. (p. 48)

...todas querían irse al extranjero con familias de un hijo, como mucho dos; o quedarse en Londres. Aquel **pueblecito**, los cuatro niños y otro en camino, las espantaba. (p. 67)

Lagging far behind these two categories of cues, with seven and eight examples respectively, are those which communicate affect only and those which communicate neither affect nor small size. The former is illustrated by one of the few instances of a synthetic diminutive in the source text:

*Category 3: affect only*

Jane had been awake in the night with her teeth, and had wanted Mummy, not **Granny** (p.33)

Jane había pasado la noche despierta porque le estaban saliendo los dientes y había reclamado a su mamá, no a la **abuelita**. (p.45)

Finally, the fragment below, in which the narrator describes the favourite haunts of Ben and his friends in their teens, serves to illustrate the fourth set of cues:

*Category 4: neither small size nor affect*

In the park, in a café, in the cinema, and, when they could borrow (or steal?) motorbikes, off to some seaside **town**. (p. 147)

En el parque, en el café, en el cine y en algún **pueblecito** de la costa cuando conseguían motocicletas prestadas (¿o robadas?). (p. 208)

Table 3 summarizes the frequency of the target text diminutives in relation to the four categories:

Category	Characteristics		Frequency (n=69)	%
	Small size	Affect		
1	+	+	32	46.4
2	+	-	22	31.8
3	-	+	7	10.1
4	-	-	8	11.6

**Table 3: Distribution of *ito/a* and *-illo/a* diminutives according to category of cue**

#### 4. DISCUSSION

##### 4.1. *The diminutive as a translation strategy*

We began this article by asking what, given the scarcity of synthetic diminutive forms in English, motivated their use in the Spanish translation of *'The Fifth Child'*? Our analysis reveals a clear answer to this question, namely the suggestion in the source text of small size plus affect (46.4%), small size only (31.8%), or affect only (10.1%). However, in 11.6% of cases we were unable to identify any specific motivation for using the *ito/a* and *-illo/a* diminutives in the Spanish text. In the ensuing paragraphs we illustrate these findings and consider their implications for translators and students of translation.

First of all, it should be emphasized that in nearly 57% of cases, the source text conveys nuances of meaning roughly corresponding to those evoked by the *ito/a* and *illo/a* diminutive as described in 2.2, that is to say affect with or without small size (categories 1 and 3). In these cases, the diminutive may be viewed as a useful translation resource to capture a range of connotations which are either expressed analytically in the source text or are recoverable from the context, most of them reflecting the feelings and attitudes of Harriet.

For instance, owing to the positive associations of 'small' deriving from the ICM of size (see 2.2.), the *-ito/a* diminutive is particularly apt for describing children and babies in a context of strong affection, as in the following fragment in which Harriet is cuddling her favourite child, Luke:

##### *Example 1*

She loved the look of him, the comical soft **little face**, with soft blue eyes – like bluebells, she thought – and his **soft little limbs**... it was as if she were sliding her hands along them, and then



enclosing **his feet** in her palms. A real baby, a real **little child**. (p.62)

Le gustaba su aspecto, su **carita** cómica y delicada, los delicados ojos azules (como campanillas, pensaba ella) y aquellas piernas y aquellos **bracitos**...era como si estuviera acariciándole y le apretara luego los **piececitos**. Un bebé real, un **niñito** real. (p.87)

In the following example, the use of 'little' in the source text does not only indicate the size of the room but by virtue of its association with Luke, also indexes Harriet's feelings towards him. The diminutive in the translated text performs the same function:

*Example 2*

Luke was an easy baby. He slept most peaceably in the **little room** off the big bedroom, and was contentedly breast-fed. Happiness! (p.24)

Luke era un niño muy bueno. Dormía pacíficamente en el **cuartito** que daba al dormitorio de matrimonio y se alimentaba satisfactoriamente al pecho materno. ¡Felicidad! (p.32)

The playful aspect of the diminutive is uppermost in the following example, conveyed by the incongruity between the small size implied by the diminutive and the statement that the animal concerned is big:

*Example 3*

Again a **pet** was brought. This time it was a big dog, a cheerful boisterous mongrel, Sarah's children's friend, but most particularly Amy's. (p.85)

Trajeron de nuevo un **animalito**. Esta vez un perro grande, alegre y bullicioso, un cruce de razas, amigo de los hijos de Sarah, y en especial de Amy. (p.121)

As described in 2.2., the diminutive may also transmit a range of negative nuances, deriving from the notion of small things being insignificant or negligible. In the following example the *-illa* diminutive captures the patronizing light in which, in the sixties, Harriet's progressive friends regarded her for remaining a virgin at the age of twenty-four:

*Example 4*

'It must be something in her childhood that's made her like this. **Poor thing.**' (p.10)

«**Pobrecilla**, algo tuvo que pasarle en la infancia para que sea así». (p.11)

Or again, in example 5, the *-illa* diminutive reflects the note of dislike and envy in Harriet's perception of her sister Angela:

*Example 5*

Angela, efficient, brisk ('a coper', as Dorothy said, the 'thank God' being unspoken), allowed it to be known that she felt the two other sisters took up all of Dorothy and left her nothing. She was like a clever, pretty **little fox**. (p.32)

Angela, eficiente, vivaz (que «se las arregla sola», como decía Dorothy, guardándose el «gracias a Dios»), hacía notar que creía que sus dos hermanas acaparaban completamente a Dorothy y no dejaban donde para ella. Parecía una linda **zorrilla** inteligente. (p. 43)

Finally, the potential of the *-illo* diminutive to interact with the context in order to convey strong negative affect bordering on horror, is exploited by the translator in the following description of Harriet breast-feeding her fifth child:

*Example 6*

Now he had begun something new: he had taken to interrupting the fierce sucking several times during a feed, and bringing his gums together in the hard grinding movement that made her cry out in pain. His **small cold eyes** seemed to her malevolent. (p.64)

Ben había empezado a hacer algo nuevo: interrumpía la frenética succión varias veces durante una toma y cerraba las encías con aquel firme movimiento triturador que la hacía gritar de dolor. Sus **ojillos fríos** le parecían malévolos. (p.90)

In these and many other examples in categories 1 and 3, the diminutive proves to be a useful mechanism for conveying nuances of meaning suggested by the source text. However, we need also to consider the category 'Small size only', which accounts for nearly 32% of the

diminutives in the translation. In these cases, it may be claimed that the translation *adds* nuances to the source text, since the Spanish diminutive always implies affect (Martín Zorraquino 2012, 124), which is absent in the original.

About half of the examples in this category involve the description of children. As Gibson (1992, 171) has remarked, the Spanish typically display great affection towards children, an attitude which is certainly not characteristic of the narrator of the *Fifth Child*. We might therefore argue that the diminutive here reflects how children would naturally be described in Spanish, and the urge to create a natural-sounding Spanish text takes precedence over the risk of imbuing it with a warmth that is absent in the original.

*Example 7*

The four children were brought in to see their new **brother** in the hospital ward. (p.61)

Llevaron a los cuatro niños a ver a su nuevo **hermanito** al hospital. (p.86)

*Example 8*

The lawn was patchily lush, and toys lay about. Birds sang in the shrubs, ignoring the **children**. (p.39)

La hierba estaba irregularmente crecida y había juguetes esparcidos por todo el prado. Los pájaros cantaban en los arbustos, ignorando a los **chiquillos**. (p.19)

Finally, on eight occasions it is difficult to see any motivation for using the diminutive in the translation, beyond the general aim of lending naturalness to the Spanish text, since neither small size nor affect are apparent in the source:

*Example 9*

Weekends were spent looking around **towns** within commuting distance of London...(p.13)

Dedicaron los fines de semana a visitar los **pueblecitos** próximos a Londres...(p.16)

#### 4.2. Characteristics of the diminutive in translation

Although we have suggested that one of the motivations for using the *-ito/a* and *illo/a* diminutives is to lend naturalness to the translated text, this does not mean that its use in the translation is wholly characteristic of Spanish literary texts in general. Formally, for instance, the resource is almost entirely restricted to nouns, whereas as noted in 2.1., virtually all word classes are capable of accommodating the diminutive in Spanish. In her study of the translation of diminutives from Spanish novels into English, Fernández Guerra (2011: 100-105) notes that approximately 25% of the diminutives appear in other word classes, specifically adjectives, adverbs, nominal verb forms and proper names which, as discussed below, may be difficult to render with a diminutive when translating from English into Spanish. From a formal point of view, therefore, it seems that the diminutive in the Spanish translation is used rather differently from the ways it is used in independent texts.

As a consequence of the absence of adverbial and adjectival forms, some of the semantic values of the diminutive are also absent, notably its role as an intensifier and attenuator (Mendoza, 2011: 142-152). Similarly, although it has been claimed that in spoken Spanish the affective connotations of the diminutive prevail over the denotation (Martín Zorrquino, 2012: 125), in the present text it is the other way around, with only seven cases of affect without any suggestion of small size.

A further distinctive feature of the diminutive in *El quinto hijo* is that it is very rarely used as a marker of interpersonal dynamics. However, this may be due to the fact that the ST does not contain much dialogue, with only seven of the cues occurring in stretches of direct speech. Thus while the cues may signal Harriet's private attitude towards another character, they do not usually function as an index of her relation with them in interaction, a tendency which is upheld in the translation. However, there are exceptions, such as example 10, in which Dorothy's mother adopts the point of view of her grandchildren by referring to herself as 'abuelita', a typical Spanish affectionate term of address for grandmothers:

##### Example 10

'...I'll come up and say goodnight. And then **your gran** is off to bed. I'm tired.' (p. 44)

—Yo subiré a daros las buenas noches. Y luego **la abuelita** se acostará también. Estoy cansada.' (p. 61)

In this regard, it is relevant to note that while in Spanish it is very common to add the *ito/a* diminutive to proper nouns as an affective term of address ('Clarita', 'Juanito' etc.), this option is not usually available in contemporary literary translation, which conventionally opts for reproducing the name as it appears in the source text rather than provide target language equivalents (Cartagena 1999, 99; Moya 2000, 180). For instance, if 'Paul' were rendered as 'Pablo', as would have been normal until about 1965 (Franco Aixelá 2000, 261), one might expect 'little Paul' to become 'Pablito'. However, applying this diminutive to 'Paul' would result in the very strange hybrid 'Paulito', so the translator is obliged to use an analytical alternative, as in the example below:

*Example 11*

They said, 'We are longing to see the new baby.' They said, 'Is **little Paul** still as delicious as he was?' (p. 67)

Decían: «Estamos deseando ver el nuevo bebé.» «¿Sigue **el pequeño Paul** tan encantador?» (p. 95)

In this respect, contemporary conventions for translating proper names act as a constraint for using the diminutive as an interpersonal marker in Spanish translation, which may partly account for its low incidence with this function in *El quinto hijo*.

#### CONCLUDING REMARKS

In the course of this analysis, we hope to have shown that the *-ito-a* and *-illo/a* diminutives may be used to capture many shades of meaning which are expressed analytically or are recoverable from the context in the original text. In the present translation, notions of affection, happiness, playfulness, irony, contempt, dislike and horror in the source text are effectively rendered by this suffix, and the scarcity of the synthetic form in English does not limit its use in the translation.

On a formal level, we have found that in about half the examples, the diminutive is used to reflect the structure 'adjective + noun', in which the adjective conveys small size. In most cases the adjective concerned is 'little', which has been claimed to index both smallness and affect in a similar way to the *-ito/a* and *-illo/a* diminutives. However, the motivation for the use of the diminutive in this translation is by no means a systematic response to any formal cue in the source text. In this respect, it is worth mentioning that the

'little + noun' construction appears over 80 times in the novel, but is rendered by the diminutive in only 23 instances in the translation.

We have also noted the use of the *-ito/a* and *-illo/a* diminutives to add nuances of affect which are not discernible in the corresponding source text fragments. This was particularly the case in the descriptions of children, leading us to suggest that it is motivated by the Spanish tendency to use diminutives in such a context, even though the result is occasionally at odds with the detached tone of the narrator in the source text.

Finally, we have seen that not all the formal and semantic characteristics of the diminutive as described by the authors discussed in 2.1. have been exploited in the translated text, particularly its use in word classes other than nouns. This finding tempts us to suggest that its behaviour in this translation may be more characteristic of texts translated from English into Spanish than of original Spanish texts. Clearly, to substantiate this claim we would need to look at the behaviour of the diminutive in a large number of English texts translated into Spanish, and compare it with similar texts written directly in Spanish, using a corpus-based approach. However, if we accept that a translated text 'fights against the constraints imposed upon it by the source text' and therefore 'carries concomitantly the features of both source and target language' (Balskó 2008, 59), it would seem reasonable to suppose that the use of the diminutive in Spanish translated texts is likely to differ from its use in original texts.

Quantitative research on the incidence of the diminutive in a large corpus of Spanish texts translated from English would indicate the extent to which the patterns described here are representative of translation practice in general. Future research might also broaden the analysis to include other diminutive forms and also augmentatives such as *-ón/ona*, *-azo/aza*, and *-ote/ota*. Knowledge of how these morphological resources are used in actual translation practice may enable both professionals and students of translation to apply them in a more conscious and systematic way.

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**Appendix 1**

Source text fragments rendered by *-ito/a* and *-illo/a* diminutives in the Spanish translation of *The Fifth Child* by Doris Lessing (1988)

.10	p	'It must be something in her childhood that's made her like this. <b>Poor thing.</b> '
.11	p	...así comentaban entre ellas las chicas ilustradas modernas: « <b>Pobrecilla</b> , algo tuvo que pasarle en la infancia para que sea así.»
.13	p	Anyway, they were not sure London was what they needed – no, it wasn't, they would prefer a <b>smallish town</b> with an atmosphere of its own.
.16	p	De todos modos, no estaban seguros de que Londres fuera lo que necesitan...no, no lo era, era mejor un <b>pueblecito</b> , con su ambiente propio.
.13	p	Weekends were spent looking around <b>towns</b> within commuting distance of London....
.16	p	Dedicaron los fines de semana a visitar los <b>pueblecitos</b> próximos a Londres...
.18	p	'How many children are you intending to have?' asked Molly, with the <b>short laugh</b> that means there is no point in protesting.
.23	p	–¿Cuántos niños pensáis tener? –preguntó Molly, con una <b>risilla</b> que indicaba que no tenía sentido protestar.
.24	p	They all drank champagne, and poured <b>some</b> on little Luke's head.
.32	p	Todos bebieron champán y le echaron un <b>poquito</b> en la cabeza al pequeño Luke.
.24	p	Luke was an easy baby. He slept most peaceably in the <b>little room</b> off the big bedroom, and was contentedly breast-fed.
.32	p	Luke era un niño muy bueno. Dormía pacíficamente en el <b>cuartito</b> que daba al dormitorio de matrimonio y se alimentaba satisfactoriamente al pecho materno. ¡Felicidad!
.24	p	When he bent to kiss her goodbye, and stroked Luke's <b>head</b> , it was with a fierce possessiveness that Harriet liked and understood...

	.32	p	Al inclinarse para darle el beso de despedida y acariciar la <b>cabecita</b> a Luke, le embargaba una intensa sensación de posesión...
	.29	p	But the <b>little girl</b> did look a bit like Genghis Khan, didn't she?
	.40	p	Pero la verdad es que <b>la niñita</b> se parecía bastante a Genghis Kan, ¿o no?
	.29	p	A baby Genghis Khan with her squashed <b>little face</b> and her slitty eyes?
	.41	p	Un Genghis Kan bebé con la <b>carita</b> aplastada y los ojos rasgados.
0	.29	p	The <b>little town</b> they lived in had changed in the five years they had been here.
	.41	p	En los cinco años que llevaban viviendo allí, el <b>pueblecito</b> había cambiado.
1	.32	p	Angela, efficient, brisk ('a coper', as Dorothy said, the 'thank God' being unspoken), allowed it to be known that she felt the two other sisters took up all of Dorothy and left her nothing. She was like a clever, pretty <b>little fox</b> .
	.43	p	Angela, eficiente, vivaz (que «se las arregla sola», como decía Dorothy, guardándose «el gracias a Dios»), hacía notar que creía que sus dos hermanas acaparaban completamente a Dorothy y no dejaban nada para ella. Parecía una linda <b>zorilla</b> inteligente.
2	.32/3	p	But the <b>poor baby</b> was in Sarah's arms, covered up so as not to upset everyone...
	.45	p	Pero la <b>niñita</b> estaba en los brazos de Sarah, completamente tapada para que no molestara a nadie y William miraba a todas partes menos a su mujer.
3	.33	p	Jane had been awake in the night with her teeth, and had wanted Mummy, not <b>Granny</b>
	.45	p	Jane había pasado la noche despierta porque le estaban saliendo los dientes y había reclamado a su mamá, no a la <b>abuelita</b> .
4	.33	p	She sat there at the head of the table, the collar of her blue shirt pushed to one side to show part of a <b>blue-veined</b> white breast...
	.45	p	Estaba sentada a la cabecera de la mesa, con el cuello de la blusa azul hacia un lado mostrando parte de su blanco pecho con <b>venillas azules</b> ...
5	.33	p	... and Paul's energetically moving <b>little head</b> .

	.45	p	...y la <b>cabecita</b> de Paul moviéndose vigorosamente.
6	.34	p	'The father of four children speaks,' said Sarah, passionately cuddling her <b>poor</b> Amy, defying them to say aloud what they must be thinking.
	.46	p	–Lo dice el padre de cuatro hijos –dijo Sarah, abrazando con vehemencia a su <b>pobrecita</b> Amy, desafiándoles a decir en voz alta lo que debían estar pensando.
7	.34	p	'Just like her mother,' said Sarah forlornly: this referred to Dorothy's decision that Harriet needed her more than Sarah did, her defective <b>child</b> notwithstanding.
	.47	p	–Exactamente igual que su madre –dijo Sarah acongojada; lo decía por la decisión de Dorothy de que Harriet la necesitaba más que Sarah, pese a su <b>niñita</b> disminuida.
8	.37	p	She was fifteen, a plain dark plump <b>girl</b> who they all knew would shortly blossom and become beautiful.
	.51	p	–Tenía quince años, era una <b>muchachita</b> feúcha, morena y regordeta y todos sabían que pronto florecería y sería guapísima.
9	.39	p	The lawn was patchily lush, and toys lay about. Birds sang in the shrubs, ignoring the <b>children</b> .
	.55	p	Los adultos se acercaron a mirarlos desde las ventanas. El jardín seguía abandonado; nunca había tiempo para atenderlo. La hierba estaba irregularmente crecida y había juguetes esparcidos por todo el prado. Los pájaros cantaban en los arbustos, ignorando a los <b>chiquillos</b> .
0	.42	p	She sat at the head of the table – the position near the stove – stirring her tea, with one eye on baby Paul, who was fretful in his <b>little chair</b> and wanted to be cuddled.
	.59	p	Estaba a la cabecera de la mesa (su puesto, cercal del fogón) revolviendo su té, con un ojo en el pequeño Paul, que estaba inquieto en su <b>sillita</b> y quería que le hicieran mimos.
1	.44	p	'...I'll come up and say goodnight. And then your <b>gran</b> is off to bed. I'm tired.'
	.61	p	–Yo subiré a daros las buenas noches. Y luego la <b>abuelita</b> se acostará también. Estoy cansada.

2	.48	p	...the nannies all wanted to go abroad with families who had a baby, or perhaps two: or to be in London. This <b>small town</b> , and the four children, with another coming, put them off.
	.67	p	...todas querían irse al extranjero con familias de un hijo, como mucho dos; o quedarse en Londres. Aquel <b>pueblecito</b> , los cuatro niños y otro en camino, las espantaba.
3	.52	p	She imagined pathetic botched creatures, horribly real to her, the products of a Great Dean or a borzoi with a <b>little spaniel</b>
	.73	p	Imaginaba patéticas criaturas deformes, espantosamente reales para ella, fruto de un dogo alemán o un barzoi y un <b>perrito de aguas</b> ;
4	.52	p	...a lion, and a dog; a great cart horse and a <b>little donkey</b> ; a tiger and a goat.
	.73	p	...de un caballo de tiro y un <b>burrito</b> ; de un tigre y una cabra.
5	.55	p	‘Suddenly the <b>little girl</b> found she was alone. She and her brother had lost each other.’
	.77	p	De pronto, la <b>niñita</b> descubrió que estaba sola. Ella y su hermano se habían extraviado...
6	.56	p	‘This strange girl was smiling, but it was a nasty smile, not friendly, and the <b>little girl</b> thought this other girl was going to reach up out of the water and pull her down into it...’
	.88	p	–...Y aquella niña extraña sonreía, pero era una sonrisa desagradable, no era una sonrisa amistosa, y la <b>niñita</b> pensó entonces que aquella otra niña iba a salir del agua y a tirarla a la charca...
7	.61	p	The four children were brought in to see their new <b>brother</b> in the hospital ward.
	.86	p	Llevaron a los cuatro niños a ver a su nuevo <b>hermanito</b> al hospital.
8	.62	p	Harriet yearned for this baby, this <b>little child</b> , from whom she had been separated so soon.
	.86	p	David estaba a los pies de la cama, con el pequeño Paul en brazos. Harriet añoraba a aquel <b>niñito</b> , su bebé, del que se había visto separada tan pronto...

9	.62	p	She loved the look of him, the comical soft <b>little face</b> , with soft blue eyes...
	.87	p	...le gustaba su aspecto, su <b>carita</b> cómica y delicada, los delicados ojos azules...
0	.62	p	...with soft blue eyes – like bluebells, she thought – and his <b>soft little limbs</b> ...
	.87	p	...los delicados ojos azules (como campanillas, pensaba ella) y aquellas piernas y aquellos <b>bracitos</b> ...
1	.62	p	...it was as if she were sliding her hands along them, and then enclosing his <b>feet</b> in her palms.
	.87	p	...era como si estuviera acariciándole y le apretara luego los <b>piececitos</b> ...
2	.62	p	...A real baby, a real <b>little</b> child.
	.87	p	...Un bebé real, un <b>niñito</b> real...
3	.64	p	Now he had begun something new: he had taken to interrupting the fierce sucking several times during a feed, and bringing his gums together in the hard grinding movement that made her cry out in pain. His <b>small</b> cold <b>eyes</b> seemed to her malevolent.
	.90	p	Ben había empezado a hacer algo nuevo: interrumpía la frenética succión varias veces durante una toma y cerraba las encías con aquel firme movimiento triturador que la hacía gritar de dolor. Sus <b>ojillos</b> fríos le parecían malévolos.
4	.68	p	‘That Ben gives me the creeps. He’s like a goblin or a dwarf or something. I’d rather have <b>poor</b> Amy any day.’
	.96	p	–Ben me pone carne de gallina. Parece un trasgo o un pigmeo o algo así. Prefiero a mi <b>pobrecita</b> Amy.
5	.68	p	He clutched her shirt with both hands, pulled himself up, and stood on her thigh. The hard <b>little feet</b> hurt her.
	.97	p	Él le agarró la blusa con ambas manos, estiró y se puso de pie apoyándose en su cadera. Los <b>piececitos</b> duros le hacían daño.

6	.69	p	Soon she gave up, put him back in his <b>pen</b> , or cage...
	.97	p	...pronto renunció y volvió a ponerle en su <b>corralito</b> o jaula...
7	.69	p	She took him down into the big living-room where all the family were, and put him into the <b>playpen</b> there.
	.97/8	p	Le bajaba al salón donde estaba toda la familia y le colocaba allí en el <b>corralito</b> ...
8	.71	p	Alice said, watching them, ' <b>Poor little things.</b> ' Dorothy said, 'It's a shame.'
	.100	p	– <b>Pobrecitos</b> –dijo Alice, mirándoles. –Es una vergüenza –dijo Dorothy.
9	.78	p	And Paul, her baby whom Ben had deprived her of, the wonderful <b>three-year-old</b> ...
	.110	p	Y Paul, el bebé del que Ben la había despojado, el precioso <b>niñito</b> de tres años...
0	.78	p	...enchanted, a charmer – was her <b>baby</b> again.
	.110	p	...encantador, un tesoro...volvió a ser su <b>bebecito</b> .
1	.80	p	'He killed Mr McGregor,' Luke said fiercely. 'He <i>killed him</i> .' 'And the <b>poor dog</b> ,' said Helen. Both children were accusing Harriet.
	.113	p	–Él fue quien mató a Mister McGregor –dijo Luke furioso–. Él le <i>mató</i> . –Y al <b>perrito</b> –dijo Helén. En realidad, los dos niños acusaban a Harriet.
2	.81	p	Twice his age, but apparently half his age, this afflicted <b>infant</b> , who was radiant with affection, suddenly became silent.
	.114	p	Le doblaba la edad, pero parecía a la inversa; y aquella pobre <b>niñita</b> , radiante de amor, de repente se quedaba en silencio...

3	.82	p	He tore some primroses off their stems, and stood with them in his hands, intently staring at them. Then he crushed them in his strong <b>little fists</b> and let them drop.
	.116	p	Y entonces arrancó unas primulas y se quedó con ellas en la mano, mirándolas con interés. Luego las estrujó entre sus fuertes <b>puñitos</b> y las tiró.
4	.85	p	'I've been inspired by you Harriet! After all, I've got a home too. It's not as big as yours but it's a nice <b>little house.</b> '
	.120	p	–Me has inspirado, Harriet. Al fin y al cabo, yo también tengo un hogar. No es tan grande como el vuestro, pero es una hermosa <b>casita.</b>
5	.85	p	Again a <b>pet</b> was brought. This time it was a big dog, a cheerful boisterous mongrel, Sarah's children's friend, but most particularly Amy's.
	.121	p	Trajeron de nuevo un <b>animalito</b> . Esta vez un perro grande, alegre y bullicioso, un cruce de razas, amigo de los hijos de Sarah, y en especial de Amy.
6	.86	p	He went into the garden, where they could see him, a squat <b>little gnome</b> , poking with a stick at the earth.
	.122	p	Se fue al jardín; le vieron golpear la tierra con un palo; parecía un <b>duendecillo</b> achaparrado.
7	.90	p	...the light from this warm room reached across the lawn to a shrub that was starkly black with winter, little <b>twiggy growths</b> that showed a glitter of water, and illuminated the white trunk of a birch.
	.128	p	Se veían en el jardín las formas oscuras de los arbustos y los árboles, pero la luz de la cálida estancia iluminó el prado hasta un arbusto rigurosamente negro de invierno, iluminó brotes de <b>ramitas</b> que mostraban un destello de agua, e iluminó el tronco blanco de un abedul.
8	p.91		The parents sat down on a sofa, facing the doors, which burst inwards, and there they were, two slight, elegant <b>little creatures</b> , with flaring red, frost-burned cheeks ...
	.128	p	Los padres se sentaron en un sofá, de cara a las puertas, que se abrieron de golpe, y aparecieron ellos, dos <b>criaturitas</b> elegantes, flacas, con las mejillas quemadas por el frío...
9	.93	p	'With <b>Granny?</b> ' asked Helen, anxious.
	.130	p	–¿Con la <b>abuelita?</b> –preguntó Helen, anhelante.



0	.92	p	At supper they were overbright, <b>giggling</b> , hysterical.
	.130	p	En la cena estuvieron exageradamente animados, soltando <b>risillas</b> , histéricos.
1	.92/3	p	She was a stolid, quiet <b>little girl</b> , Dorothy in miniature, never saying anything unnecessary.
	.131	p	Era una <b>niñita</b> tranquila, imperturbable, una Dorothy en miniatura, que nunca decía nada innecesario.
2	.93	p	Or they rushed up to kiss her, or stroke her face, or nuzzle to her like happy <b>calves</b> or foals
	.131	p	O corrían a besarla, o le hacían una caricia en la cara o le frotaban la nariz como <b>ternerillos</b> o potrillos dichosos.
3	.93	p	Or they rushed up to kiss her, or stroke her face, or nuzzle to her like happy calves or <b>foals</b> .
	.131	p	O corrían a besarla, o le hacían una caricia en la cara o le frotaban la nariz como terneros o <b>potrillos</b> dichosos.
4	.96	p	Two figures appeared, a long way off under the <b>pinpoints</b> of the ceiling lights, and came towards her.
	.136	p	A lo lejos, bajo los <b>puntitos</b> de las luces del techo, aparecieron dos figuras que avanzaron hacia ella.
5	.98	p	...a <b>small girl</b> all blurred, her flesh guttering and melting...
	.139	p	...una <b>niñita</b> completamente borrosa, con la piel derretida y fundida...
6	.105	p	She gave him <b>bits</b> of biscuit, keeping her fingers clear of his teeth.
	.148	p	Le dio <b>trocitos</b> de galleta, procurando no tocarle los dientes con los dedos.
7	.110	p	He crouched at the French doors, waiting for John to arrive; then followed him around like a <b>puppy</b> .
	.154	p	Se acurrucaba en las puertaventanas esperando que llegara John; luego le seguía a todas partes como un <b>perrillo</b> .

8	.110	p	...he treated Ben in a rough-and-ready way, as if Ben were indeed a <b>puppy</b> that needed training.
	.155	p	...trataba a Ben con una rudeza eficaz, como si de verdad fuera un <b>cachorrillo</b> que necesitara adiestramiento.
9	.113	p	She knew he had become a <b>pet</b> or a mascot for this group of young men.
	.160	p	Sabía que se había convertido en el <b>cachorrillo</b> o la mascota de aquel grupo de jóvenes.
0	.119	p	Where was that enchanting, delicious <b>little child</b> , her Paul, she wondered as he nagged and whined...
	.167	p	¿Dónde estaba aquel <b>niñito</b> encantador y delicioso, su Paul?,...
1	.119	p	... now a lanky <b>six-year old</b> , with great soft blue eyes that often stared at nothing...
	.167	p	...se preguntaba Harriet mientras le oía protestar y gimotear, convertido ahora en un <b>chiquillo</b> larguirucho de seis años
2	.119	p	...then came to Harriet to touch her, or climb on her lap like a smaller <b>child</b> , never appeased or at rest or content.
	.169	p	Luego se acercaba a Harriet para acariciarla o para sentarse en su regazo como un <b>niñito</b> más pequeño, nunca tranquilo ni reposado ni contento.
3	.122	p	He sat shivering, like a wet, cold <b>dog</b> , in spasms...
	.172	p	Él siguió allí sentado, temblando espasmódicamente, como un <b>perrillo</b> empapado y helado
4	.124	p	...she returned to find Ben with the nurse in a <b>little room</b> off the waiting-room.
	.175	p	...volvió y se encontró a Ben con la enfermera en un <b>cuartito</b> junto a la sala de espera.

5	.128	p	...she found Ben alone in the <b>little room</b> , backed into a corner, glaring, blinking at the door she came in by.
	.180	p	Encontró a Ben solo en la <b>salita</b> , acurrucado en un rincón, mirando fijamente sin pestañear...
6	.128	p	He kept close to her; no, not like a <b>child</b> with its mother, but like a frightened dog.
	.181	p	Estaba abatido. Se pegó a ella; no, no como se pegaría a su madre un <b>niñito</b> , sino como un perrillo asustado.
7	.128	p	He kept close to her; no, not like a child with its mother, but like a frightened <b>dog</b> .
	.181	p	Estaba abatido. Se pegó a ella; no, no como se pegaría a su madre un <b>niñito</b> , sino como un <b>perrillo</b> asustado.
8	.147	p	In the park, in a café, in the cinema, and, when they could borrow (or steal?) motorbikes, off to some seaside <b>town</b> .
	.208	p	En el parque, en el café, en el cine y en algún <b>pueblecito</b> de la costa cuando conseguían motocicletas prestadas (¿o robadas?).
9	.154	p	Pizzas, and quiches; Chinese food, and Indian; pita bread filled with salad; tacos, tortillas, samosas, chilli con carne, <b>pies</b> and pasties and sandwiches.
	.217	p	Pizzas y quiches; comida china; comida india; pan de pita relleno de ensalada; tacos, tortillas, <b>pastelillos</b> y empanadillas y emparedados.

## Appendix 2

## Classification of Source Text cues

## Category 1: Small size and affect

	ST fragment	age no.	TT fragment	P age no.
1	<p>Luke was an easy baby. He slept most peaceably in the <b>little room</b> off the big bedroom, and was contentedly breast-fed.</p> <p><i>Comment</i></p> <p>The small size of the room is explicit and the cotext contains positive attributes. In the larger context, Luke's birth marks a happy period for Harriet and her family.</p>	4	<p>Luke era un niño muy bueno. Dormía pacíficamente en el <b>cuartito</b> que daba al dormitorio de matrimonio y se alimentaba satisfactoriamente al pecho materno.</p>	2 3

	ST fragment	age no.	TT fragment	P age no.
2	<p>But the <b>little girl</b> did look a bit like Genghis Khan, didn't she?</p> <p><i>Comment</i></p> <p>The reference is to Amy, a child with Down's Syndrome. Small size is explicit. The harsh comment on her appearance is indirectly ascribed to Harriet who privately views the baby's abnormality as consequence of her parents' loveless marriage, so affect is implied.</p>	9	<p>Pero la verdad es que la <b>niñita</b> se parecía bastante a Gengis Kan, ¿o no?</p>	0 4

	ST fragment	age no.	TT fragment	P age no.
3	<p>A baby Genghis Khan with her squashed <b>little face</b> and her slitty eyes?</p> <p><i>Comment</i></p> <p>See Fragment 2</p>	9	<p>Un Gengis Kan bebé con la <b>carita</b> aplastada y los ojos rasgados.</p>	4 0

	ST fragment	age no.	TT fragment	P age no.
4	<p>The <b>little town</b> they lived in had changed in the five years they had been here.</p> <p><i>Comment</i></p> <p>Small size is explicit and positive attitude is implied by contrast to the ensuing description of the changes, which are all negative.</p>	9	<p>En los cinco años que llevaban viviendo allí, el <b>pueblecito</b> había cambiado.</p>	4 0

	ST fragment	age no.	TT fragment	P age no.
5	<p>Angela, efficient, brisk ('a coper', as Dorothy said, the 'thank God' being unspoken), allowed it to be known that she felt the two other sisters took up all of Dorothy and left her nothing. She was like a clever, pretty <b>little fox</b>.</p> <p><i>Comment</i></p> <p>Angela is Harriet's sister. Small size is explicit. There is some mutual resentment between the two sisters, evident in the description here which reflects Harriet's point of view.</p>	2	<p>Angela, eficiente, vivaz (que «se las arregla sola», como decía Dorothy, guardándose el «gracias a Dios»), hacía notar que creía que sus dos hermanas acaparaban completamente a Dorothy y no dejaban donde para ella. Parecía una linda <b>zorrilla</b> inteligente.</p>	3 4

	ST fragment	age no.	TT fragment	P age no.
6	<p>She sat there at the head of the table, the collar of her blue shirt pushed to one side to show part of a blue-veined white breast, and Paul's energetically moving <b>little head</b>.</p> <p><i>Comment</i></p> <p>Small size is explicit. Negative affect is apparent from the cotext, in which Harriet is described as exhausted by the demands of her several children ('the children came rushing from their play to demand her attention, and she was suddenly irritable, and snapped...').</p>	3	<p>Estaba sentada a la cabecera de la mesa, con el cuello de la blusa azul hacia un lado mostrando parte de su blanco pecho con venillas azules y la <b>cabecita</b> de Paul moviéndose vigorosamente.</p>	5 4

	ST fragment	age no.	TT fragment	P age no.
7	<p>But the <b>poor baby</b> was in Sarah's arms, covered up so as not to upset everyone...</p> <p><i>Comment</i></p> <p>The reference is to Amy, the child with Down's Syndrome. Small size is explicit in 'baby'. Negative affect is strongly implied in the cotext; more generally, Amy prompts conflicting emotions in all the characters (compassion, disgust, embarrassment)</p>	2/3	<p>Pero la <b>niñita</b> estaba en los brazos de Sarah, completamente tapada para que no molestara a nadie...</p>	4 5

	ST fragment	age no.	TT fragment	P age no.
8	<p>'The father of four children speaks,' said Sarah, passionately cuddling her <b>poor</b> Amy, defying them to say aloud what they must be thinking.</p> <p><i>Comment</i></p> <p>See fragment 7</p>	4	<p>Lo dice el padre de cuatro hijos –dijo Sarah, abrazando con vehemencia a su <b>pobrecita</b> Amy, desafiándoles a decir en voz alta lo que debían estar pensando...</p>	4 6

	ST fragment	age no.	TT fragment	P age no.
9	<p>She sat at the head of the table – the position near the stove – stirring her tea, with one eye on baby Paul, who was fretful in his <b>little chair</b> and wanted to be cuddled.</p> <p><i>Comment</i></p> <p>The description is from the point of view of Harriet's mother Dorothy. Small size of the chair is explicit. Affect may be derived from the tension of the scene, in which Dorothy expresses her anger at having to devote so much time looking after Harriet's children.</p>	2	<p>Estaba a la cabecera de la mesa (su puesto, cercal del fogón) revolviendo su té, con un ojo en el pequeño Paul, que estaba inquieto en su <b>sillita</b> y quería que le hicieran mimos.</p>	9 5

	ST fragment	age no.	TT fragment	P age no.
10	<p>She imagined pathetic botched creatures, horribly real to her, the products of a Great Dean or a borzoi with a <b>little spaniel</b></p> <p><i>Comment</i></p> <p>The fragment describes Harriet's thoughts during her pregnancy with Ben, the defective fifth child. Even before his birth, she regards him as the grotesque result of some unnatural union. Here strong negative affective and small size are both explicit.</p>	2	<p>Imaginaba patéticas criaturas deformes, espantosamente reales para ella, fruto de un dogo alemán o un barzoi y <b>un perrito de aguas;</b></p>	3 7



	ST fragment	age no.	TT fragment	P age no.
1	<p>...a lion, and a dog; a great cart horse and a <b>little donkey</b>; a tiger and a goat.</p> <p><i>Comment</i></p> <p>See fragment 10</p>	2	<p>...de un caballo de tiro y <b>un burrito</b>; de un tigre y una cabra.</p>	3 7

	ST fragment	age no.	TT fragment	P age no.
2	<p>'Suddenly the <b>little girl</b> found she was alone. She and her brother had lost each other.'</p> <p><i>Comment</i></p> <p>The little girl referred to appears in a story told by David to his children, Helen and Luke. Small size is explicit and affect is implied in the positive associations with the little girl and her brother at the start of the story ('birds...sang to them'...'friendly deer')</p>	5	<p>De pronto, la <b>niñita</b> descubrió que estaba sola. Ella y su hermano se habían extraviado...</p>	7 7

		ST fragment	age no.	TT fragment	P age no.
3	1	<p>'This strange girl was smiling, but it was a nasty smile, not friendly, and the <b>little girl</b> thought this other girl was going to reach up out of the water and pull her down into it...'</p> <p><i>Comment</i></p> <p>See 12</p>	6	<p>Y aquella niña extraña sonreía, pero era una sonrisa desagradable, no era una sonrisa amistosa, y la <b>niñita</b> pensó entonces que aquella otra niña iba a salir del agua y a tirarla a la charca...</p>	8 7

		ST fragment	age no.	TT fragment	P age no.
4	1	<p>Harriet yearned for this baby, this <b>little child</b>, from whom she had been separated so soon.</p> <p><i>Comment</i></p> <p>The reference is to 'baby Paul', Harriet's favourite child. The passage is replete with positive affective references ('She loved the look of him, the comical soft little face...'), while small size is explicit.</p>	2	<p>Harriet añoraba a aquel <b>niñito</b>, su bebé, del que se había visto separado tan pronto.</p>	8 6/7

		ST fragment	age no.	TT fragment	P age no.
5	1	<p>She loved the look of him, the comical soft <b>little face</b>, with soft blue eyes...</p> <p><i>Comment</i></p> <p>See 14</p>	2	<p>Le gustaba su aspecto, su <b>carita</b> cómica y delicada, los delicados ojos azules...</p>	8 7

	ST fragment	age no.	TT fragment	P age no.
6	1 ...with soft blue eyes – like bluebells, she thought – and his <b>soft little limbs</b> ...  <i>Comment</i> See 14	2	...los delicados ojos azules (como campanillas, pensaba ella) y aquellas piernas y aquellos <b>bracitos</b> ...	7 8

	ST fragment	age no.	TT fragment	P age no.
7	1 ...it was as if she were sliding her hands along them, and then enclosing his <b>feet</b> in her palms. A real baby...  <i>Comment</i> See 14	2	...era como si estuviera acariciándole y le apretara luego los <b>piececitos</b> . Un bebé real...	7 8

	ST fragment	age no.	TT fragment	P age no.
8	1 ...a real baby, a real <b>little</b> child.  <i>Comment</i> See 14	2	...Un bebé real, un <b>niñito</b> real...	7 8

	ST fragment	age no.	TT fragment	P age no.
9	<p>1</p> <p>Now he had begun something new: he had taken to interrupting the fierce sucking several times during a feed, and bringing his gums together in the hard grinding movement that made her cry out in pain. His <b>small</b> cold <b>eyes</b> seemed to her malevolent.</p> <p><i>Comment</i></p> <p>The reference is to Ben, the defective fifth child. Both small size and negative affect are explicit.</p>	4	<p>Ben había empezado a hacer algo nuevo: interrumpía la frenética succión varias veces durante una toma y cerraba las encías con aquel firme movimiento triturador que la hacía gritar de dolor. Sus <b>ojillos</b> fríos le parecían malévolos.</p>	9 0

	ST fragment	age no.	TT fragment	P age no.
0	<p>2</p> <p>'That Ben gives me the creeps. He's like a goblin or a dwarf or something. I'd rather have <b>poor</b> Amy any day.'</p> <p><i>Comment</i></p> <p>Small size is implicit both in the reference to the child with Down's Syndrome and the implied comparison with a goblin or dwarf, while the adjective indexes pity or contempt.</p>	8	<p>Ben me pone carne de gallina. Parece un trasgo o un pigmeo o algo así. Prefiero a mi <b>pobrecita</b> Amy.</p>	9 6

		ST fragment	age no.	TT fragment	P age no.
1	2	<p>He clutched her shirt with both hands, pulled himself up, and stood on her thigh. The hard <b>little feet</b> hurt her.</p> <p><i>Comment</i></p> <p>A further reference to Ben, the defective fifth child. Small size is explicit while negative affect is implied in the description of Ben's aggressive behaviour.</p>	9	<p>El le agarró la blusa con ambos manos, estiró y se puso de pie apoyándose en su cadera. Los <b>piececitos</b> duros le hacían daño.</p>	7 9

		ST fragment	age no.	TT fragment	P age no.
2	2	<p>Alice said, watching them, '<b>Poor little things.</b>'</p> <p>Dorothy said, 'It's a shame.'</p> <p><i>Comment</i></p> <p>The reference is to Ben's brothers and sisters. Small size is explicit. The description also encodes compassion towards the children, whose happiness has been curtailed by Ben's arrival.</p>	1	<p><b>-Pobrecitos</b> –dijo Alice, mirándoles. –Es una vergüenza –dijo Dorothy.</p>	00 1

	ST fragment	age no.	TT fragment	P age no.
3	<p>And Paul, her baby whom Ben had deprived her of, the wonderful <b>three-year-old</b>...</p> <p><i>Comment</i> ‘Three year old’ inevitably conveys small size. Positive affect is apparent in the cotext.</p>	8	Y Paul, el bebé del que Ben la había despojado, el precioso <b>niñito</b> de tres años...	10 1

	ST fragment	age no.	TT fragment	P age no.
4	<p>...enchanted, a charmer – was her <b>baby</b> again.</p> <p><i>Comment</i> See 23</p>	8	encantador, un tesoro...volvió a ser su <b>bebecito</b> .	10 1

		ST fragment	age no.	TT fragment	P age no.
5	2	<p>'He killed Mr McGregor,' Luke said fiercely. 'He <i>killed him</i>.'</p> <p>'And the <b>poor dog</b>,' said Helen. Both children were accusing Harriet.</p> <p><i>Comment</i></p> <p>The dog in question is a 'little terrier' (page 75), i.e. small. Sympathy is conveyed by the adjective 'poor'.</p>	0	<p>–Él fue quien mató a Mister McGregor –dijo Luke furioso–. Él le <i>mató</i>. –Y al <b>perrito</b> –dijo Helén. En realidad, los dos niños acusaban a Harriet.</p>	13 1

		ST fragment	age no.	TT fragment	P age no.
6	2	<p>He tore some primroses off their stems, and stood with them in his hands, intently staring at them. Then he crushed them in his strong <b>little fists</b> and let them drop.</p> <p><i>Comment</i></p> <p>Negative affect is implied in the description of Ben's destructive behaviour, while small size is explicit.</p>	2	<p>Y entonces arrancó unas primulas y se quedó con ellas en la mano, mirándolas con interés. Luego las estrujó entre sus fuertes <b>puñitos</b> y las tiró.</p>	16 1

		ST fragment	age no.	TT fragment	P age no.
7	2	<p>He went into the garden, where they could see him, a squat <b>little gnome</b>, poking with a stick at the earth.</p> <p><i>Comment</i></p> <p>The comparison of Ben with a gnome indexes negative affect while small size is explicit.</p>	6	<p>Se fue al jardín; le vieron golpear la tierra con un palo; parecía un <b>duendecillo</b> achaparrado</p>	22 1

		ST fragment	age no.	TT fragment	P age no.
8	2	<p>Or they rushed up to kiss her, or stroke her face, or nuzzle to her like happy <b>calves</b> or foals.</p> <p><i>Comment</i></p> <p>The reference is to Ben's brothers and sisters who enjoy a few days of happiness when Ben is removed to a psychiatric institution. In this and the following example the comparison is to small animals and positive affect is apparent through the description of the children's loving behaviour towards their mother.</p>	3	<p>O corrían a besarla, o le hacían una caricia en la cara o le frotaban la nariz como <b>ternerillos</b> o potrillos dichosos.</p>	31 1



	ST fragment	age no.	TT fragment	P age no.
2 9	<p>Or they rushed up to kiss her, or stroke her face, or nuzzle to her like happy calves or <b>foals</b>.</p> <p><i>Comment</i></p> <p>See 28</p>	3	<p>O corrían a besarla, o le hacían una caricia en la cara o le frotaban la nariz como terneros o <b>potrillos</b> dichosos.</p>	31 1

	ST fragment	age no.	TT fragment	P age no.
3 0	<p>'I've been inspired by you Harriet! After all, I've got a home too. It's not as big as yours but it's a nice <b>little house</b>.'</p> <p><i>Comment</i></p> <p>A comment by a distant relation. Small size is apparent through the contrast with Harriet's big house while the adjective 'nice' evokes positive affect.</p>	5	<p>–Me has inspirado, Harriet. Al fin y al cabo, yo también tengo un hogar. No es tan grande como el vuestro, pero es una hermosa <b>casita</b>.</p>	20 1

		ST fragment	age no.	TT fragment	P age no.
1	3	<p>...a <b>small girl</b> all blurred, her flesh guttering and melting</p> <p><i>Comment</i></p> <p>The small girl referred to is an inmate in the psychiatric institution to which Ben is temporarily banished. When Harriet visits the institution she is horrified both by the conditions in which the children are maintained and by their deformities, so here both small size and affect are apparent.</p>	8	<p>...una <b>niñita</b> completamente borrosa, con la piel derretida y fundida...</p>	39 1

		ST fragment	age no.	TT fragment	P age no.
2	3	<p>Where was that enchanting, delicious <b>little child</b>, her Paul, she wondered as he nagged and whined...</p> <p><i>Comment</i></p> <p>A further reference to Harriet's favourite child, who undergoes a sad transformation when Ben returns from the institution. Small size is explicit while affect is evident from the cotext.</p>	19	<p>¿Dónde estaba aquel <b>niñito</b> encantador y delicioso, su Paul?, se preguntaba Harriet mientras le oía protestar y gimotear...</p>	67 1

## Category 2: Small size only

	ST fragment	age no.	TT fragment	P age no.
1	<p>Anyway, they were not sure London was what they needed – no, it wasn't, they would prefer a <b>smallish town</b> with an atmosphere of its own.</p> <p><i>Comment</i></p> <p>Small size is explicit while the description is too generic to index any affect.</p>	3	<p>De todos modos, no estaban seguros de que Londres fuera lo que necesitan...no, no lo era, era mejor un <b>pueblecito</b>, con su ambiente propio.</p>	1 1

	ST fragment	age no.	TT fragment	P age no.
2	<p>'How many children are you intending to have?' asked Molly, with the <b>short laugh</b> that means there is no point in protesting.</p> <p><i>Comment</i></p> <p>Brevity is explicit in this emotionally neutral description.</p>	8	<p>–¿Cuántos niños pensáis tener? –preguntó Molly, con una <b>risilla</b> que indicaba que no tenía sentido protestar.</p>	2 3

	ST fragment	age no.	TT fragment	P age no.
3	<p>When he bent to kiss her goodbye, and stroked Luke's <b>head</b>, it was with a fierce possessiveness that Harriet liked and understood...</p> <p><i>Comment</i></p> <p>As Luke is a baby the head must necessarily be small. Although affect is present in the passage, it is felt by Harriet in relation to the behaviour of her husband, rather than induced by the baby's head.</p>	4	<p>inclinarse para darle el beso de despedida y acariciar la <b>cabecita</b> a Luke, le embargaba una intensa sensación de posesión que Harriet comprendía y le agradaba...</p>	2 3

	ST fragment	age no.	TT fragment	P age no.
4	<p>'Just like her mother,' said Sarah forlornly: this referred to Dorothy's decision that Harriet needed her more than Sarah did, her defective <b>child</b> notwithstanding.</p> <p><i>Comment</i></p> <p>While 'child' indexes small size there is no attitudinal connotation in the mention of Sarah's child here.</p>	4	<p>–Exactamente igual que su madre –dijo Sarah acongojada; lo decía por la decisión de Dorothy de que Harriet la necesitaba más que Sarah, pese a su <b>niñita</b> disminuida.</p>	7 4

	ST fragment	age no.	TT fragment	P age no.
5	<p>She was fifteen, a plain dark plump <b>girl</b> who they all knew would shortly blossom and become beautiful.</p> <p><i>Comment</i></p> <p>While this description does suggest that the girl in question is quite big, as a subset of 'person', 'girl' indexes relatively small size. No affect is apparent.</p>	7	<p>Tenía quince años, era una <b>muchachita</b> feúcha, morena y regordeta y todos sabían que pronto florecería y sería guapísima.</p>	1 5

	ST fragment	age no.	TT fragment	P age no.
6	<p>The lawn was patchily lush, and toys lay about. Birds sang in the shrubs, ignoring the <b>children</b>.</p> <p><i>Comment</i></p> <p>Again, 'children' indexes small size but no affect is apparent.</p>	9	<p>La hierba estaba irregularmente crecida y había juguetes esparcidos por todo el prado. Los pájaros cantaban en los arbustos, ignorando a los <b>chiquillos</b>.</p>	5 5

	ST fragment	age no.	TT fragment	P age no.
7	<p>...the nannies all wanted to go abroad with families who had a baby, or perhaps two: or to be in London. This <b>small town</b>, and the four children, with another coming, put them off.</p> <p><i>Comment</i></p> <p>Small size is explicit. With regards to affect, although the potential nannies regard the town as boring, their reaction is described from Harriet's point of view which does not encode affect towards the town.</p>	8	<p>...todas querían irse al extranjero con familias de un hijo, como mucho dos; o quedarse en Londres. Aquel <b>pueblecito</b>, los cuatro niños y otro en camino, las espantaba.</p>	7 6

	ST fragment	age no.	TT fragment	P age no.
8	<p>The four children were brought in to see their new <b>brother</b> in the hospital ward.</p> <p><i>Comment</i></p> <p>The brother has just been born so must necessarily be small, but there are no affective connotations in the description.</p>	1	<p>Llevaron a los cuatro niños a ver a su nuevo <b>hermanito</b> al hospital.</p>	8 6

	ST fragment	age no.	TT fragment	P age no.
9	<p>Twice his age, but apparently half his age, this afflicted <b>infant</b>, who was radiant with affection, suddenly became silent.</p> <p><i>Comment</i></p> <p>The reference is to Amy, the child with Down's Syndrome. 'Infant' encodes small size. While Amy herself is portrayed as affectionate, the description here is almost clinical (see comments on Lessing's style in 3.1)</p>	1	<p>Le doblaba la edad, pero parecía a la inversa; y aquella pobre <b>niñita</b>, radiante de amor, de repente se quedaba en silencio...</p>	14 1

	ST fragment	age no.	TT fragment	P age no.
10	<p>...the light from this warm room reached across the lawn to a shrub that was starkly black with winter, little <b>twiggy growths</b> that showed a glitter of water, and illuminated the white trunk of a birch.</p> <p><i>Comment</i></p> <p>As a subset of branches, twigs are necessarily small while no affect is apparent.</p>	0	<p>... la luz de la cálida estancia iluminó el prado hasta un arbusto rigurosamente negro de invierno, iluminó brotes de <b>ramitas</b> que mostraban un destello de agua, e iluminó el tronco blanco de un abedul.</p>	28 1

	ST fragment	age no.	TT fragment	P age no.
1	<p>The parents sat down on a sofa, facing the doors, which burst inwards, and there they were, two slight, elegant <b>little creatures</b>, with flaring red, frost-burned cheeks ...</p> <p><i>Comment</i></p> <p>The reference is to Helen and Luke, who have been playing in the garden after dark. Small size is explicit, but no affect is apparent in the description; in fact the passage emphasizes the distance between the children and the adults ('For a moment it was a meeting of two alien forms of life').</p>	1	<p>Los padres se sentaron en un sofá, de cara a las puertas, que se abrieron de golpe, y aparecieron ellos, dos <b>criaturitas</b> elegantes, flacas, con las mejillas quemadas por el frío...</p>	28 1

	ST fragment	age no.	TT fragment	P age no.
2	<p>She was a stolid, quiet <b>little girl</b>, Dorothy in miniature, never saying anything unnecessary.</p> <p><i>Comment</i></p> <p>The reference is to Jane, Harriet's second daughter. Small size is explicit but there is nothing in the description to suggest affect.</p>	2/3	<p>Era una <b>niñita</b> tranquila, imperturbable, una Dorothy en miniatura, que nunca decía nada innecesario.</p>	31 1



		ST fragment	age no.	TT fragment	P age no.
3	1	Two figures appeared, a long way off under the <b>pinpoints</b> of the ceiling lights, and came towards her.  <i>Comment</i> 'Pinpoints' indicates small size in passage in which no affect is apparent.	6	A lo lejos, bajo los <b>puntitos</b> de las luces del techo, aparecieron dos figuras que avanzaron hacia ella	36 1

		ST fragment	age no.	TT fragment	P age no.
4	1	She gave him <b>bits</b> of biscuit, keeping her fingers clear of his teeth.  <i>Comment</i> Fragments of biscuits are necessarily small; no affect is apparent in the description.	05	Le dio <b>trocitos</b> de galleta, procurando no tocarle los dientes con los dedo	48 1

	ST fragment	age no.	TT fragment	P age no.
5	<p>1 He crouched at the French doors, waiting for John to arrive; then followed him around like a <b>puppy</b>.</p> <p><i>Comment</i></p> <p>John is young man employed by Harriet to help with the garden and who befriends Ben. While the comparison with a puppy indexes small size there is no apparent emotional involvement in the description, which is angled from Harriet's point of view.</p>	10	<p>Se acurrucaba en las puertaventanas esperando que llegara John; luego le seguía a todas partes como un <b>perrillo</b>.</p>	54 1

	ST fragment	age no.	TT fragment	P age no.
6	<p>1 ...he treated Ben in a rough-and-ready way, as if Ben were indeed a <b>puppy</b> that needed training.</p> <p><i>Comment</i></p> <p>See 15</p>	10	<p>...trataba a Ben con una rudeza eficaz, como si de verdad fuera un <b>cachorrillo</b> que necesitara adiestramiento.</p>	54 1

	<b>ST fragment</b>	age no.	<b>TT fragment</b>	<b>P age no.</b>
7	<p>1 She knew he had become a <b>pet</b> or a mascot for this group of young men.</p> <p><i>Comment</i></p> <p>The suggestion of small size is derived from the contrast in age between Ben and the group of young men who befriend him. No affect is apparent from the description.</p>	13	Sabía que se había convertido en el <b>cachorrillo</b> o la mascota de aquel grupo de jóvenes.	60 1

	<b>ST fragment</b>	age no.	<b>TT fragment</b>	<b>P age no.</b>
8	<p>1 ... now a lanky <b>six-year old</b>, with great soft blue eyes that often stared at nothing...</p> <p><i>Comment</i></p> <p>Although Paul is described here as lanky, the mention of his age does suggest small size, while no affect is apparent.</p>	19	...convertido ahora en un <b>chiquillo</b> larguirucho de seis años, con unos ojos azules grandes y dulces, que se quedaban a menudo perdidos en el vacío...	67 1

	ST fragment	age no.	TT fragment	P age no.
9	1 ...then came to Harriet to touch her, or climb on her lap like a smaller <b>child</b> , never appeased or at rest or content.  <i>Comment</i> The reference to small size is explicit while again no affect is apparent.	19	Luego se acercaba a Harriet para acariciarla o para sentarse en su regazo como un <b>niñito</b> más pequeño, nunca tranquilo ni reposado ni contento.	68 1

	ST fragment	age no.	TT fragment	P age no.
0	2 ...she returned to find Ben with the nurse in a <b>little room</b> off the waiting-room.  <i>Comment</i> The small room in question is part of a psychiatric clinic. No affect is apparent.	24	...volvió y se encontró a Ben con la enfermera en un <b>cuartito</b> junto a la sala de espera.	75 1

	ST fragment	age no.	TT fragment	P age no.
1	2 ...she found Ben alone in the <b>little room</b> , backed into a corner, glaring, blinking at the door she came in by.  <i>Comment</i> See 20	28	Encontró a Ben solo en la <b>salita</b> , acurrucado en un rincón, mirando fijamente sin pestañear la puerta por la que entraba ella.	80 1

		<b>ST fragment</b>	age no.	<b>TT fragment</b>	<b>P age no.</b>
2	2	He kept close to her; no, not like a <b>child</b> with its mother...  <i>Comment</i> Small size is explicit in 'child' but no affect is apparent.	28	Estaba abatido. Se pegó a ella; no, no como se pegaría a su madre un <b>niñito</b> , sino como un perrillo asustado.	1 81

## CATEGORY 3: Affect only

	ST fragment	age no.	TT fragment	P age no.
1	<p>'It must be something in her childhood that's made her like this. <b>Poor thing.</b>'</p> <p><i>Comment</i></p> <p>This remark is made by friends of Harriet with reference to the fact that she is still a virgin. Contempt or pity is evoked by the adjective 'poor', but Harriet is an adult so there is no suggestion of small size.</p>	0	« <b>Pobrecilla</b> , algo tuvo que pasarle en la infancia para que sea así».	1 1

	ST fragment	age no.	TT fragment	P age no.
2	<p>Jane had been awake in the night with her teeth, and had wanted Mummy, not <b>Granny.</b></p> <p><i>Comment</i></p> <p>The diminutives 'Granny' and 'Gran' commonly encode affection or intimacy without any reference to the person's size.</p>	3	Jane había pasado la noche despierta porque le estaban saliendo los dientes y había reclamado a su mamá, no a la <b>abuelita.</b>	4 5

	ST fragment	age no.	TT fragment	P age no.
3	<p>'...I'll come up and say goodnight. And then your <b>gran</b> is off to bed. I'm tired.'</p> <p><i>Comment</i></p> <p>See 2</p>	4	<p>Vamos, vamos, no pasa nada –dijo–. Ahora voy a acostar a Jane y a Paul. Vosotros dos, Luke y Helen, podéis acostaros solos. Yo subiré a daros las buenas noches. Y luego la <b>abuelita</b> se acostará también. Estoy cansada.</p>	1 6

	ST fragment	age no.	TT fragment	P age no.
4	<p>Again a <b>pet</b> was brought. This time it was a big dog, a cheerful boisterous mongrel, Sarah's children's friend, but most particularly Amy's.</p> <p><i>Comment</i></p> <p>Small size is explicitly ruled out in this passage, while positive affect is evoked in the adjectives 'cheerful' and 'boisterous'.</p>	5	<p>Trajeron de nuevo un <b>animalito</b>. Esta vez un perro grande, alegre y bullicioso, un cruce de razas, amigo de los hijos de Sarah, y en especial de Amy.</p>	1 21

	ST fragment	age no.	TT fragment	P age no.
5	<p>'With <b>Granny?</b>' asked Helen, anxious.</p> <p><i>Comment</i></p> <p>See 2</p>	3	<p>130 –¿Con la <b>abuelita?</b> –preguntó Helén, anhelante.</p>	1 30

	ST fragment	age no.	TT fragment	P age no.
6	<p>He sat shivering, like a wet, cold <b>dog</b>, in spasms...</p> <p><i>Comment</i></p> <p>Ben has been caught bullying a girl at school and Harriet threatens to return him to the institution, a prospect which fills him with terror. Although Ben is a child there is no clear indication that the dog to which he is compared is small. On the other hand, Harriet's negative feelings towards him are apparent from the comparison with a hunted animal ('he briefly bared his teeth to snarl').</p>	22	<p>Él siguió allí sentado, temblando espasmódicamente, como un <b>perrillo</b> empapado y helado.</p>	1 67

	ST fragment	age no.	TT fragment	P age no.
7	<p>He kept close to her; no, not like a child with its mother, but like a frightened <b>dog</b>.</p> <p><i>Comment</i></p> <p>Negative affect is again implied in this description of Ben at a psychiatric clinic, which sets up a contrast between a normal mother and child relationship and Ben's animal-like behaviour.</p>	28	<p>Estaba abatido. Se pegó a ella; no, no como se pegaría a su madre un niño, sino como un <b>perrillo</b> asustado.</p>	1 81



**CATEGORY 4: Neither small size or affect**

	ST fragment	age no.	TT fragment	P age no.
1	Weekends were spent looking around <b>towns</b> within commuting distance of London...  <i>Comment</i> There is nothing here to suggest that the towns are either small or the object of any particular attitude or emotion.	3	Dedicaron los fines de semana a visitar los <b>pueblecitos</b> próximos a Londres...	1 6

	ST fragment	age no.	TT fragment	P age no.
2	They all drank champagne, and poured <b>some</b> on little Luke's head.  <i>Comment</i> Although logically the amount of champagne must be quite small, the quantifier is unspecific and no affect is apparent.	4	Todos bebieron champán y le echaron un <b>poquito</b> en la cabeza al pequeño Luke.	3 2

	ST fragment	age no.	TT fragment	P age no.
3	<p>She sat there at the head of the table, the collar of her blue shirt <i>pushed</i> to one side to show part of a <b>blue-veined</b> white breast, and Paul's energetically moving little head.</p> <p><i>Comment</i></p> <p>There is no suggestion here that the veins in the breast are smaller than other veins; similarly, the description does not convey any obvious affect.</p>	3	<p>Estaba sentada a la cabecera de la mesa, con el cuello de la blusa azul hacia un lado mostrando parte de su blanco pecho con <b>venillas</b> azules y la cabecita de Paul moviéndose vigorosamente.</p>	4 5

	ST fragment	age no.	TT fragment	P age no.
4	<p>Soon she gave up, put him back in his <b>pen</b>, or cage...</p> <p><i>Comment</i></p> <p>This simple, matter-of-fact description seems devoid of affect while any suggestion of small size is only indirectly recoverable from the fact the pen is intended for a baby.</p>	9	<p>...pronto renunció y volvió a ponerle en su <b>corralito</b> o jaula...</p>	9 7

	ST fragment	age no.	TT fragment	P age no.
5	<p>She took him down into the big living-room where all the family were, and put him into the <b>playpen</b> there.</p> <p><i>Comment</i></p> <p>See 3</p>	9	<p>Le bajaba al salón donde estaba toda la familia y le colocaba allí en el <b>corralito</b>...</p>	9 7

	ST fragment	age no.	TT fragment	P age no.
6	<p>At supper they were overbright, <b>giggling</b>, hysterical.</p> <p><i>Comment</i></p> <p>The passage describes the children's behaviour when Ben is temporarily removed from their home. Although the children are joyously relieved the description is quite neutral with no indication of the duration of the giggling.</p>	2	<p>En la cena estuvieron exageradamente animados, soltando <b>risillas</b>, histéricos.</p>	30 1

	ST fragment	age no.	TT fragment	P age no.
7	<p>In the park, in a café, in the cinema, and, when they could borrow (or steal?) motorbikes, off to some seaside <b>town</b>.</p> <p><i>Comment</i></p> <p>Again, a neutral description in which no particular attitude to the town is apparent and there is no obvious reason to suppose that the town is small.</p>	47	<p>En el parque, en el café, en el cine y en algún <b>pueblecito</b> de la costa cuando conseguían motocicletas prestadas (¿o robadas?).</p>	08 2

	ST fragment	age no.	TT fragment	P age no.
8	<p>Pizzas, and quiches; Chinese food, and Indian; pita bread filled with salad; tacos, tortillas, samosas, chilli con carne, <b>pies</b> and pasties and sandwiches.</p> <p><i>Comment</i></p> <p>Likewise, there seems be no suggestion of size or affect in this list of foods favoured by Ben and his friends.</p>	54	<p>Pizzas y quiches; comida china; comida india; pan de pita relleno de ensalada; tacos, tortillas, <b>pastelillos</b> y empanadillas y emparedados.</p>	17 2