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**THE VIRTUAL IMAGE:  
BRAZILIAN LITERATURE IN ENGLISH  
TRANSLATION**

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Thesis submitted in fulfilment of the requirements for the degree of  
Ph.D.

In two volumes: volume 1

University of Warwick

Centre for British and Comparative Cultural Studies

1994

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## DEDICATION

This thesis is dedicated to

**Walter Gonçalves,**

my father.

## ACKNOWLEDGMENTS

I would like to thank the following people and institutions, without whom I would not have been able to complete this thesis:

My supervisor, Prof. Susan Bassnett;

CNPq - Conselho Nacional de Pesquisa e Desenvolvimento Científico who gave me a grant;

Departamento de Letras Anglo-Germânicas of the Faculdade de Letras of the Universidade Federal do Rio de Janeiro who gave me a study-leave;

My colleagues in the Departamento de Letras Anglo-Germânicas who took on my work-load while I was away; in particular Evelyn Kirstein, Glória Sydenstricker, and Letícia Frossard;

My companions along this journey, Mirella Agorni and Enrico di Palma, Stefania Arcara, Kamil and Aynur Aydin, Jane Bachelor, Giovanna Buonanno, Mithu Chattopadhyay, Christine Furnival, Antonella Gramone, Sabine Guillemot, Ingrid and Helen Hoffman, Jenni Lauruol, Malika Mehdid, Gonzalo Párra-Ramírez, Emanuela Rossini, Mette Rudvin and Marco Mazzoli, Kath Stevens, and Else Vieira, who made the road appear smoother: they are the people I will wish to remember;

My dear friends Mona Baker, Hélène and Roger Duclaud-Williams, Maria Paula Frota, June and Neville Higgison, Maria Rodrigues de Oliveira, Lynda and Nick Ryalls, Ana Maria Sarda, Helen, Chris and Steve Seager, and Sonia Zyngier, without whose invaluable help and

unfailing support I would never have come thus far: they have a place in my heart;

The Weeds, Bob, Marj, Kathy, Margo and Robin, my American family, who gave me their love and the English language;

My family, Helenice, Helaine, Walter, Evelyn, Regina, Nicola, Aline, Bruno, Paula, Guilherme and Thiago, whom I have not yet met, whose love did not allow me to falter, even at the most difficult moments;

Lastly, Armando, my husband, companion and best friend.

## SUMMARY

The aim of this thesis is to examine how the virtual image of Brazil and its literature is constructed in the Anglo-American world. To this end, a survey of Brazilian literary works in English translation was carried out.

Having gathered this data, it became possible to establish correlations between the historical moments when such translations were made, when their number increased, and the events occurring at those times in the international panorama, as well as to look into the role of sponsors, publishers and translators in the selection and production of such translations.

The data also allowed a profile of Brazilian literary works in English translation to be drawn. It became possible to suggest that such works fall into four main categories: 'authorial works', 'topical works', 'ambassadorial works' and 'consumer-oriented works'.

In order to look more closely into how the translation process has helped to shape the virtual image of Brazilian literary works in the Anglo-American world, an analysis of a sample of translations of such works was made. Included in this sample were the translations of works by Machado de Assis, by Indianist and Regionalist writers, culminating in an examination of translations of Guimarães Rosa's works.

Having looked at these aspects of the translation process, what remained to be done was to investigate to what extent Brazilian literary works in English translation are read by the English-speaking public. To this end, a survey of availability and library readership was undertaken. Finally, a reading experiment was carried out in which native speakers of English were asked to read the short story 'A terceira margem do rio', by Guimarães Rosa.

The conclusion attempts to pull all these threads together and to indicate directions for further research.

## LIST OF ABBREVIATIONS

BR - Brazil

CN - Canada

DPB - *The Devil to Pay in the Backlands*

GS:V - *Grande Sertão: Veredas*

NUC - National Union Catalogue

UK - United Kingdom

US - United States

## INTRODUCTION

The metaphor contained in the title that I have chosen for this thesis, 'The Virtual Image: Brazilian Literature in English Translation', has been borrowed from geometric optics. That discipline postulates that, when an observer sees an object with the naked eye, what s/he sees is called a 'real image'. Otherwise, when the observer sees an object by means of refraction or reflection through a lens or on a mirror, this image is called a 'virtual image'.<sup>1</sup>

It is crucial to point out here that, first of all, no claims are being made about any presumed 'reality' of the object. Neither is it being claimed that the observer perceives 'the real object', whatever that may be. What is being claimed is that the observer perceives an image of the object which has been denominated 'the real image'. The word 'real' is not being used here in its everyday sense, but in the specialist sense in which it is employed in optics.

In optics, the image perceived with the naked eye has been designated as real because it is the only one that the observer can perceive by her/himself without the mediation of an object existing outside him/herself. No claims are made, however, as to either the accuracy of this perception, or as to its reality. Any such claim is impossible because the observer's own optical apparatus contains a

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<sup>1</sup> See *The Penguin Dictionary of Physics*, ed. by Valerie Illingworth (Harmondsworth: Penguin, 1990), p. 227; Peter Lafferty and Julian Rowe, *The Hutchinson Dictionary of Science* (Oxford: Helicon Publishing, 1993), p. 306; Benjamin Woolley, *Virtual Worlds: A Journey in Hype and Hyperreality*, 1st pub. 1992 (Harmondsworth: Penguin, 1993), p. 60.

lens (the crystalline) which gives shape to what s/he perceives.

Sometimes, an individual may wish to see things that are beyond her/his natural field of vision. If this is the case, s/he will have to employ some sort of device in order to be able to do so. The choice may fall, for instance, on a pair of binoculars, a microscope, or a telescope, which, because they use either lenses, or mirrors, or both, provide the user with a virtual image.

In the analogy I am attempting to create here, the observer chooses texts, fictional or otherwise, to perceive reality outside her/his field of vision, in the same way that s/he might use a microscope or a telescope. If this situation arises, it may be said that the text itself becomes an apparatus that allows the reader to perceive the inner workings of other individuals, who sometimes come from different backgrounds, classes, races, and religions than s/he does, as well as the workings of the environment where such individuals live. Embedded here is, of course, 'the idea of fiction as a metaphor for reality, a way of exploring and making sense of it' (Woolley, p. 140).

Since the reader's creation of the image (or, rather, of the text, because 'texts are lazy machineries that ask someone to do part of the job') has been aided by a device which refracts or reflects the object, I have called the image produced under such conditions a virtual image.<sup>2</sup> This does not ignore the fact that the observer perceives the world through her/his own perceptual apparatus which, in terms of my analogy, are her/his circumstances: her/his background, education, class, race, and religion, which colour her/his perception of the world. However, the virtual image obtained through

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<sup>2</sup> Umberto Eco, *The Role of the Reader: Explorations in the Semiotic of Texts* (Bloomington, ID: Indiana University Press, 1979), pp. 3 and 214. Further references to this work will be given after quotations in the text.



another apparatus (such as a text) would differ from the real image in that it would have been refracted or reflected by the author's own perceptual apparatus, her/his background, education, class, race, and religion, which colour her/his own perception of the world.

Sometimes, the observer/reader will want to look at a culture outside her/his own. In order to do so, s/he may visit a different country. However, if this is not possible or convenient, the observer may make use of another, intermediary observer. In terms of the metaphor used here, this is the same as to say that the reader's internal apparatus is not well-equipped to deal with the object, so that the s/he needs a special piece of equipment to mediate her/his perception of the object.

This mediating lens or mirror may be a traveller's account, a sociological, historical or geographical account, a film, a radio or television programme, or a translation of a literary work from the other culture. Any of these will provide the reader with yet another virtual image, mediated by her/himself, the author and, in the case of translations, the translator. A translation may therefore be the most complex of such apparatuses, in which all the mechanisms operating in the production and consumption of texts, which help to shape the image of the object, are duplicated.<sup>3</sup>

---

<sup>3</sup> The complex nature of the translation process is made evident by the increasingly elaborate diagrams that have been produced to illustrate models of this process. Such models are usually based on the model for the process of communication, and involve a message, a sender, a code, a medium, and a receiver, as I have discussed in my previous work. See Heloisa Gonçalves Barbosa, *Procedimentos técnicos da tradução: Uma nova proposta* (Campinas: Pontes, 1990), p. 34. Further references to this work will be given after quotations in the text, by mentioning a short version of the title, 'Procedimentos'.

Examples of such diagrams can be found in Gerardo Vázquez-Ayora, *Introducción a la traductología: curso básico de traducción* (Washington, DC: Georgetown University Press, 1977), p. 49; Robert de Beaugrande, *Factors in the Theory of Poetic Translation* (Assen: Van Gorcum, 1978), p. 3; Aryeh Newman, *Mapping Translation Equivalence* (Leuven: Acco, 1980), pp. 25-26, Peter Newmark, *Approaches to Translation*, (Oxford: Pergamon, 1981), p. 39;

In order to become available to the reading public, translated texts not only undergo the same selection, publishing and distribution processes as original texts, but they undergo them twice: once in the culture that originates them, a second time in the culture that receives or imports them. As a result, the observer's field of vision becomes much narrower than when s/he looks at the products of her/his own culture.

Owing to my experience and previous work in the areas of media studies and translation studies, I decided to focus my research primarily on how the virtual image of Brazil is constructed through the translation of its literary works. This thesis therefore sets out to examine the processes, procedures and constraints which impinge upon the production and consumption of Brazilian literary works in English translation.<sup>4</sup>

Ria Vanderauwera has carried out a similar type of analysis, which she applies to the translation into English of literary works belonging to what she terms a 'minority' literary system, namely the Dutch system.<sup>5</sup> Vanderauwera also points out that some of the

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Amparo Hurtado Albir, *La notion de fidélité en traduction* (Paris: Didier Érudition, 1990), pp. 57, 63, 65, 71, 86, 88, 93, 96, 101; and Lance Hewson and Jacky Martin, *Redefining Translation: The Variational Approach* (London: Routledge, 1991), p. 183, among others. Further references to these works will be given after quotations in the text.

<sup>4</sup> This type of enquiry is described briefly by André Lefevere in 'Beyond the Process: Literary Translation in Literature and Literary Theory', in *Translation Spectrum: Essays in Theory and Practice*, ed. by Marilyn Gaddis Rose (Albany: State University of New York Press, 1981), pp. 52-59 (pp.57-58). Further references to this work will be given after quotations in the text, by mentioning a short version of the title, 'Beyond the Process'.

<sup>5</sup> Ria Vanderauwera, *Dutch Novels Translated into English: The Transformation of a "Minority" Literature* (Amsterdam: Rodopi, 1985); and Ria Vanderauwera, 'The Response to Translated Literature: A Sad Example', in *The Manipulation of Literature: Studies in Literary Translation*, ed. by Theo Hermans (London: Croom Helm, 1985) pp. 198-214. Further references to these works will be given after quotations in the text, by mentioning short versions of their titles, namely 'Dutch Novels', and 'The Response to Translated Literature'.

observations that she makes 'could be extended to other cases of "small" literatures trying to make it in "big" literatures which are notoriously translation-weary' (*Dutch Novels*, p. 1). She then goes on to qualify what she means by 'big' and 'small' systems: 'small and big are not meant to refer to value or quality but to size and visibility on the world scene of literature' (*Dutch Novels*, p. 1).

From the point of view of visibility in the world scene of literature, it is possible to say that the Brazilian system is 'small'. The use of this word does not imply any judgement relative to the value, quality or even size of the Brazilian system. However, it is undeniable that Brazil, as a neo-colonial debtor nation (the term 'neo-colonial' is used intentionally, rather than the term more frequently used in literary studies, 'post-colonial', to reflect economic and political factors) under the sphere of influence of the United States, occupies a subordinate position in the world panorama. It is for this reason that the Brazilian system can be seen as 'small', 'minor' or 'weak'. This state of affairs is the result of economic and political factors, and a result of cultural imperialism.<sup>6</sup> Under these circumstances, it seemed to be possible to follow a path similar to Vanderauwera's and ask similar questions with respect to the translation into English of literary works belonging to the Brazilian system, which is what I have attempted to do. In doing so I have

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For a discussion of the idea of literary polysystem, see Itamar Even-Zohar, 'Polysystem Theory', *Poetics Today* 1 (1979), 287-309.

<sup>6</sup> The strength of cultural imperialism is such that recently the GATT (General Agreement on Trade and Tariffs) agreement almost fell through owing to US insistence on keeping the European market open for the US film industry. There has been extensive media coverage of the GATT talks. See, for example, Jay Branegan, 'And That's a Wrap: In Late Night Poker, Hollywood Folds Its Hand, Finally Clearing the Way for a GATT Deal', *Time Magazine*, 27 December 1993, p. 30; Douglas Harbrecht, 'GATT: "It's Yesterday's Agreement"', *Business Week*, 27 December 1993, p. 30; Louis S. Richman, 'What's Next After GATT's Victory?' *Fortune*, 10 January 1994, p. 39. Further references to these works will be given after quotations in the text.

taken on board what Gideon Toury describes as the subject matter for translation studies: 'first and foremost the *translations* themselves, and, by extension, the actual processes which yielded them, the procedures adopted for that end and the constraints under which these processes were performed'.<sup>7</sup>

The first step was to establish a working definition of 'literary works'. In this, I have followed Stanley Fish's concept that it is the interpretive community that decides what are literary works.<sup>8</sup> To establish what are Brazilian literary works I therefore consulted histories of Brazilian and Latin American literatures; dictionaries and anthologies of Brazilian and Portuguese-language authors, and of Latin American writers, as well as reviews of the works of such authors. I also took into consideration what is advertised and read as Brazilian literary works.

The next step was to find out which of such works had been translated into English. To this end I undertook to make a survey of Brazilian literary works in English translation, the results of which are presented in Appendix I. Having collected this data, and having discerned that there appeared to be a clear pattern in the temporal distribution of translations of Brazilian literary works into English, it became possible to establish a correlation between the moments when the production of such translations peaked and historical, economic and cultural processes, a correlation which is described in Chapter 2.

It also emerged from the collected data that it was possible to group Brazilian works translated into English under a few headings, thereby establishing a profile of Brazilian literature in English

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<sup>7</sup> Gideon Toury, 'Translation, Literary Translation and Pseudotranslation', *Comparative Criticism*, 6 (1984), 73-85 (p. 78). Further references to this article will be given after quotations in the text, by mentioning a short version of the title, 'Pseudotranslation'.

<sup>8</sup> See Stanley Fish, *Is There a Text in This Class?: The Authority of Interpretive Communities* (Cambridge: Harvard, 1980).

translation. It also became clear that translators, publishers and funding bodies had an important role to play in the selection of works for translation and publication, as well as in the sale or distribution of such works. They are therefore prime generators of an image of Brazil in the English-speaking world. Their role and a profile of Brazilian literary works in English translation are described in Chapter 3.

Considering that if an observer chooses translations as the optical apparatus with which to look at a culture outside her/his own, the image that s/he perceives of the object is filtered by the perception of another observer, the translator, since a translation is never innocent (or transparent glass), but 'is an actualized and manifested interpretation' (Eco, p. 35), I undertook to examine a sample of the existing Brazilian literary works in English translation in order to <sup>determine</sup> what, if any, distortions such works were subjected in the process of translation.

The selection of the sample was based on the profile of Brazilian literary works in English translation drawn in Chapter 3, as well as on which of such works are most frequently read, as described in Chapter 7. The choice therefore fell firstly on Machado de Assis, who is probably the most canonized Brazilian author, and who is also among the most frequently translated into English, and the most frequently read. Chapter 4 is entirely devoted to an analysis of translations of his works.

Secondly, translations of Indianist works were selected for examination, primarily for reasons similar to those brought to bear upon the selection of Machado de Assis' works, that is, the number of translations, and the readership. Additionally, such works may be said to have topical interest at this point in time, when the world's

attention is turned to the Amazon basin, and to the people's of the forest. Chapter 5 is entirely devoted to an examination of translations of such works.

Finally, a sample of Regionalist works was selected for examination in Chapter 6, again for reasons which are similar to those described above. Additionally, the examination of such works serves as an introduction to an examination of translations of Guimarães Rosa's works and of the short story 'A terceira margem do rio', which was selected for the reading experiment described in Chapter 7. This chapter also examines factors related to the availability and the readership of Brazilian literary works in English translation.

The Conclusion summarizes the findings and insights obtained from this research, and points to possible lines of research to be followed in the future.

## A SURVEY OF BRAZILIAN LITERARY WORKS IN ENGLISH TRANSLATION

In order to locate Brazilian literary works in translation, I consulted histories of Brazilian and Latin American literatures; dictionaries and anthologies of Brazilian and Portuguese-language authors, and of Latin American writers, as well as several other works.<sup>1</sup> I also made extensive use of the reference materials and services provided by the libraries of the Universities of Warwick and Birmingham, such as the BLCMP Union Catalogue, the Whitaker Bookbank CD-ROM Service, the *National Union Catalogue*, and the UNESCO *Index Translationum* (1932-1986).<sup>2</sup> I wrote to all existing publishing houses that I found had ever been involved in publishing Brazilian literary works in English translation, and consulted the available catalogues. I consulted

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<sup>1</sup> These are listed in the bibliography appended to this thesis, and will be mentioned where appropriate.

<sup>2</sup> *The National Union Catalogue Pre-1956 Imprints*, 696 vols (London: Information/Publishing Limited, 1970); *The National Union Catalogue 1956 to 1967 Imprints*, 125 vols (London: Information/Publishing Limited, 1970); *The National Union Catalogue 1968 to 1972 Imprints*, 104 vols (London: Information/Publishing Limited, 1973). Further references to these works will be given after quotations in the text, by mentioning an acronym of their titles, 'NUC', followed by the years that they cover.

*Index Translationum: International Bibliography of Translations*, 43 vols (Paris: UNESCO, 1932-1986). Further references to this work will be given after quotations in the text, by mentioning a short version of its title, *Index*.

Brazilian publishing houses, and the archives of the Academia Brasileira de Letras. In a few cases, I was able to consult the authors and translators themselves.

When I was half-way through my survey, I came across Jason Wilson's *An A to Z of Modern Latin American Literature in English Translation*.<sup>3</sup> I was then able to take this work as a starting point for my own survey. Nevertheless, whenever my findings disagreed with Wilson's I allowed my results to override his because I found that some works that I located were not listed by Wilson and that some of the information provided by Wilson is incomplete or out of date.<sup>4</sup> Another reason why I favoured my data over Wilson's is that I tried, whenever possible, to see the books themselves to verify the information, rather than to rely on information printed elsewhere.

Nevertheless, no claim is being made that my own survey is exhaustive. The difficulties that I have encountered in locating the works throughout the survey, particularly the difficulties involved in finding what has been published in other countries within the English-speaking world, indicate that such a survey may indeed never be exhaustive. It is clearly open-ended: a new translation may come out at any time, or another, previously unpublished manuscript may surface.

The results of the survey are presented in full in Appendix I of this thesis, 'A Survey of Brazilian Literary Works in English Translation'. The findings and the conclusions drawn from the survey as regards the number of translated works and the time when they

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<sup>3</sup> Jason Wilson, *An A to Z of Modern Latin American Literature in English Translation* (London: Institute of Latin American Studies, 1989). Further references to this work will be given after quotations in the text.

<sup>4</sup> There are also many printing errors in Wilson's work which is understandable, since he is dealing with three different languages, English, Portuguese and Spanish, at the same time, which may pose a problem for monolingual typists and typesetters.



were made, as well as concerning reprintings and re-translations, will be discussed in this chapter. For the conclusions drawn from the survey I have focused exclusively on works published in book form. The survey itself provided several reasons for focusing on the book form, and on the novel specifically.

Firstly, it became clear that translations of Brazilian poems and short stories are most often published in academic journals, and also perhaps in magazines and newspapers. Since these are published and distributed in locations spread over the entire Anglo-American world and span a considerable period of time, it becomes impossible, for all practical purposes, to trace them in any comprehensive manner. Additionally, academic journals are outside the reach of the majority of the reading public. Consequently, by concentrating on them, I would be restricting my survey to the academic public. However, whenever I found anthologies of poems and short stories devoted to a single Brazilian author, and published in book form, I have listed them and considered them in my compilations.

Secondly, I was able to establish that very few collections of Brazilian poetry or short stories and very few Brazilian plays have been translated into English and published in book form. There are also very few anthologies of Brazilian short stories, and those short stories that do make their way into anthologies often appear in anthologies of Latin American literatures in general, rather than in anthologies of Brazilian literature. It is worth noting, however, that Brazilian work is more often than not absent from anthologies of Latin American works. The situation is not very different as regards critical works. These often deal with Latin American literatures without including Brazilian literature.<sup>5</sup>

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<sup>5</sup> Philip Swanson's *Landmarks in Modern Latin American Fiction*, for example, which purports to aim at offering 'an overview of the

## 2.1 - TRANSLATIONS

For the aspects of the survey discussed in this section, I have focused solely on first editions of the translations in question. Many of these translations have had several print runs (those of Jorge Amado's works, for example). However, since reprintings do not require the intervention of a translator, I have decided not to include them in the table I devised for this section. Instead, section 2.2 below is entirely devoted to the discussion of reprintings. Re-translations are discussed in section 2.3.

My survey indicates that, in a period of 108 years (1886-1994), the works of eighty Brazilian authors have been translated into English. The translations total 165 of the works of these authors, comprising novels, memoirs, diaries, biographies, short stories, poetry and plays. They also include essays, such as Euclides da Cunha's *Os sertões* (1902 -- *Rebellion in the Backlands*, 1944); Gilberto Freyre's *Casa grande e senzala* (1933 -- *The Masters and the Slaves: A Study of the Development of Brazilian Civilization*, 1946), and *Sobrados e mocambos* (1933 -- *The Mansions and the Shanties: The Making of Modern Brazil*, 1963), since these works have attained literary, fictional or imaginative status in Brazil and in the Anglo-American world.<sup>6</sup>

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evolution of modern fiction in Latin America' does not include any Brazilian authors. It includes three Argentinian authors, two Mexicans and one each from Chile, Colombia, Guatemala, and Peru. In fact, by including authors from six countries, the work omits the authors of fourteen other countries. See Philip Swanson, ed., *Landmarks in Modern Latin American Fiction*, (London: Routledge, 1990), p. ix.

<sup>6</sup> 'Imaginative works' is the term used by John Hall, in *The Sociology of Literature* (London: Longman, 1979). Further references to this work will be given after quotations in the text.

This change in the status of a work is consistent with Gideon Toury's assertion that 'the translation of a *non-literary* text can also yield not only a non-literary text in the target culture (of the same, or of a different type than the original's), but also a *literary* text' (Toury, 'Pseudotranslation', p. 75 -- italics as in original).

For easy reference in this chapter, I have derived Table 1 below, 'A Chronology of Brazilian Literary Works in English Translation', from the full data presented in Appendix I. Since the detailed information concerning the several editions of the works, their original titles and their translators' names is presented in the appendix, I have only listed the works' titles in Portuguese in this summarized table, in order to make reference to the appendix easier.

The English titles have been avoided in Table 1 because they might prove confusing, since re-translations or reprintings of a work are sometimes given different titles. In the very few cases where the title in Portuguese is not available, the English title has been given. The English title has also been given in the case of collections of poetry and of collections of short stories, notably those of Machado de Assis, because his short stories were published in various places originally, and two different selections have been translated into English, named respectively *The Psychiatrist and Other Stories* (1963), and *The Devil's Church and Other Stories* (1977). In this and in other cases where there is no Portuguese title that corresponds to the English one, since the original poems or short stories were published

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John Gledson, for example, while providing an overview of Brazilian fiction, states: '*Rebellion in the Backlands* is not a novel (Euclides proclaimed, in fact, that he would never write one, though he succeeds in writing something fully as gripping, complete with plot and characters), but it is far more than a history book'. See John Gledson, 'Brazilian Fiction: Machado de Assis to the Present', in *Modern Latin American Fiction: A Survey*, ed. by John King (London: Faber and Faber, 1987), pp. 18-40 (p. 26). Further references to this work will be given after quotations in the text, by mentioning a short version of its title, 'Brazilian Fiction'.

separately, and collected for translation, the English title has been given. A case in point is *This Earth, that Sky: Poems by Manuel Bandeira*, translated and edited by Candace Slater. The volume is a selection of Manuel Bandeira's poems published in several books: *Libertinagem* (1930), *Estrela da manhã* (1936), *Lira dos cinqüent'anos* (1940), *Belo belo* (1958) and *Estrela da tarde* (1960).<sup>7</sup>

In Table 1 the translated works are listed according to the date of publication of the first edition in English, whenever this date is available. The date of publication of the translation is followed by the name of the author of the original work. The authors are mentioned by their last names in capitals, followed by their Christian names, where applicable. The forms of those names chosen for use in Table 1 are those by which these authors are most commonly known in Brazil.

Each author's name is followed by the title of the original work in Portuguese, followed by the year of publication of the original work in brackets, so that the time elapsed between the publication of the original and the English translation can be gauged. The initials of the country of publication of the translation are given, also in brackets; 'US' for the United States, 'UK' for the United Kingdom, 'CN' for Canada and 'BR' for Brazil. Where applicable, the word 're-translation' has been included in the table. Details that could not be obtained are signalled by an interrogation mark in brackets.

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<sup>7</sup> See Nelson H. Vieira, 'Bandeira, Manuel -- This Earth, that Sky: Poems by Manuel Bandeira', *Latin American Literary Review*, 19.38 (1991), 102-04.

TABLE 1

A CHRONOLOGY OF BRAZILIAN LITERARY WORKS IN ENGLISH  
TRANSLATION

1822-1889

1886	ALENCAR, José de	<i>Iracema</i> (1865) (UK)
1886	PEREIRA DA SILVA	<i>Manuel de Moraes</i> (?) (UK)
1889	TAUNAY, Visconde de	<i>Inocência</i> (1872) (UK)

1920-29

?	ALENCAR, José de	<i>Iracema</i> (1865) [re-translation] (BR)
1920	GRAÇA ARANHA	<i>Canã</i> (1902) (US)
1925	MONTEIRO LOBATO	<i>Urupês</i> (1918) (US)
1926	AZEVEDO, Aluizio de	<i>O cortiço</i> (1890) (US)

1930-39

1930	SETÓBAL, Paulo	<i>A Marquesa de Santos</i> (1925) (US)
1932	ANDRADE, Mário de	<i>Amar, verbo intransitivo</i> (1927) (US)
1936	LUIS EDMUNDO	<i>O Rio de J. no tempo dos vice-reis</i> (?) (BR)

1940-49

?	ALENCAR, José de	<i>Ubirajara</i> (1874) (UK)
1941	CARNEIRO, Cecílio	<i>A fogueira</i> (1939) (US)
1943	VERISSIMO, Érico	<i>Caminhos cruzados</i> (1935) (US)
1944	CRULS, Gastão	<i>Amazônia misteriosa</i> (1925) (BR)
-	CUNHA, Euclides da	<i>Os sertões</i> (1902) (US)
1945	AMADO, Jorge	<i>Terras do sem fim</i> (1942) (US)
-	VERISSIMO, Érico	<i>O resto é silêncio</i> (1943) (US)
-	TAUNAY, Visconde de	<i>Inocência</i> (1872) (US)
1946	FREYRE, Gilberto	<i>Casa grande e senzala</i> (1933) (US)
-	RAMOS, Graciliano	<i>Angústia</i> (1936) (US)
1947	VERISSIMO, Érico	<i>Olhai os lírios do campo</i> (1938) (US)
1948	REGO, José Lins do	<i>Pureza</i> (1937) (UK)

1950-59

1951	VERISSIMO, Érico	<i>O tempo e o vento</i> (1949) (US)
1952	MACHADO DE ASSIS	<i>Memórias póstumas de Brás Cubas</i> (1881) (US)
1953	MACHADO DE ASSIS	<i>Dom Casurro</i> (1900) (US)
1954	MACHADO DE ASSIS	<i>Quincas Borba</i> (1891) (US)
1956	VERISSIMO, Érico	<i>Noite</i> (1954) (US)
1957	BRANDT, Alice Dayrell	<i>Minha vida de menina</i> (c. 1910-15) (UK)
-	CORÇÃO, Gustavo	<i>A descoberta do outro</i> (1957) (UK)
1958	GUIMARÃES ROSA	<i>Sagarana</i> (1946) (US)
1959	ALMEIDA, Manuel Antonio de	<i>Memórias de um sargento de milícias</i> (1854) (US)

1960-69

1961	RAMOS, Graciliano	<i>Vidas secas</i> (1938) (US)
1962	AMADO, Jorge	<i>Gabriela, cravo e canela</i> (1958) (US)
-	JESUS, Carolina Maria de	<i>Quarto de despejo</i> (1960) (US)
1963	FREYRE, Gilberto	<i>Sobrados e mocambos</i> (1933) (US)
-	MACHADO DE ASSIS	<i>Brazilian Tales</i> (1881) (US)
-	MACHADO DE ASSIS	<i>The Psychiatrist</i> (1881) (US)
-	QUEIROZ, Rachel de	<i>As três marias</i> (1939) (US)
-	GUIMARÃES ROSA	<i>Grande Sertão: veredas</i> (1956) (US)
-	SUASSUNA, Ariano	<i>O auto da compadecida</i> (1956) (US)
1964	AMADO, Jorge	<i>Os velhos marinheiros</i> (1961) (US)
1965	AMADO, Jorge	<i>Quincas Berro d'Água</i> (1962) (US)
-	ANDRADE, Carlos Drummond de	<i>In the Middle of the Road</i> (?) (US)
-	MACHADO DE ASSIS	<i>Esau e Jacó</i> (1904) (US)
1966	REGO, José Lins do	<i>Menino de engenho</i> (1932/33/34) (US)
1967	AMADO, Jorge	<i>Os pastores da noite</i> (1964) (US)
-	CORÇÃO, Gustavo	<i>Lições de abismo</i> (1950) (UK)
-	FREYRE, Gilberto	<i>Mother and son</i> (?) (US)
-	LISPECTOR, Clarice	<i>A maçã no escuro</i> (1961) (US)
-	SABINO, Fernando	<i>O encontro marcado</i> (1956) (UK)
-	VERÍSSIMO, Érico	<i>O senhor embaixador</i> (1965) (US)
1968	ANDRADE, Mário de	<i>Paulicéia desvairada</i> (1922) (US)
-	REZENDE, Otto Lara	<i>O braço direito</i> (1963) (UK)
-	GUIMARÃES ROSA	<i>Primeiras estórias</i> (1962) (US)
1969	ADONIAS FILHO	<i>Memórias de Lázaro</i> (1952) (US)
-	AMADO, Jorge	<i>Dona Flor e seus dois maridos</i> (1966) (US) (US)
-	DOURADO, Autran	<i>Uma vida em segredo</i> (1964) (US)

1970-79

1970	MACHADO DE ASSIS	<i>A mão e a luva</i> (1874) (US)
-	CALLADO, Antônio	<i>Quarup</i> (1967) (US)
-	CASTRO, Josué de	<i>Homens e caranguejos</i> (1967) (US)
-	OLINTO, Antônio	<i>A casa da água</i> (1969) (UK)
-	PEREIRA, Antônio Olavo	<i>Marcoré</i> (1957) (US)
-	VASCONCELOS, José Mauro de	<i>Meu pé de laranja lima</i> (1968) (US)
-	VEIGA, José J.	<i>A hora dos ruminantes</i> (1966) (US)
-	VEIGA, José J.	<i>A máquina extraviada</i> (1968) (US)
1971	AMADO, Jorge	<i>Tenda dos milagres</i> (1969) (US)
1972	MACHADO DE ASSIS	<i>Memorial de Ayres</i> (1908) (US)
-	CALLADO, Antônio	<i>Bar don Juan</i> (1971) (US)
-	LISPECTOR, Clarice	<i>Laços de família</i> (1960) (US)
-	OLINTO Antônio	<i>Teorias</i> (1967) (UK)
-	TREVISAN, Dalton	<i>O vampiro de Curitiba</i> (1965) (US)
1973	ATHAYDE, Roberto	<i>Apareceu a margarida</i> (1973) (US)
1974	RAMOS, Graciliano	<i>Memórias do cárcere</i> (1953) (US)
-	AMADO, Jorge	<i>Tereza Batista</i> (1972) (US)
1975	MONTELLO, Josué	<i>Cais da Sagração</i> (1971) (UK)
-	PENNA, Cornélio	<i>Fronteira</i> (1935) (US)
-	RAMOS, Graciliano	<i>São Bernardo</i> (1934) (UK)
-	ANDRADE, Carlos Drummond de	<i>Souvenir of the Ancient World</i> (?) (US)
1976	MACHADO DE ASSIS	<i>Iaiá Garcia</i> (1878) (US)
-	PADILHA, Telmo	<i>Pássaro/Noite</i> (1974) (UK)
-	PERREIRA, Terezinha	<i>Exile Poems</i> (?) (US)
1977	MACHADO DE ASSIS	<i>Iaiá Garcia</i> (1878) [re-translation] (UK)
-	MACHADO DE ASSIS	<i>The Devil's Church</i> (1881) (US)
-	MEIRELES, Cecília	<i>Poems in Translation</i> (?) (US)
-	SOUZA, Márcio	<i>Galvez, o imperador do Acre</i> (1976) (US)
1978	ALMEIDA, José Américo de	<i>A bagaceira</i> (1928) (UK)
-	LIMA BARRETO	<i>Triste fim de Policarpo Quaresma</i> (1911) (UK)
-	QUEIROZ, Dinah Silveira de	<i>Eu, venho</i> (1974) (UK)
-	RIBEIRO, João Ubaldo	<i>Sargento Getúlio</i> (1971) (US)
-	SALES, Herberto	<i>O lobisomen e outros contos</i> (1970) (UK)
-	SELJAM, Zora	<i>História de Oxalá</i> (?) (UK)
1979	AMADO, Jorge	<i>Tieta do Agreste</i> (1977) (US)
-	ANDRADE, Oswald de	<i>Memórias sentimentais de J. Miramar</i> (1923) (US)
-	ANDRADE, Oswald de	<i>Serafim Ponte Grande</i> (1933) (US)
-	RAMOS, Graciliano	<i>Infância</i> (1945) (UK)
-	RUBIÃO, Murilo	<i>Os dragões e outros contos</i> (1965) (US)

1980-89

1980	ANDRADE, Oswald de	<i>A morta</i> (1937) (?)
-	ANDRADE, Carlos Drummond de	<i>The Minus Sign</i> (?) (US)
-	DOURADO, Autran	<i>Ópera dos mortos</i> (1967) (UK)
-	FRANÇA JUNIOR, Osvaldo	<i>Jorge, um brasileiro</i> (1967) (US)
-	LINS, Osman	<i>Avalovará</i> (1973) (US)
-	QUEIROZ, Dinah Silveira de	<i>The Women of Brazil</i> (?) (US)
1981	IVO, Ledo	<i>Ninho de cobras</i> (1973) (US)
-	SEIXAS FRAGA, Cid	<i>O signo selvagem</i> (?) (US)
1982	AMADO, Jorge	<i>O gato malhado e a andorinha sinhá</i> (1982) (US)
-	ANGELO, Ivan	<i>A festa</i> (1976) (US)
-	GAMA, Basílio da	<i>O Uruguaçu</i> (1769) (UK)
-	SALES, Herberto	<i>O fruto do vosso ventre</i> (1976) (UK)
1983	BRANDÃO, Ignácio de Loyola	<i>Zero</i> (1975) (US)
1984	AMADO, Jorge	<i>Jubiabá</i> (1935) (US)
-	AMADO, Jorge	<i>Mar morto</i> (1936) (US)
-	ANDRADE, Mário de	<i>Macunaíma</i> (1928) (US)
-	BANDEIRA, Manuel	<i>Recife</i> (?) (US)
-	DOURADO, Autran	<i>O risco do bordado</i> (1984) (UK)
-	GOMES, Paulo Emílio Sales	<i>Três mulheres de três ppões</i> (1977) (US)
-	MACHADO DE ASSIS	<i>Helena</i> (1876) (US)
-	QUEIROZ, Rachel de	<i>Dora, Doralina</i> (1975) (US)
-	RIBEIRO, Darcy	<i>Maira</i> (1978) (US)
-	SCLIAR, Moacyr	<i>O centauro no jardim</i> (1980) (?)
1985	AMADO, Jorge	<i>Farda, fardão camisola de dormir</i> (1979) (US)
-	BRANDÃO, Ignácio de Loyola	<i>Não verás país nenhum</i> (1981) (?)
-	SCLIAR, Moacyr	<i>O carnaval dos animais</i> (1968) (?)
-	SCLIAR, Moacyr	<i>O exército de um homem só</i> (1973) (?)
-	SOUZA, Márcio	<i>Mad Maria</i> (1980) (US)
1986	TELLES, Lygia Fagundes	<i>Ciranda de pedra</i> (1954) (US)
-	ANDRADE, Carlos Drummond de	<i>Travelling in the Family</i> (?) (US)
-	ANGELO, Ivan	<i>Casa de vidro</i> (1979) (US)
-	ANJOS, Cyro dos	<i>O amnuesse Belmiro</i> (1937) (CN)
-	FONSECA, Rubem	<i>A grande arte</i> (1983) (US)
-	LISPECTOR, Clarice	<i>A hora da estrela</i> (1977) (UK)
-	LISPECTOR, Clarice	<i>A Legião Estrangeira</i> (1964) (UK)
-	LISPECTOR, Clarice	<i>Uma aprendizagem</i> (1969) (US)
-	LUFT, Lia	<i>O quarto fechado</i> (?) (US)
-	OLINTO, Antônio	<i>O dia da ira</i> (1958) (UK)
-	SARNEY, José	<i>Noites das águas</i> (1969) (UK)
-	SCLIAR, Moacyr	<i>Os deuses de Raquel</i> (1975) (?)
-	SOUZA, Márcio	<i>A ordem do dia</i> (1983) (US)
-	TELLES, Lygia Fagundes	<i>Seminário dos ratos</i> (1977) (US)
1987	OLINTO, Antônio	<i>O rei de Keto</i> (1980) (UK)
-	REY, Marcos	<i>Memórias de um gigolo</i> (1968) (US)
-	RIBEIRO, Stella Carr	<i>O homem do sambaqui</i> (1975) (US)
-	TORRES, Antônio	<i>Essa terra</i> (1976) (UK)
1988	AMADO, Jorge	<i>Capitães da areia</i> (1937) (US)
-	AMADO, Jorge	<i>Tocaia grande</i> (1984) (US)
-	BANDEIRA, Manuel	<i>This Earth That Sky</i> (1930-60) (US)
-	DOURADO, Autran	<i>Os sinos da agonia</i> (1974) (UK)
-	LISPECTOR, Clarice	<i>A paixão segundo G. H.</i> (1964) (US)
1989	LISPECTOR, Clarice	<i>Água viva</i> (1973) (US)
-	LISPECTOR, Clarice	<i>Via crucis do corpo</i> (1974) (1974)
-	PIÑON, Nélida	<i>A república dos sonhos</i> (1984) (US)
-	RIBEIRO, João Ubaldo	<i>O povo brasileiro</i> (1984) (US)
-	TORRES, Antônio	<i>Balada da infância perdida</i> (1986) (UK)

1990-94

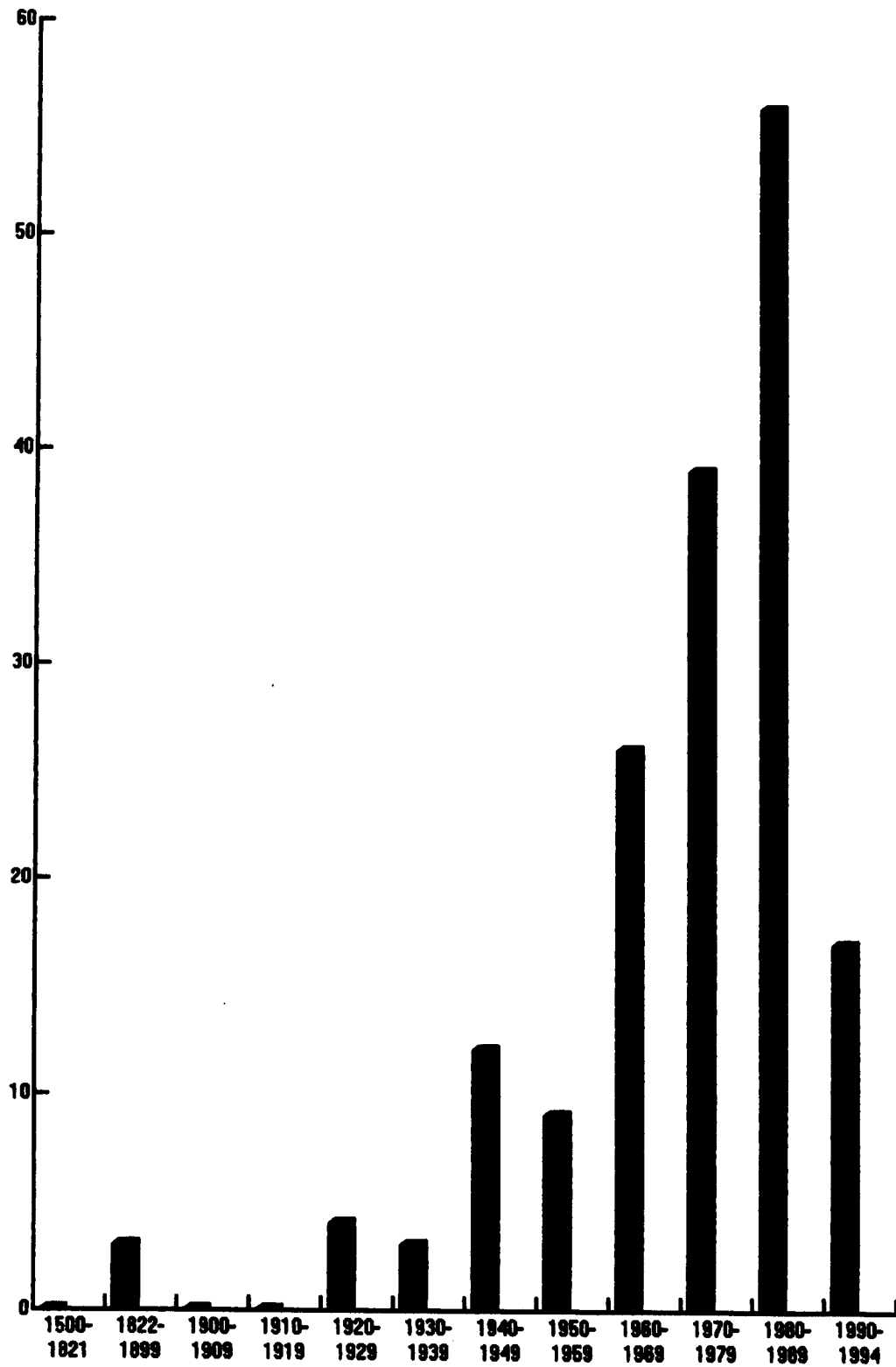
1990	MACHADO DE ASSIS	<i>Memorial de Ayres</i> (1908) [re-translation] (UK)
-	AZEVEDO, Aluizio de	<i>O mulato</i> (1881) (CN)
-	CUNHA, Helena Parente	<i>Woman between Mirrors</i> (?) (?)
-	LISPECTOR, Clarice	<i>Perto do coração selvagem</i> (1944) (UK)
-	MORAIS, Fernando	<i>Olga</i> (1985) (UK)
-	PRADO, Adélia	<i>O coração disparado</i> (1978) (US)
-	PRADO, Adélia	<i>Os componentes da banda</i> (1984) (US)
1991	NUNES, Lygia Bojunga	<i>My Friend the Painter</i> (?) (US)
1992	BUARQUE, Chico	<i>Turbulência</i> (1991) (UK)
1992	COELHO, Paulo	<i>O diário de um mago</i> (1987) (US)
-	MACHADO DE ASSIS	<i>Dom Casmurro</i> (1900) [re-translation] (UK)
-	LISPECTOR, Clarice	<i>A descoberta do mundo</i> (1984) (UK)
-	MENDES, Chico	<i>Fight for the Forest</i> (?) (?)
-	MIRANDA, Ana	<i>Boca do inferno</i> (1989) (UK)
-	PIÑON, Nélide	<i>A doce canção de Caetana</i> (1987) (US)
1993	COELHO, Paulo	<i>O alquimista</i> (1988) (US)
1994	LUFT, Ija	<i>Reunião em família</i> (1984) (US)

A first glance at this table would seem to indicate that Brazilian literature has not been neglected by the Anglo-American polysystem, considering the number of authors and works that have been translated. However, closer examination reveals that only an average of a little over one title (1.5) has been translated per year if the number of translated works (164) is put against the entire time elapsed (108 years) from the first translated work to the present.

Even this figure is only partially relevant, however, as the first translation of a Brazilian work was made only in 1886, when the literary polysystem which consists of Brazilian works in Portuguese was already nearly four-hundred years old. Moreover, it was not until the 1940s that anything resembling the translation of Brazilian literature on a regular basis took place.

In order to establish whether there is a pattern in the number of Brazilian literary works translated over time, I have designed Graph I, 'Number of Brazilian Literary Works Published in English Translation'. This graph shows the number of Brazilian literary works translated over time. The horizontal axis shows the time-spans. The vertical axis shows the number of translations produced.





**GRAPH 1**

**NUMBER OF BRAZILIAN LITERARY WORKS PUBLISHED IN ENGLISH TRANSLATION PER DECADE**

The first time period shown in Graph I is 1500–1821. It covers the period from the arrival of the Portuguese to the Brazilian shores in 1500 to a year before Brazilian independence. The year 1500 indicates the inception of Brazilian literature in Portuguese.<sup>8</sup>

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<sup>8</sup> The indigenous population of Brazil did not have writing systems prior to that time, and their oral tradition has not become part of the Brazilian literary polysystem directly in terms of providing literary works in their own right, but indirectly, as a source of inspiration or influence. Much of their oral tradition has indeed been lost. Some of it has been or is being recorded by anthropologists and linguists at present. Many of these are foreign scholars who publish their findings in languages other than Portuguese. See Emmanoel Santos, 'Cultura e língua: Lucros e perdas a partir de Colombo', *Terceira margem*, 1.1 (1993), 66–69. Further references to this work will be given after quotations in the text, by mentioning a short version of its title, 'Cultura e língua'.

A case in point is Koch-Grünberg's collection of the oral mythology of the Arekuna Indians, which he published in German (see Chapter 5), and which served as inspiration for Mário de Andrade. The fact that Andrade had access to this work at all is that he learned German from a girlfriend, since only part of Koch-Grünberg's works have been published in Portuguese translation, and were published in Portuguese after Andrade wrote *Macunaíma*.

Gerald Martin, in *Journeys through the Labyrinth: Latin American Fiction in the Twentieth Century* (London: Verso, 1989), p. 14, notes: 'most histories of Latin America now begin not with 1492 but with the story of the aboriginal cultures, the native Americans who were there before the European invasion and colonization. Yet this is invariably a prelude, or background, a preparation of the ground for the real history of Latin America. In that sense it is usually treated as a prehistory, with all that this still implies for us in the "civilized West". This is even more the case with histories of literature: it is rare indeed for them to consider the literatures, oral or written, of the Ancient American civilizations and cultures, and again, if they are considered it is merely as a gathering of the ingredients for the real history to be narrated later.' Further references to this work will be given after quotations in the text, mentioning a short version of the title, 'Journeys'.

This is in a sense what I am doing here (and what Martin himself did, by choosing to deal with the twentieth century only), for the reasons cited above.

Martin also remarks (p. 370) that Gordon Brotherston's work is an exception to the trend to neglect Native Americans. However, in 'The Latin American Novel and Its Indigenous Sources', in *Modern Latin American Fiction: A Survey*, ed. by John King (London: Faber and Faber, 1987), pp. 60–77, Brotherston mentions José de Alencar and the Romantics, and the anthropologist Darcy Ribeiro's novel *Maíra*, (1978), but not Antônio Callado's *Quarup* (1967), or Mário de Andrade's *Macunaíma* (1928), all of which have been noted in this thesis. While comprehensive, Brotherston's article has the same flaw of many other works which purport to deal with Latin America as a whole: in bringing together so many countries, with such diverse heritages, it erases this diversity for the sake of

The second time period shown in Graph I is 1822-1888. The year 1822 has been chosen because it marks Brazilian independence. The year 1889 has been chosen to begin a new phase because it is the year when Brazil became a republic. The year 1886 is a landmark within the context of this survey because it is the year when the first translation of a Brazilian literary work was published in the English-speaking world. After these two longer initial periods, each decade is shown on its own in the graph, which reaches up to the present, the year 1994.<sup>9</sup>

Looking at how the translations of Brazilian literary works are distributed along the time axis in the graph, it becomes immediately possible to assess how much the number of Brazilian literary works translated into English has varied over time. No works were translated until 1886, and then three works were translated before the end of the century. In the first two decades of the twentieth century no works were translated. Four works were translated in the 1920s and three in the 1930s. This number tripled in the 1940s, reaching twelve, only to drop down to nine in the 1950s. This figure almost tripled, to twenty-six, in the 1960s; increased to thirty-nine in the 1970s; and reached its peak of fifty-six in the 1980s. Seventeen works have been translated so far in the present decade, which is fewer than the number of works translated during the first four years of either the 1970s or 1980s.

The dramatic increase in the number of translations of Brazilian

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comprehensiveness.

David Brookshaw, in *Paradise Betrayed: Brazilian Literature of the Indian* (Amsterdam: CEDLA - Centre for Latin American Research and Documentation, 1988), discusses Brazilian works about the Indian, not by the Indian, for the same reasons described above. Further references to this work will be given after quotations in the text, by mentioning a short version of its title, '*Paradise Betrayed*'.

<sup>9</sup> This refers to the last compilation in April 1994.

literary works into English which began in the 1940s can be easily verified by looking at the relative size of the vertical columns in Graph I. It can also be seen that this upwards surge took place at definite points in time. On the one hand, any increase in the production of books reflects a world-wide increase in literacy, income and leisure time, which can and does foster the acquisition of and therefore the demand for books.<sup>10</sup> On the other hand, the points at which major increases in the number of translations of Brazilian literary works into English took place appear to be closely related to turning points in Brazilian history and in international affairs, which are matters capable of affecting the production of translations as trans-cultural goods. It is therefore possible to infer that there is indeed some relationship between such matters and the translations under discussion in this chapter. In order to examine this aspect more closely, I have divided the time periods presented in Graph I into phases.

For the purposes of the analysis attempted here, these phases are considered to be as follows: 1) 1500 to 1821, the colonial period of Brazilian history; 2) 1822 to 1888, the duration of the monarchy in Brazil; 3) 1889 to 1938, a period which covers from the onset of modernity in Brazil to the eve of the Second World War; 4) 1939 to 1959, the Second World War and its aftermath; 5) 1960 to 1979, covering the so-called 'boom' of Latin American literatures and its consequences for Brazilian literature in English translation; and 6) 1980 to 1994, including recent trends and a look into the future. Each of these phases will be discussed individually in the following sections.

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<sup>10</sup> This trend is described by Robert Escarpit, *Sociology of Literature*, trans. by Ernest Pick, 2nd ed. with an int. by Malcolm Bradbury and Bryan Wilson (London: Frank Cass, 1971), p. 21-22.

### 2.1.1 - 1500-1821: Colonial Brazil

During the colonial period in Brazil no Brazilian literary work was translated into English. This does not mean that there was no production of literary works in Brazil. Quite the opposite, there was a considerable literary production in Portuguese in Brazil and about Brazil during this time span.<sup>11</sup>

However, since the Portuguese colonizers did not allow the operation of printing presses in Brazil until 1808, these works were printed in Portugal or elsewhere in Europe.<sup>12</sup> As a consequence, it is possible that literary works of Brazilian origin, and probably also a Brazilian literary system, were not thought to exist prior to that date. Since Brazil was perceived solely as a place to be colonized, to be inseminated with culture, it is hardly likely that it would be perceived as a producer of a literature worthy of attention. Moreover, before 1808 (when the Portuguese Royal family moved to Brazil) Brazil had been subjected to British, Dutch and French invasions: to the Western world it was hardly more than a territory to be invaded and

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<sup>11</sup> The first work belonging to the Brazilian literary polysystem in Portuguese is considered by Brazilian scholarship to be Pero Vaz de Caminha's letter (dated 1st May 1500) to the Portuguese king describing the new land that Admiral Pedro Álvares Cabral's fleet encountered on its way to India. See 'The Letter of Pero Vaz de Caminha', in *A Documentary History of Brazil*, ed. and trans. by E. Bradford Burns (New York: Knopf, 1966), pp. 20-29; Salvato Trigo, 'Mitemas do império na carta a el-rei D. Manuel, de Pêro Vaz de Caminha', in *Ensaio de literatura comparada afro-luso-brasileira* (Lisbon: Vega, [1986]), pp. 115-27.

A few examples of Brazilian colonial writers are the seventeenth century Jesuits José de Anchieta (c. 1533-97), Manuel da Nóbrega (1517-?) and Antônio Vieira (1608-97), as well as the poet Gregório de Matos (1636-1696); and the poets associated with the failed attempt at Brazilian independence in 1789 ('Inconfidência Mineira'), Cláudio Manuel da Costa (c. 1729-90) and Tomás Antônio Gonzaga (1744-1807).

<sup>12</sup> See Nelson Werneck Sodré, *A história da imprensa no Brasil* (Rio de Janeiro: Editora Civilização Brasileira, 1966), Chapter 1, 'A imprensa colonial', pp. 11-49.

conquered.

It is possible to surmise, however, that, Portugal still being a world power at that time, and being a traditional ally of the UK, there would be at least some awareness of a Portuguese culture and of its literature. Although a complete survey of Portuguese literary works in English translation is outside the scope of this thesis, a search for translations of the works of Portuguese writer Luís de Camões (1524-58) reveals that such awareness, as far as the production of translations can be used as an indicator of it, indeed existed.

Frank Pierce summarizes the situation of Camões' works in the Western World:

from the appearance of the first edition, *Os Lusíadas* (*sic*) has always found publishers and editors. This has been true of *Don Quixote*, of the plays of Shakespeare, and of the works of a very few others. In the case of our poet it is a clear indication that his long poem holds a unique place in Portuguese literature and that it has appealed to different tastes and survived changes in fashion (Camões' lyrics have also appeared in a long succession of editions). Further, *Os Lusíadas* (*sic*) has benefited from the wide-spread and continuing demand in Europe for heroic poetry, up to the early nineteenth century. While this particular taste has declined, that is, outside the academic circles, during the last hundred years or so, *Os Lusíadas* (*sic*) has survived because of its theme, which is both Portuguese and European in appeal, and because of Camões' undoubted poetic talents; thus, like other narrative poets such as Dante, Ariosto and Milton, he has kept alive an interest in a now largely poetic form.<sup>13</sup>

To show the interest in Camões' works in the Anglo-American world in a period of time comparable to that examined in relation to Brazilian literary works in this section and in the following (2.1.3), I have devised Table 2 below, 'English Translations of the Works of Luís de Camões between 1572 and 1880', where 1572 is the year when

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<sup>13</sup> Frank Pierce, 'Introduction', in *Os Lusíadas*, by Luís de Camões, ed. and annotated by Frank Pierce (Oxford: Clarendon Press, 1973), pp. vii-xxxix (p. xiii).

Table 2

English Translations of the Works of Luís de Camões  
between 1572 and 1880

1655 - <i>The Lusiads, or Portugals historicall poem: written in the Portingall language by Lvis de Camoens; and now newly put into English by Richard Fanshaw, esq.</i> (London: Humphrey Moseley).
1776 - <i>The Lusiad; or, The Discovery of India. An Epic Poem: Translated from the original Portuguese of Luuis de Camoens. By William Julius Mickle</i> (Oxford, printed by Jacksin and Lister and sold by Cadell [etc.] of London).
- reprinted 1777, 1778, 1791, 1793, 1798, 1807, 1809, 1809a, 1877, 1889, 1892 in the UK.
- reprinted 1810, 1819-23, 1822, 1825 in Philadelphia, PA, US.
1808 - <i>Poems of Luis de Camoens, with Remarks on his Life and Writings</i> by Lord Viscount Strangford, 5th ed. (London: J. Carpentier)
1810 - <i>Poems of Luis de Camoens, with Remarks on the Life and Writings</i> by Lord Viscount Strangford, 6th ed. (London: J. Carpenter). (*)
1826 - <i>The Lusiad, an epic poem, by Luis de Camoens, trans. by Thomas Moore</i> Musgrave (London: J. Murray).
1854 - <i>The Lusiads of Luis de Camoens, closely translated with a portrait, a compendium of his life, and index to the principal passages of his poem, and marginal and annexed notes, original and selected by Lt.-Col. Sir T. Livingstone Mitchell</i> (London: T. & W. Boone).
1878 - <i>The Lusiads of Camoens, translated into English verse by J. J. Aubertin</i> (Knight Officer of the Imperial Brazilian Order of the Rose). (London: C. K. Paul & Co.). (*)
- reprinted in 1884 in the UK.
1880 - <i>The Lusiads of Camoens. Translated into English Spenserian verse by Robert PFrench Duff</i> (Lisbon: National Press).
- reprinted in 1880 in Philadelphia, PA, US.
1880 - <i>Os Lusíadas (the Lusiads): Englished by Richard Francis Burton</i> (edited by his wife, Isabel Burton) (London, B. Quaritch).
1880 - <i>Works, 6 vols. Contents: vols I-II Os Lusíadas (The Lusiads). Englished by Richard Francis Burton</i> (edited by his wife, Isabel Burton; vols III-IV <i>Camoens: His Life and His Lusiads. A Commentary by Richard F. Burton</i> ; vols V-VI <i>The Lyrics (Sonnets, canzons, odes, and sextines)</i> ). Englished by Richard F. Burton (London: B. Quaritch). <sup>14</sup>

<sup>14</sup> Source of the data: *NUC Pre-1956 Imprints*, vol. 91, pp. 672-698; vol. 92, pp. 1-3. The works marked (\*) in Table 2 are available in the University of Warwick Library. A 1892 edition of Mickle's translation (London: J. Murray) is also available at the University of Warwick Library.

*Os Lusíadas* was first published.

As Table 2 shows, eight different translations of *Os Lusíadas* had been published in the UK at a time when no translations of Brazilian literary works had been produced. The table also reveals that some of these translations were reprinted many times, both in the UK and the US, before the first translation of a Brazilian literary work was ever made, in 1886, as will be discussed below. It also shows that a translation of Camões' poems had run into six editions by 1810.

This is not to say, however, that the number of translations of Portuguese literary works compares favourably with the translations of other major figures in European literature. If it is possible to say, like Pierre Hourcade, that:

on connaît le très vieux lieu commun sur les Littératures dont un livre ou un nom résume toute l'essence. Ainsi se sont accréditées dans une paresseuse tradition d'à-peu-près les équivalences Angleterre-Shakespeare, Italie-Dante, Espagne-Cervantes et bien entendu Portugal-Camões,<sup>15</sup>

it is possible to establish a comparison between the number of translations into English of Camões' works and those of Cervantes, Dante and Goethe, for example, during the nineteenth century. A search conducted in the *NUC Pre-1956 Imprints* quickly reveals that the number of editions of translations of the works of these other European authors runs into the hundreds in the same period.

Harris, in his survey *The First Printed Translations into English of the Great Foreign Classics*, published in 1909, cites the first translation of *Os Lusíadas* (Fanshaw's of 1655), adding the *Tales of Old Lusitania*, trans. by H. Monteiro and edited by F. A. Coelho,

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<sup>15</sup> Pierre Hourcade, 'Avant-propos', in *Les Lusiades de Luís de Camões*, trans. by Roger Bismut (Lisbon: Institut Français au Portugal, 1954), pp. vii-xii (p. vii).



published in 1885, and *Portuguese Folktales*, translated by Z. Pedroso, with an introduction by Ralston, published in 1882.<sup>16</sup> For Portuguese anthologies, he refers the reader to the entry for Spanish, since translations of works in both languages were anthologized together.

What the table and Harris' survey show clearly is that the number of translations of at least one Portuguese author, as well as that of Portuguese folktales, compares favourably with the absence of translations of Brazilian literary works.

### **2.1.2 - 1822-1888: The Brazilian Monarchy**

Brazilian independence came in 1822, and it is from this year that some scholars, usually not Brazilian, date the beginning of Brazilian literature. However, the situation of this literature, as regards translation into English, did not change for some time: only three works were translated into English in the sixty-seven years between independence and the proclamation of the republic.

One of the reasons for this may have been that North Americans, the nearest English-speaking neighbours, were probably too busy consolidating their own young nation to pay much attention to South America. This consolidation involved fighting wars, such as the Civil War (1861-65) and the Second Sioux War (1875-76). It also meant the acquisition, by several means, including warfare, of a large portion of what is today the US territory.<sup>17</sup>

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<sup>16</sup> William J. Harris, *The First Printed Translations into English of the Great Foreign Classics: A Supplement to Text Books of English Literature* (London: George Routledge & Sons, 1909), pp. 32, 117, 141, 142.

<sup>17</sup> The Louisiana Purchase (1803) from France brought into the Union the present-day States of Louisiana, Arkansas, Missouri, Iowa,

Having acquired the western territories, there remained to effectively conquer and populate them, so that massive migration to that part of the country was promoted by the US government in the 1860s. With these more pressing matters at hand, the US could not spare enough money to invest in South America. They concentrated their interests on the Caribbean (particularly Cuba), Mexico (where the US were responsible for building the Mexican railway) and Central America, allowing the British to take over the role of chief investors in Argentina and Brazil.<sup>18</sup> It would seem that this state of affairs was not conducive to arousing much interest in the translation of Brazilian literary works into English in the US.

After Brazilian independence was consolidated,

Brazil [...] enjoyed a fair amount of political stability throughout the Nineteenth century. A constitutional monarchy, based on the wealthy planter class, itself based on black slavery, held the large and diverse country together and provided a favorable climate for foreign investment (mostly British) and economic growth. Eventually, however, social and economic changes led to the abolition of slavery in 1888 and the replacement of the monarchy with a republican form of

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Minnesota, Nebraska, Kansas and Indiana. The Florida Purchase (1819), by treaty with Spain, brought in the State of Florida. In 1845 the annexation of Texas, which was then an independent nation, having seceded from Mexico in 1836, brought in the State of Texas and part of New Mexico. In 1848, as a result of the victory in the Mexican-American War (1846-48), the states of California, Arizona, Colorado and New Mexico were brought into the Union. In 1853 the Gadsden Purchase from Mexico brought in part of southern Arizona and new Mexico. See William Applaman Williams, 'Expansion, Continental and Overseas', in *The Reader's Companion to American History*, ed. by Eric Foner and John A. Garraty (Boston, MA: Houghton Mifflin, 1991), pp. 364-68.

<sup>18</sup> See Nicholas B. Maher, 'Mexico-U.S. Relations', in *The Reader's Companion to American History*, ed. by Eric Foner and John A. Garraty (Boston, MA: Houghton Mifflin, 1991), pp. 722-24 (p. 724). Further references to this work will be given after quotations in the text. See also Eric N. Blakanoff, 'External Factors in the Economic Development of Brazil's Heartland: The Center-South, 1850-1930', in Eric N. Blakanoff, ed., *The Shaping of Modern Brazil* (Baton Rouge, LA: Louisiana State University Press, 1969), pp. 19-35 (p. 29). Further references to this work will be given after quotations in the text, by mentioning a short version of its title, 'External Factors'.

government in 1889.<sup>19</sup>

Dom Pedro II (1825-91), the second Brazilian emperor, reigned for fifty-eight relatively peaceful years (1831-89) in terms of internal affairs. In spite of the fact that he reigned over a nation dominated by slave holders and governed by a small privileged élite, Dom Pedro II is regarded as an enlightened monarch who tried to bring culture, industrialization and progress to Brazil. This propitious setting and the great changes brought to the world panorama by the industrial revolution made Brazil into a fertile ground for British investment.

The UK had long been Brazil's most important trade partner. This privileged position stemmed from the long-standing alliance between the UK and Portugal, and, more specifically, from the trade Treaty of Methuen, signed in 1703 by the two nations.<sup>20</sup>

Direct British imports to Brazil began in 1808, at the time of the transfer of the Portuguese court to Brazil. In that year the ports were thrown open to international trade, and two years later a commercial treaty was signed that gave the British merchant a more favourable position than even that held by the Portuguese themselves. (Graham, *Onset of Modernization*, p. 82)

Compliance with the treaty was in fact one of the conditions

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<sup>19</sup> Richard J. Walter, 'Literature and History in Contemporary Latin America', *Latin American Literary Review*, 15.29 (1987), 173-82 (p. 177).

<sup>20</sup> 'By the terms of the Treaty of Methuen of 1703, Portugal became a British protectorate.' Maria Luisa Nunes, *Becoming True to Ourselves: Cultural Decolonization and National Identity in the Literature of the Portuguese-Speaking World* (New York: Greenwood Press, 1987), p. 4. Further references to this work will be given after quotations in the text, by mentioning a short version of its title, 'Becoming True'.

Richard Graham, in *Britain and the Onset of Modernization in Brazil 1850-1914* (Cambridge: Cambridge University Press, 1968) provides a detailed study of the British influence in Brazil at this time. For the aspects discussed here, see page 82. Further references to this work will be given after quotations in the text, by mentioning a short version of its title, 'Onset of Modernization'.

that Britain imposed for the recognition of the Brazilian nation.<sup>21</sup> When the treaty expired in 1844 the British already had a firm foothold in Brazil. They had control over the railways, the exporting firms, the import business, the shipping companies, the insurance agencies, and the financial banks. In the Northeast of Brazil, many grain mills, meat packing plants and modern sugar mills 'were owned and managed by investor groups from the United Kingdom'.<sup>22</sup> While Brazil exported its traditional products to Britain (cotton, coffee, sugar, cacao, hides, tobacco, rubber and maté -- listed here in order of importance), it imported British railway equipment, the machinery and tools needed to produce and process its raw materials, and sundry other manufactured goods, from clothes to china (see Graham, *Onset of Modernization*, p. 75).<sup>23</sup>

It was during this period of British influence that the well-known Arabist and African explorer Sir Richard F. Burton (1821-90) was sent to Santos, in the São Paulo province, Brazil, by the Foreign Office, on a consular posting, which he held between 1865 and 1869. According to one of his biographers, Burton 'had almost reached the

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<sup>21</sup> 'One of the principal reasons Brazilian independence found a favorable terrain was England's desire to establish an economic hegemony over Brazil.' Nunes, *Becoming True*, p. 34.

<sup>22</sup> William Glade, 'Latin America and the International Economy 1870-1914' in *The Cambridge History of Latin America*, ed. by Leslie Bethell, 8 vols, vol 4. (Cambridge: Cambridge University Press, 1986), pp. 1-56 (p. 9). Further references to this work will be given after quotations in the text.

The British influence was also felt elsewhere in South America. In Argentina, for example, it was possible to go to 'the bustling ports, linked to the rest of the country by railways built by the British, to the freezing plants preparing the Argentine beef served at lunch tables all over Britain'. See John King, *Magical Reels: A History of Cinema in Latin America* (London: Verso, 1990), p. 9. Further references to this work will be given after quotations in the text, by mentioning a short version of its title, '*Magical Reels*'.

At this time, 'Europe was the destination of virtually all shipments of meat exports from both Uruguay and Argentina, as it was for a variety of by-products of cattle-ranching' (Glade, p. 9).

<sup>23</sup> See also Richard Graham, '1850-1870', in *Brazil: Empire and Republic, 1822-1930*, ed. by Leslie Bethell (Cambridge: Cambridge University Press, 1989), pp. 113-60 (p. 115).

nadir of his life':<sup>24</sup> 'he made no geographical discoveries of note; his books were even duller and less popular than usual; and he appeared to be forgotten in a remote and unimportant consulate' (Farwell, p. 251).

Santos, which is today the largest port in Brazil, would only become important to the British after 1881, when a Liverpool-based firm (E. Johnston & Co.) started using it as its commercial basis (Graham, *Onset of Modernization*, pp. 76-77), so that Burton appears to have been posted there at the wrong time for him. Nonetheless, Santos seems to have been at least a little more palatable than Burton's previous consular posting, Fernando Pó (an island off the West coast of Africa where he stayed between 1861 and 1863), since his wife, Isabel (1831-1896), was not able to accompany him there ('that white man's grave'), but could go to Santos with him.<sup>25</sup>

Their difficult circumstances did not, however, prevent Burton and his wife from pursuing their private interests. He explored the province where he was stationed, and set out on an expedition into the adjoining Minas Gerais province to visit the gold and diamond mines. From Minas Gerais he departed on a 1,500-mile journey down the São Francisco River, reaching the Paulo Affonso Falls and proceeding to the sea.

Burton wrote an account of these expeditions, which he called *Explorations of the Highlands of the Brazil: With a Full Account of the Gold and Diamond Mines*.<sup>26</sup> What Burton elected to call 'explorations'

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<sup>24</sup> Byron Farwell, *Burton: A Biography of Sir Richard Francis Burton*, 1st pub. 1963, 2nd impression (London: Longmans, 1964), p. 258. Further references to this work will be given after quotations in the text.

<sup>25</sup> See Thomas Wright, *The Life of Sir Richard Burton*, 2 vols, 1st print. March 1906, 2nd print. (London: Everett, 1906), pp. 195-96. Further references to this work will be given after quotations in the text.

<sup>26</sup> Richard F. Burton, *Explorations of the Highlands of the Brazil; with a Full Account of the Gold and Diamond Mines*, 2 vols, 1st pub. in

were in fact travels through areas of Brazil that had already been taken over by Western civilization, and that had been extensively mapped by Brazilian authorities, as Burton himself points out.<sup>27</sup> This

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1869 by Tinsley Brothers, London (New York: Greenwood Press, 1969), p. 9. Further references to this work will be given after quotations in the text, by mentioning a short version of its title, '*Explorations*'.

This work appears to be well researched and accurate, which seems surprising, owing to the dashing, dare-devil image that is associated with Burton. He describes his travels south to north, from Santos to the gold mines, along the old imperial road, and later down the São Francisco River. He went through areas of Brazil that are very familiar to me and where I have travelled extensively, so that I was pleasantly surprised at how realistic and true to life Burton's descriptions are, a hundred years on.

In fact, the inaccuracies appear to be committed by some of the Burtons' biographers. Wright, for instance, mentions 'hairy spiders the size of toy terriers', and places São Paulo city at 8 miles from Santos (p. 195-96) when the distance, in a straight line, is 45 miles, and São Paulo lies at a height 2,400 feet, against Santos' sea level. Frank McLynn places the seat of the Brazilian imperial court at Petrópolis (where the summer palace, today a museum, was located). See Frank McLynn, *From the Sierras to the Pampas: Richard Burton's Travels in the Americas, 1860-69* (London: Century, 1991), pp. 95, 212. Jean Burton, although correct about the role of Petrópolis, places Santos at 'a hundred miles or so' south of Rio de Janeiro, when the correct distance is 269 miles. See Jean Burton, *Sir Richard Burton's Wife* (London: Harrap, 1942), pp. 87, 94. McLynn's considerations about gigantic serpents (pp. 145-47), whilst admissible in travellers' tales of the nineteenth century and before, are inadmissible in scholarly writing in 1991.

Farwell's criticism that Burton's book is extremely dull is in fact amusing. What seems to be missing from it is the erotic elements that the consulted biographers seem to take pleasure in highlighting in Burton's writings. Farwell (p. 256) also criticises Burton's view of Brazil as the land of the future, and his predictions that São Paulo, for example, would one day be a large city. Farwell's view of 1963 would be proven wrong in thirty years: São Paulo has become the second largest megalopolis in the world, actually proving Burton right. See Eugene Linden, 'Megacities', *Time International*, 11 January 1993, pp. 24-34 (p. 32), for a table of the sizes of the largest cities in the world in 1992.

Further references to these works will be given after quotations in the text.

<sup>27</sup> I am aware of the recent development of an area of studies devoted to travellers' accounts. Susan Bassnett, for example, devotes one chapter of her book *Comparative Literature: A Critical Introduction* (Oxford: Blackwell, 1993), 'Constructing Cultures: The Politics of Travellers' Tales', pp. 92-114, to this subject. Further references to this work will be given after quotations in the text, by mentioning a short version of its title, '*Comparative Literature*'.

She also dealt with this subject in 'Transcending Frontiers: Tales of Travellers and Translators', her Inaugural Lecture at the University of Warwick, on the 8th November 1993. Burton was mentioned as a well-known example of a particular type of

is perhaps the reason why, as McLynn notes, 'in Brazil Burton was bored' (p. 170).

Meanwhile, whenever she was not travelling with her husband, Isabel appears to have engaged in her own pursuits. She made the acquaintance of important Brazilians, one of whom was the writer, José de Alencar. She greatly admired him and his work:

his style, written in the best Portuguese of the present day -- one to be learnt and copied -- is in thorough good taste and feeling. It contains poetic and delicate touches, and beauty in similes, yet it is real and true to life.<sup>28</sup>

Her admiration of the work was such that she could not allow her 'readers to remain ignorant of the name of Senhor J. de Alencar' (Isabel Burton, 'Preface', p. *iii*).

In this way, owing to the chance event of her husband having been posted to Brazil (and not so much to British interests in Brazil), Isabel made what appears to have been the first literary translation from Brazilian Portuguese into English: *Iraçéma, the Honey-Lips: A Legend of Brazil* (1886), a translation of José de Alencar's novel, *Iracema: Lenda do Ceará* (1865).

Richard Burton, who by this time had already started on his translation of Camões' works, made his own translations of Brazilian works (see Wright and Farwell). The small volume containing *Iraçéma* also holds Burton's translation of another short novel, *Manuel de Moraes*, by João Manuel Pereira da Silva (1819?-98).

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traveller/translator in the nineteenth century who constructed cultures in a way conditioned by his class, gender and education, although his sojourn in Brazil was not mentioned. In spite of the existence of such studies, an in-depth analysis of Burton's or other travellers' accounts of Brazil is outside the scope of this thesis.

<sup>28</sup> Isabel Burton, 'Preface', in *Iraçéma the Honey Lips: A Legend of Brazil*, by José de Alencar, trans. by Isabel Burton (London: Bickers & Sons, 1886), pp. *iii-iv* (pp. *iii-iv*). Further references to this work will be given after quotations in the text, by mentioning its title.

McLynn suggests that, being

an invalid when his versions of these two novels appeared, Burton allowed himself to be persuaded into a 'white lie' by his wife Isabel, who fancied herself a serious literary figure. Accordingly, though Isabel scarcely mastered enough Portuguese to give efficient orders in her own household, Burton allowed his own work to go out under her name. *Iraçéma* was billed as having been translated by Isabel alone, while in *Manuel de Moraes* she was credited with joint authorship with Richard. (p. 212)<sup>29</sup>

It would seem that, for the purposes of this survey, the printed information in the book should be taken at face value. McLynn does not take into account that, throughout the history of translations, a defective mastery of the source language has never deterred translators.<sup>30</sup> Moreover, Isabel's active proficiency in Portuguese would naturally be lesser than her passive command of the language, as anyone involved in the teaching of foreign languages knows to be the case with learners. Another aspect that would point to Burton as a more 'serious literary figure', to use McLynn's phrase, is that *Manuel de Moraes* makes for much more pleasant reading than *Iraçéma*.

Burton, an agnostic whom his Catholic wife repeatedly tried to convert (see Farwell and Wright), also translated the anti-Jesuitic

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<sup>29</sup> This opinion is shared by the editors of *The Uruguay*. They do not, however, provide any further arguments to support their claim. See Frederick C. H. Garcia and Edward F. Stanton, 'Introduction', in *The Uruguay: A Historical Romance of South America*, by José Basílio da Gama trans. by Sir Richard F. Burton, ed. with an int., notes and bibliography by Frederick C. H. Garcia and Edward F. Stanton (Berkeley, CA: University of California Press, 1982), pp. 1-40 (p. 23). Further references to this work will be given after quotations in the text, by mentioning its title.

<sup>30</sup> There are a great many examples in the history of translations. A recent example is the translation experiment carried out by Susan Bassnett and Piotr Kuhiwczak where she translated Polish poetry, Polish being a language that she does not know (although she has some knowledge of Czech), but of which he is a native speaker. See Susan Bassnett and Piotr Kuhiwczak, 'Trans-textual Readings', *Modern Poetry in Translation*, 1 (1992), 178-92.



epic poem *O Uruguay* (1769 -- *The Uruguay: An Historical Romance of South America*, 1982), by José Basílio da Gama (1740-95). This translation was not published until 1982, after the manuscript, which Isabel probably tried to suppress, surfaced at a library in California (see Garcia and Stanton, 'Introduction').<sup>31</sup> Burton's interest in the Jesuitic missions may have been sparked by the fact that during his travels in South America he came into contact with Indians and was able to see the ruins of some Jesuitic missions.

With their translations, the Burtons appear to have set what was to become the major trend for the translation of Brazilian literary works into English. Men and women are sent to Brazil for various reasons, or go there out of their own motivations. Their trips or periods of residence in Brazil, whatever may have motivated them, occasion them to fall in love either with the country or with its literature, or both. This love then causes these men and women to translate their favourite Brazilian works into English, presumably so that they can share their pleasure with their compatriots. I have chosen to call such translators 'explorers', and additional aspects regarding their role as initiators of translations of Brazilian literary works into English are discussed in Chapter 3.

No doubt the immense popularity that *Iracema* enjoyed with its contemporary Brazilian readership warranted this interest on the part of British translators, which makes it one of the very few Brazilian works that have ever been re-translated. However, there was a great

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<sup>31</sup> See also Clementine C. Rabassa, 'Politics and Religion: Burton's Translation of *O Uruguay*', in *Translating Latin America: Culture as Text (Translation Perspectives, 6)*, ed. by William Luis and Julio Rodríguez-Luis, State University of New York at Binghamton: Center for Research in translation, 1991, pp. 285-91 (pp. 289-90); and McLynn, pp. 213-219.

A discussion of the role of the Jesuit fathers in Brazil is provided by Brookshaw in 'The Indian Between Heaven and Hell: Colonial Literature', pp. 13-32 the first chapter<sup>m</sup> Brookshaw's *Paradise Betrayed*.

deal more literary production going on at the time that could have been selected for translation. José de Alencar himself was a prolific writer, but only one other of his very popular novels has ever been translated: *Ubirajara* (1874 -- *Ubirajara, a Legend of the Tupy Indians*, c. 1944), by J. T. W. Sadler who translated it into English verse.<sup>32</sup>

*Innocencia: A Story of the Prairie Regions of Brazil*, a translation made and illustrated by James W. Wells, published in London in 1889, is the last translation to have been made in this period. It is a translation of Viscount Alfredo d'Escragnonle Taunay's novel *Inocência* (1872), which appears to have been very popular in Brazil at the time, and now belongs to the accepted canon. According to the *NUC Pre-1956 Imprints* (vol. 162, pp. 151-57), it had run into at least twenty-three Brazilian editions before it was translated into English.

To judge from the published translations, it would seem that popularity in the source system, along with personal taste and ideology (as in the case of Burton's translation, *The Uruguay*), served as the main criterion for the selection of Brazilian works for translation during this time.

In sum, only three Brazilian literary works were translated in 389 years. These translations appear to have been made within a few years of each other, during the period of greatest British influence in Brazil, the late nineteenth century. It seems to be safe to conclude that trade relations between the UK and Brazil, and British investment in Brazil were instrumental in the production of these

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<sup>32</sup> This translation is mentioned by Wilson (p. 11) and by the *NUC Pre-1956 Imprints* (vol. 8, p. 134), but no date of publication is given. I am assuming that it was published in the 1940s because another translation of a Brazilian work by Sadler (*The Mysterious Amazonia: A Brazilian Novel*, of the novel *Amazônia misteriosa*, by Gastão Cruls) was published in 1944.

translations, if only because they occasioned British citizens to be sent to Brazil, or to go there of their own volition. A few of these people eventually translated Brazilian literary works into English.

### **2.1.3 - 1890-1939: The Onset of Modernity, or The Transitional Period**

According to Eric N. Blakanoff, 'the formative period of Brazil's economic modernization, from the middle of the nineteenth century to 1930, can be grasped only in the context of the emerging world economy' ('External Factors', p. 19). The nineteenth century, when one-fourth of the UK's holdings in Latin America were concentrated in Brazil was discussed in the preceding section.

Through the difficult consolidation of the Brazilian republic, from 1889 to the outbreak of the First World War, the young nation's fortunes were 'intimately linked with the international economic hegemony of the United Kingdom' (Blakanoff, 'External Factors', p. 20). The UK 'was Brazil's leading source of imports, and it supplied the lion's share of foreign capital, both portfolio and direct investments' (Blakanoff, 'External Factors', p. 21).

Blakanoff adds:

in sharp contrast with the earlier cycles based on a single export commodity (in which Brazil held a temporary world monopoly), the period under review was characterized by the growth and dissemination of skills and the accumulation of capital per head of population. ('External Factors', p. 19)

According to Warren Dean, 'much of the social transformation and economic diversification experienced during the period, including

European immigration, urbanization, improvements in communications and transportation and a modest level of industrialization, clearly derived from the expansion of exports'.<sup>33</sup>

During this period, as Brazil sought to alter its neo-colonial status of dependence on the UK as its single major trade partner and investor, so the UK turned to its colonies in the West Indies, in Africa and in Asia as alternative suppliers of the raw materials it needed for its industrial basis. 'By the end of the First World War, Brazil had lost nearly all of its export market' for coffee (Dean, p. 227). The UK now bought its coffee from Malaya and the Dutch East Indies; rubber plantations were formed there that produced rubber at a much lower cost than in Brazil.

The Brazilian sugar was replaced by beet sugar in Europe and by the sugar produced in newer producing areas: Cuba, Puerto Rico and the Philippines which 'acquired preferential access to the United States sugar market after they were absorbed by the United States following the victory over Spain in 1898' (Dean, p. 227). The British imports of cotton from Brazil were taken over by the US and by Egypt. Most of the world's cacao now came from the UK's West African colonies. 'At the beginning of the First World War a few meat packing plants were installed in Rio Grande do Sul and São Paulo. Their early success in the overseas sales, however, did not much outlast the period of wartime shortages' (Dean, p. 228).

Warren Dean sums up the situation:

the world system of trade and investment upon which Brazil's export orientation was based suffered terrible reverses in the First World War. The war rescued Brazil's rubber, temporarily, from oblivion and provided improved opportunities for the sale

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<sup>33</sup> Warren Dean, 'Economy', in *Brazil: Empire and Republic, 1822-1930*, ed. by Leslie Bethell (Cambridge: Cambridge University Press, 1989), pp. 217-256 (p. 217). Further references to this work will be given after quotations in the text.

of some of its less important exports -- sugar, beef, beans, and manganese -- to the desperate antagonists, but coffee was not on the Allies' list of shipping priorities, nor were they much concerned whether the Brazilian economy might collapse for lack of spare parts and fuels. (Dean, p. 232)

As a result, 'Brazil, a country of immense territory and varied resources, participated in world trade essentially as a planter of a single crop: coffee' (Dean, p. 228). In other words, Brazil found itself back in its initial position of producer and exporter of a single commodity, and a new cycle (after the brazil-wood cycle, the sugar cycle, the rubber cycle) came into being: the coffee cycle.

On the other hand, as Blakanoff remarks,

Brazil relied heavily on foreign sources for many kinds of consumer and capital goods. In 1913, for example, nearly all of the nation's requirements of iron and steel, coal and cement came from abroad, and also a large share of the nation's consumption of wool textiles (60 percent), cotton textiles (85 percent), ceramics, glassware and china (35 percent), and jerked beef (30 percent). ('External Factors', p. 33-34)

However, Brazil was still 'less dependent on a single customer or supplier than most of the other non-industrialized countries of the day. Its coffee and rubber went chiefly to the United States.' (Dean, p. 231, see also Graham, *Onset of Modernity*, p. 74). 'Britain, however, was until after the First World War the principal supplier of manufactured goods -- and of credit' (Dean, p. 231).

Blakanoff notes also that a great change came after the end of the First World War, when the US

emerged at the end of the hostilities as an international creditor nation, reflecting a major shift in the world economic balance in its favor. The position of world banker and leading supplier of development capital was suddenly thrust upon this former bastion of international isolation. The rise of New York as the world's financial center and the relative decline of London helps to explain the ensuing changes in Brazil's foreign investment pattern. ('External Factors', p. 22)

Blakanoff further remarks that:

United States business firms which had heretofore neglected Brazil in favor of Cuba, Mexico, and Central America became increasingly interested in Brazil as a field of investment during the 1920's. Investments of U.S. subsidiaries and branches flowed into diversified Brazilian activities, mainly public utilities, manufacturing, and petroleum distribution. ('External Factors', p. 29)

According to Blakanoff, 'the United States in 1913 had already become Brazil's most important buyer, absorbing one-third of her exports' ('External Factors', p. 34). He further states that, 'a decade and a half later, in 1928, the United States emerged as Brazil's leading trading partner, purchasing over one-fourth of her imports' ('External Factors', p. 34). As a consequence, 'the collapse of the advanced capitalist countries following the Wall Street crash in October 1929 had a profound impact on Brazilian trade and finances' (Dean, p. 253).

For an economy based on exports, the international situation is perhaps even more important than the internal. It is also perhaps for this reason that the great upheaval and turmoil that gripped the world during the period under examination changed the face of Brazil. If, on the one hand, the end of the nineteenth century and the beginning of the twentieth can be seen as *la belle époque*, decorated with *art nouveau* and *art déco*, on the other hand the first few decades of the twentieth century saw the world through the first armed conflict that ravaged the whole globe, and left it at the threshold of the second.

The uncertainties of European life during this period affected the American Continent in many ways. One of them was the massive waves of immigration that washed the shores of the New World. Sometimes the immigrants came from places other than Europe, from

the Near East, and from Japan. As a consequence, São Paulo, for example, 'became an "Italian city", in which, by 1893, foreigners constituted 54.6 per cent of the total population'.<sup>34</sup> This resulted in the most severe crisis of identity that the Brazilian people have ever suffered. It is portrayed, for example, in the novel *Macunaíma* (1928) by Mário de Andrade, a participant in the Modernist Movement in the arts.

The antecedent of the Brazilian Modernist Movement of 1922 was the Symbolist Movement of the beginning of the century, and the ideas of the writers of the period from 1900 to 1910, and 'it should not be confused with the movement of the same name in Spanish America and Spain, which took place a generation earlier' (Gledson, 'Brazilian Fiction', p. 27). In the words of Martin, 'between 1918 and 1929 Latin America truly entered the twentieth century and this period was identified at the time as the decade of the "new" and of "modernization"'.<sup>35</sup>

In their search for the identity that had been engulfed by the social changes brought by foreigners and by modernization, for the second time in Brazilian literary history, Brazilian writers turned to the native peoples of Brazil. It is possible to accuse this search for the Indian of being a copy of European Modernism, which looked at Africa for its source of inspiration, since it seemed that the purity of line and the simplicity that was the aim of the modernists could be found in so-called primitive peoples. However, this search for the

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<sup>34</sup> Boris Fausto, 'Society and Politics', in *Brazil: Empire and Republic, 1822-1930*, ed. by Leslie Bethell (Cambridge: Cambridge University Press, 1989), pp. 257-307 (p. 264). Further references to this work will be given after quotations in the text.

<sup>35</sup> Gerald Martin, 'Boom, Yes; 'New' Novel, No: Further Reflections on the Optical Illusions of the 1960s in Latin America', *Bulletin of Latin American Research*, 3.2 (1984) 53-63 (pp. 55-56). Further references to this work will be given after quotations in the text, by mentioning a short version of the title, 'Boom'.

primitive revealed an incongruous aspect of Modernism in Brazil. Even while the Brazilian intelligentsia looked at the Brazilian Indian as its primitive other, and overlooked the plight of the former slaves, they were trying to cope with the changes brought on by the modern aspects of Brazilian society which threatened their place in it.<sup>36</sup> In consequence, they regarded the Indian as a symbol, not as a human being entitled to a place in society.

At the same time, Europeans turned to Brazil for another source of primitivism. Perhaps for this reason, the Modernist Movement was the first event of Brazilian art that achieved recognition outside the borders of Brazil. Painters such as Emiliano di Cavalcanti (1897-1976) and Tarsila do Amaral (1886-1973) won recognition abroad. Composer Heitor Villa-Lobos (1887-1959) is probably the only Brazilian classical musician who is well-known outside Brazil.<sup>37</sup> It is from the 1930s that Martin dates the beginning of the serious study of Latin American literatures (Martin, *Journeys*, p. 4).

This recognition of Brazilian artists in the West might have fuelled an interest in translating Brazilian literary works into English. However, an examination of Graph I above reveals that no Brazilian literary works were translated between 1890 and 1919. Table 1 above shows that four works were translated between 1920 and 1926, and three other works were translated between 1930 and 1936. A total of only seven translations in a period of forty-eight years (from 1889 to 1938) is only marginally better than the production of the previous centuries. It probably reflects the difficult times that

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<sup>36</sup> 'Modernism, in fact, was even more a minority affair than art usually is in Brazil', Gledson, 'Brazilian Fiction', p. 27.

<sup>37</sup> The British radio station, Classic FM (100-102 MHz), for example, plays music by Villa-Lobos almost on a daily basis, particularly in the programmes produced by Nick Bailey and Susannah Simons.



the world was going through, as well as the transitional period in which Brazil was oscillating between two main neo-colonial powers, not acquiring great interest for either until the end of the First World War.

Furthermore, only two of the works translated in this period were works produced by writers related to the Modernist Movement: Monteiro Lobato's *Urupês* (1918 -- *Brazilian Short Stories*, 1925), and Mário de Andrade's *Amar, verbo intransitivo* (1927 -- *Fraulein*, 1932), although these are not the most significant works of the movement. *Macunaíma*, for example, was not published in English translation until 1984. These facts argue against the existence of a keen interest in the literary expression of the Brazilian Modernist Movement on the part of the English-speaking world. As Martin concludes, 'the 1929 crash and the collapse of international trade made the 1930s years of relative isolation in Latin America, where the story was essentially one of radical assaults on a status quo whose response was authoritarian retaliation' (*Journeys*, p. 59).

The hypothesis that an examination of the economic factors discussed above does make possible to put forward is that cultural, strategic and financial interests worked together at this point in time, so that the continental shift (from the UK to the US) in the source of investments in Brazil was accompanied by a similar shift in the production of translations of Brazilian literary works. As can be seen from an examination of Table 1 above, English translations of Brazilian literary works were published either in Brazil or in the UK in the nineteenth century. Moving into the twentieth century, it is possible to see from Table 1 above that the vast majority of such works were translated and published for the first time mainly in the US. The table shows that this trend continues to this day.

#### 2.1.4 - 1939-59: The Second World War and Its Aftermath

The fourth phase in the translation of Brazilian literary works into English coincides with US efforts to utilize translations as a means to foster peaceful international relations. As Lawrence Venuti observes:

in the immediate post-war period, they issued a large but select body of translations mostly from European languages, capitalizing not only on reader curiosity about once excluded foreign cultures, but also on reader optimism that renewed cultural exchange would facilitate better cross-cultural understanding and more peaceful geopolitical relations.<sup>38</sup>

It would appear that translations from Brazilian literary works became part of this effort only when the strategic importance of Brazil was fully appreciated by the United States Defense Department just before and during the Second World War.<sup>39</sup>

Brazilian President and sometime dictator Getúlio Vargas (1883-1954 -- in power 1930-45/1951-54) adhered to previous policies of attempting to diversify trade relations and to seek other sources of investment in Brazil than the major partner, a position in which the US was by then fully entrenched. As Wirth explains, 'from 1934 until June 1940, when France's defeat by Germany forced a choice, the Vargas government managed to trade with all comers while avoiding

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<sup>38</sup> Lawrence Venuti, 'Introduction', in *Rethinking Translation: Discourse, Subjectivity, Ideology*, ed. by Lawrence Venuti (London: Routledge, 1992), pp. 1-17 (p. 5).

<sup>39</sup> See, for example, John W. F. Dulles, 'The Contribution of Getúlio Vargas to the Modernization of Brazil', in Eric N. Blakanoff, ed., *The Shaping of Modern Brazil* (Baton Rouge, LA: Louisiana State University Press, 1969), pp. 36-57. Further references to this work will be given after quotations in the text. See also King, *Magical Reels*, p. 35.

the trade-related problem of political alignment'.<sup>40</sup> By doing so, 'Brazil flirted with Germany', to use the phrase employed by many scholars (for example, Wirth, p. 3).

More specifically, whilst the US absorbed 55 per cent of all Brazilian coffee exports, the trade balance between the two countries declined owing to the drop in coffee prices. Furthermore, after 1933 the Brazilian raw cotton reached the British and German markets. As a result, between 1934 and 1950 the US influence over Brazilian international trade declined relative to that of Germany. Wirth notes that, 'with the United States market apparently saturated with Brazilian raw materials, and with Britain and the European nations turning toward imperial sources of supply, Germany offered an attractive alternative' (p. 20) as an outlet for Brazilian products. Germany was quick to react with generous promises: railroad equipment; ships; coal for coffee; capital goods and textile machinery for cacao and rubber (see Wirth, pp. 19, 29).

By playing the US and Germany against each other, Vargas obtained for Brazil as many advantages as he could from both powers. However, as the British blockade prevented commerce with Germany, Vargas again turned to the US. Nevertheless, he played his hand well, and did not give his allegiance until US President Franklin D. Roosevelt promised to fund the construction of a steel mill (at Volta Redonda) in return for the use of air and naval bases in Brazil. Vargas also obtained promises of funding from the US Export-Import Bank for the creation of Companhia Vale do Rio Doce, the Brazilian government-run iron ore export company (see Dulles, pp. 44, 47-48; and King *Magical Reels*, p. 35).

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<sup>40</sup> John D. Wirth, *The Politics of Brazilian Development 1930-1954* (Stanford, CA: Stanford University Press, 1970), p. 17. Further references to this work will be given after quotations in the text.

Dulles observes:

from the United States, Brazil also received arms, financial assistance for railroad improvement, help for the establishment of the airplane engine factory, money for coffee and cacao which could not be shipped, and the allocation of scarce United States chemicals and steel products (p. 48)

As a result, on the 21st August 1942, after German submarines had sunk Brazilian ships, Brazil declared war on Germany, and became the only Latin American country to send troops (25,000 men) to fight in Europe.

After the war was over, the realization of the importance of Brazil was of such magnitude that President Roosevelt

and top United States diplomats vigorously supported the idea that Brazil have a permanent seat on the United Nations Security Council, together with the United States, France, Great Britain, China and the Soviet Union. However, the British did not care for the idea; and Soviet opposition doomed this aspiration of Vargas (Dulles, p. 49).

In spite of that, Brazil's 'flirtation' with Germany had made it even clearer than before that US relations with Latin America in general, and with the most important nation in their sphere of influence (after their next door neighbour, Mexico) in particular, had to be improved. This required increasing US public awareness of and sympathy for their neighbours to the south, so that the government would have the necessary public support for expenditures on aid to Latin American countries. It also required wooing Latin Americans into patching up a strained relationship. In the words of Brazilian cinema critic, Sérgio Augusto: 'at last the time had come to win the hearts and minds of Latin America'.<sup>41</sup>

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<sup>41</sup> Sérgio Augusto, 'Hollywood Looks at Brazil: From Carmen Miranda to *Moonraker*', in *Brazilian Cinema*, ed. by Randal Johnson and Robert Stam (East Brunswick, NJ: Associated University Presses,

In an age in which the new mass media were growing in importance, to use them would have seemed only logical. After all, the media had proved useful during the Mexican-American War (1846-48), the first to be able to boast the participation of war-correspondents. The US public had followed eagerly the news of the war, which was for them 'a romantic venture in a distant and exotic land'.<sup>42</sup>

During the Mexican Revolution (1910-1920), the cinema had been used successfully to win support for the actions of the US government, who was no innocent bystander. As Maher relates:

twice the United States sent military forces into Mexico. In 1914 Woodrow Wilson sent U.S. Marines into Veracruz following an incident involving an arrest of U.S. sailors, and in 1916, American troops entered Mexico, when Gen. John Pershing chased Pancho Villa back after his raids in New Mexico. (Maher, p. 725).

Since the silent film era, motion pictures had utilized pre-existing stereotypes to portray Mexicans. As Woll observes, 'throughout the nineteenth century, the American press considered the wars of independence, the taking of the Alamo, and the Spanish-American War as prime examples of the violent tendency of Hispanic peoples'.<sup>43</sup>

To show how the US viewed its next-door neighbour, it is worth quoting at length from Woll's description of the activities of US film-makers during the Mexican Revolution:

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1982), pp. 352-62 (p. 357). Further references to this work will be given after quotations in the text.

<sup>42</sup> Robert W. Johannsen, 'Mexican War', in *The Reader's Companion to American History*, ed. by Eric Foner and John A. Garraty (Boston, MA: Houghton Mifflin, 1991), pp. 722-24 (p. 723).

<sup>43</sup> Allen L. Woll, 'Bandits and Lovers: Hispanic Images in American Film', in *The Kaleidoscopic Lens: How Hollywood Views Ethnic Groups*, ed. by Randal M. Miller (Englewood, NJ: Jerome S. Ozer, 1980), pp. 54-71 (p. 54). Further references to this work will be given after quotations in the text.

the Mexican Revolution accentuated the Latin image of violence on the screen as a series of pseudo-documentaries of the conflict were exhibited in American theatres. Real and fictional events soon began to blur. Indeed, one of the leading agrarian revolutionaries, Pancho Villa, signed a contract with the Mutual Film corporation. Villa allowed Mutual cameramen to follow his exploits, and, in return, he agreed to fight during daylight hours if possible and delay his attacks until cameras were in position. Villa accepted this unusual contract because his forces needed money for munitions. Gunther Lessing, a young lawyer, arranged the deal and deposited \$25,000 for Villa in an El Paso bank. (Woll, p. 55, see also King, *Magical Reels*, p. 16-17)

In the words of John King, 'the North Americans created a vision of the Revolution and of an "other" -- the Mexican people. The United States was seen as a repository of democratic values with a "Manifest Destiny" to democratize other childlike or incapable nations' (*Magical Reels*, p. 16).<sup>44</sup>

During the First World War, Hollywood turned to the Germans as their main villains, but soon returned to the usual Mexican after the armistice. Such was the annoyance of the Mexican people at seeing themselves portrayed as 'greasers' and bandits, that the Mexican government took action to ban all US films that depicted its citizens unfavourably. This prompted Hollywood to soften the treatment it applied to Mexicans, as it did not want to lose an important market for its films. From being specifically Mexican, villains became vaguely Latin; they were now depicted as coming from vague, fictional 'Mediterranean' countries (see Woll, p. 56-61; King, *Magical Reels*, p. 19).

During the 1930s, Hollywood virtually ignored the Latin, 'a habit which changed abruptly by the end of the decade. Suddenly in 1939 films utilizing Latin stars, locales, and historical heroes flooded American screens' (Woll, p. 60-61). In what was perhaps the result of

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<sup>44</sup> See also John King, 'Film', in *Handbook of Latin American Literature*, ed. by David William Foster, 2nd ed., 1st pub. 1987 (New York: Garland Publishing, 1992), pp. 729-71 (p. 729).

an unheard of identity of goals between political and industrial interests, it seemed that Hollywood had discovered Latin America. Politically, it was crucial to revive President Roosevelt's Good Neighbour Policy, aimed at re-establishing good relations with Latin American countries, which had been neglected in the 1930s. In market terms, it was essential to capture Latin American audiences for the US film industry, whose products could not reach European or Far Eastern markets because of the war.<sup>45</sup>

Many US films were set in Brazil, and used Brazilian musicians and songs. It was at this time that the Portuguese-born singer, Carmen Miranda (who was already well-known in Brazil), was taken to the US, where she was transformed into the 'Brazilian Bombshell'. Miranda starred in a number of films in which she portrayed the stereotyped Brazilian woman of US imagination (King, *Magical Reels*, p. 55; Woll, p. 61, Augusto, p. 356, and Izod, p. 112).<sup>46</sup> Her wardrobe reflected the exotic nature of the characters she played: a basket of fruit held onto her head by a turban and seven-inch platform shoes.<sup>47</sup>

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<sup>45</sup> See John Izod, *Hollywood and the Box Office, 1895-1986* (London: Macmillan, 1988), p. 112. Further references to this work will be given after quotations in the text.

<sup>46</sup> See also [Clodomiro] Vianna Moog, *Bandeirantes e Pioneiros: Paralelo entre duas culturas*, 2nd print. (Rio de Janeiro: Editora Globo, 1955), p. 298. This work has been translated into English: [Clodomiro] Vianna Moog, *Bandeirantes and Pioneers*, trans. by C. L. Barrett (New York: George Braziller, 1964). Further references to these works will be given after quotations in the text, the work in Portuguese by mentioning a short version of the title, '*Bandeirantes e pioneiros*'.

<sup>47</sup> Some of Carmen Miranda's films, her costumes and other paraphernalia are on permanent exhibition at the Museu Carmen Miranda, on Aterro do Flamengo, Rio de Janeiro, Brazil. I have visited the museum and interviewed its curator, Ms. Ana Palatnik.

Carmen Miranda's films are still shown on television in the UK. *Something for the Boys*, dir. by Lewis Seiler, with Carmen Miranda, Michael O'Shea and introducing Perry Como, music by Cole Porter, Twentieth Century-Fox Film Corporation, 1944, for example, was broadcast nationally by Independent Television, Channel 4, on the 7th November 1993. In this war-propaganda film, Miranda plays an incongruous Brazilian called 'Chiquita Hart' ('Chiquita' being a

Many US film stars were sent to Latin America as goodwill ambassadors. The same happened to Walt Disney and his team of cartoonists. The result of the latter's visit were two feature length cartoons: *Saludos Amigos!* (1941) and *The Three Caballeros* (1944), plus an entirely new cartoon character, the parrot Carioca Joe (*Zé Carioca*), who is supposed to be emblematic of the male inhabitant of Rio de Janeiro (Augusto, p. 356; Moog, p. 298; Woll, p. 62).

However, the many 'ethnographic and topographic blunders' of these and other US productions 'were just one more insult to the sensitivities of the Brazilian audience' and were routinely 'booed and laughed off the screen all over Latin America' (Augusto, pp. 352, 358-59). The solution to the problem appeared to be to appoint experts to supervise future projects. Nelson Rockefeller, director of the Office of the Coordinator of Inter-American Affairs appointed the then vice-president of the Museum of Modern Art, John Hay Whitney, to head the Motion Picture Section of his Office. Other US agencies took similar steps to ensure that blatant errors would be avoided which might offend Latin Americans (Woll, p. 62).

Eventually, funds were made available also for sending scholars to Brazil to study the country, and for translations of Brazilian works to be made. Samuel Putnam was one of the scholars who devoted himself to the study of Brazil, and figures prominently as a translator of Brazilian literary works, as well as being the author of a history of Brazilian literature. In the foreword to this work he expresses his gratitude for the 'generous material aid of the Division

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Spanish name, and also the name of a US banana brand, 'Chiquita Banana'), living in the US South. Miranda wears her usual costumes, and dances the 'rumba', an Afro-Cuban dance. See Aurélio Buarque de Holanda Ferreira, ed. *Novo dicionário da língua portuguesa*, 2nd rev. enl. ed., 15th print. (Rio de Janeiro: Editora Nova Fronteira, 1989), p. 1528. Further references to this work will be given after quotations in the text by mentioning a short version of its title, '*Novo dicionário*'.



of International Exchange of Persons of the State Department, especially that of Mr. Herschell Brickell'.<sup>48</sup>

At that time, the publisher Alfred A. Knopf emerged as one of the major publishers of Brazilian literary works in English translation, a position that his publishing house holds to this day. Knopf made several trips to Brazil in order to search for Brazilian originals suitable for translation (see Putnam, 'Foreword').<sup>49</sup>

His choices fell upon a work by Jorge Amado, *Terras do sem fim* (1942 -- *The Violent Land*, translated in 1945), and upon a work by Graciliano Ramos, *Angústia* (1936 -- *Anguish*, translated in 1946). In 1946 Knopf also published a translation of sociologist and historian Gilberto Freyre's work *Casa grande e senzala* (1933) translated in 1946 by Samuel Putnam as *The Masters and the Slaves: A Study in the Development of Brazilian Civilization*.<sup>50</sup>

It was Macmillan, however, who published the translations of the works of an author who was immensely popular in Brazil at the

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<sup>48</sup> Samuel Putnam, 'Foreword', in Samuel Putnam, *Marvelous Journey: A Survey of Four Centuries of Brazilian Writing* (New York: Knopf, 1948), pp. vii-xiii (p. xiii). Further references to this work will be given after quotations in the text, by mentioning its title, 'Foreword'.

<sup>49</sup> See also Regina Maria Przybycien, 'Feijão preto e diamantes: O Brasil na obra de Elizabeth Bishop' (unpublished doctoral thesis, Universidade Federal de Minas Gerais, 1993), p. 249, for an account of Knopf's visits to Brazil.

Richard Kostelanetz, in *The End of Intelligent Writing: Literary Politics in America*, 2nd print. (New York: Sheed and Ward, 1974), p. 290, also notes that Knopf provided support to emerging US writers. Further references to these works will be given after quotations in the text.

<sup>50</sup> When I asked the publishing house for a list of the translations of Brazilian literary works they have published, the list I was offered contained the following works, all by the Brazilian sociologist, Gilberto Freyre, in addition to the ones mentioned: *Brazil: An Interpretation* (written directly in English), 1945; *New World in the Tropics*, expanded and revised from Brazil, 1959; *Mother and Son*, 1967, translated by Barbara Shelby; *Order and Progress*, 1970, trans. and abridged by Rod W. Horton. The list also contained *The Gilberto Freyre Reader*, 1973, translated by Barbara Shelby. See Ashbel Green, Alfred A. Knopf Incorporated, letter to the author, 4th May 1993.

time, and who has been taken into the accepted canon, Érico Veríssimo: *The Rest is Silence* (1946 -- a translation of *O resto é silêncio*, of 1943), *Consider the Lilies of the Field* (1947 -- a translation of *Olhai os lírios do campo*, of 1938), *Time and the Wind* (1951 -- a translation of *O tempo e o vento*, of 1949), and *Night* (1946 -- a translation of *Noite*, of 1954). Veríssimo's works have been so popular in Brazil that they were filmed by a Brazilian company called Brasil Filmes in the 1940s and 1950s, and became television soap operas in the 1980s.<sup>51</sup>

It is perhaps owing to his popularity in Brazil that Veríssimo was one of the Brazilians involved in the 'international exchange of persons' carried out by the US Department of State in the 1940s and 1950s. The jacket of his book, *Brazilian Literature: An Outline*, states:

as a guest of the United States Department of State, Senhor Verissimo (*sic*) has lectured on Brazilian literature at the University of California in Berkeley, and was a member of the Staff of Casa Panamericana at Mills College, Oakland, during the Summer Session of 1944.<sup>52</sup>

Veríssimo's participation in this programme is probably the best explanation of why his works were translated during these two decades, and subsequently forgotten by Anglo-American publishers and translators, to be picked up again twenty years later as a result of the boom.

Although the works of other canonized Brazilian writers, such as Machado de Assis and Guimarães Rosa, were translated in the

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<sup>51</sup> See Randal Johnson and Robert Stam, 'The Shape of Brazilian Film History', in *Brazilian Cinema*, ed. by Randal Johnson and Robert Stam (East Brunswick, NJ: Associated University Presses, 1982), pp. 17-51 (p. 29). The soap opera in question was based on *O tempo e o vento*.

<sup>52</sup> Érico Veríssimo, *Brazilian Literature: An Outline* (New York: The Macmillan Company, 1945). Further references to this work will be given after quotations in the text, by mentioning a short version of its title, 'An Outline'. See also Putnam, 'Foreword', p. x.

1950s, it is the translation of *Minha vida de menina* (*The Diary of "Helena Morley"* -- 1957), the actual diary of a 12/15-year-old girl from Diamantina, in Minas Gerais, Central Brazil, that has had a certain impact in the history of Brazilian works in English translation.<sup>53</sup> It was translated by the US writer and poet, Elizabeth Bishop (1911-79), who participated in the efforts towards making Brazil known in the US in the 1950s.

If, on the one hand, the mass media projects undertaken during the period of time under discussion appear to have achieved a measure of success, on the other hand the efforts on the part of the US Council of National Defense, produced only twelve translations of Brazilian literary works in the 1940s. In the 1950s the number fell, instead of rising: only nine Brazilian literary works were translated into English.

It may have been the case also that these translations did not have a strong penetration outside the academic environment. It was not until the 1960s that Brazilian literary works in English translation reached a wider reading public, as will be seen in the next section.

#### **2.1.5 - 1960-79: The 'Boom' of Latin American Literatures**

In the 1960s and 1970s a phenomenon took place that has been termed the 'boom' of Latin American literatures. This refers to the world-wide visibility that Latin American writers achieved in and around these decades. Some scholars date the 'boom' from Argentinian

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<sup>53</sup> A recent Brazilian thesis deals exclusively with Bishop's involvement with Brazil, Przybycien doctoral thesis as mentioned in note 50 above.

Julio Cortázar's (1914-84) publication of his novel *Rayuela* in 1963. Others move it a little later, to Colombian Gabriel García Márquez' (1928-) publication of his novel *Cien años de soledad* in 1967.<sup>54</sup>

In this thesis, however, the view taken is that 'the word "boom" is an American word; the idea "boom" is an American idea; the attitude "boom" is an American attitude'.<sup>55</sup> John King adds: 'the word 'boom', a North American marketing term, adequately describes the increased consumption of cultural production in the 1960s'.<sup>56</sup> As King indicates, and as discussed above, the increased consumption of cultural products reflects a world-wide increase in income, literacy and leisure time mainly in the Western world.

This being the case, the 'boom' is seen here as something coming from outside, not as something generated in the space called 'Latin America'. Consequently, it is not possible to see the 'boom' as starting from the publication of the original works in Spanish. The view taken here is that the 'boom' is a phenomenon of translation.

To stay with the two authors mentioned here for my examples, it is possible to say that both were established writers when their works reached the English-language public. Those of their works that are considered to have triggered the 'boom' were not their first works, nor were they translated immediately after their publication in Spanish. Cortázar had published *Bestiario* (1951), *Final del juego*

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<sup>54</sup> See John S. Brushwood, 'Two Views of the Boom: North and South', *Latin American Literary Review*, 15.29 (1987), 13-32 (p. 13), and Raymond Leslie Williams, 'Preface', *Latin American Literary Review*, 15.29 (1987), 7-11 (p. 7). Further references to these works will be given after quotations in the text. Brushwood's article will be mentioned by a short version of its title, 'Two Views'.

<sup>55</sup> William H. Gass, 'The First Seven Pages of the Boom', *Latin American Literary Review*, 15.29 (1987), 33-56 (p. 34). Further references to this work will be given after quotations in the text.

<sup>56</sup> John King, 'Introduction', in *Modern Latin American Fiction: A Survey*, ed. by John King (London: Faber and Faber, 1987), pp. viii-xv (p. xii). Further references to this work will be given after quotations in the text, by mentioning its title, 'Introduction'.

(1956), and *Las armas secretas* (1959) -- published in English translation in 1967 as *End of the Game and Other Stories*; *Los premios* (1960 -- *The Winners*, 1965); and *Historia de cronopios y famas* (1962 -- *Cronopios and Famas*, 1969) before *Rayuela* (1963 -- *Hopscotch*, 1966) received international attention. García Márquez had published *La hojarasca* (1955 -- *Leaf Storm and Other Stories*, 1972), *El coronel no tiene quien lo escriba* (1961 -- *No One Writes to the Colonel and Other Stories*, 1968), *La mala hora* (1962 -- *In Evil Hour*, 1980) before *Cien años de soledad* (1967 -- *One Hundred Years of Solitude*, 1970) came to international attention, even though it was not his first work to be translated into English.<sup>57</sup>

From these examples it becomes clear that the authors more closely associated with the 'boom' had been writing since the 1950s, more than a decade before the 'boom' took place. Moreover, it is not possible to say that the writers or the novels that triggered the 'boom' were particularly innovative in the context of Spanish-American writing. As Brushwood points out: 'generally speaking, the narrative strategies used by the boom novelists were in use in Spanish America in the forties, and they may be found, though not extensively cultivated, in the vanguardist fiction of the twenties and thirties' ('Two Views', p. 21). Williams adds: 'The Spanish-American "new novel" from the mid-1940s to the present can be seen as a modified version of the Modern novel, written in Spanish, published in Latin America, and later translated throughout the world' (Williams, p. 8). Taking these arguments into consideration, the triggering of the 'boom' may be moved back to the awarding of the Formentor Prize to Argentinian Jorge Luis Borges (1899-1986) in 1961, jointly

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<sup>57</sup> The dates of publication of these works, both in Spanish and in English, are those given by Wilson.

with Samuel Beckett.<sup>58</sup>

That the 'boom' is an external phenomenon to Latin America can be further corroborated by the fact that scholars in the field constantly mention the Nobel Prize awarded to Guatemalan Miguel Angel Asturias (1899-1974) in 1967, and in 1990 to Chilean Pablo Neruda (1904-73), and to Gabriel García Márquez in 1982 as evidence of the existence of a 'boom'. This points to the fact that it appears to be international recognition, not domestic acclaim, that is the measure of the worth of a Latin American author. Jorge Luis Borges was, in fact, aware that he owed his international renown to translation, and spoke of his indebtedness to his first translators: 'Néstor Ibarra and Roger Caillois, who in the early 1950s daringly translated me into French, were my first benefactors [...] for until I appeared in French I was practically invisible -- not only abroad but at home in Buenos Aires' (Borges and Di Giovanni, p. 162).

From the 1960s to the 1980s the number of new translations of Latin American literary works increased dramatically. It increased fourfold in the 1960s, doubled in the 1970s and increased by one-third in the 1980s.<sup>59</sup> These figures, however, do not reflect an increase in the production of literary works in Latin America, since the time elapsed between the production of a work and its translation into English has varied between centuries and only a few years. Nor does the massive increase in the number of translations of Latin American literary works in the last three decades reflect an interest in Latin American literatures in general, because it is the translations

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<sup>58</sup> See Jorge Luis Borges with Norman Thomas Di Giovanni, 'An Autobiographical Essay', in *The Aleph and Other Stories 1933-1969*, trans. by Norman Thomas Di Giovanni (London: Pan Books, 1973). Further references to this work will be given after quotations in the text.

<sup>59</sup> I have based my evaluation of the number of translated works from 'Latin America' in general on the information provided by Wilson.

of the works of a few authors, namely Pablo Neruda, Octavio Paz (Mexico, 1914-), 1993 Nobel Prize winner, and Jorge Luis Borges that have the power to tip the scales towards the decades in which they appear.

Once it becomes apparent that the 'boom' does not reflect either the quality or the quantity of the literary production in the space called 'Latin America' it becomes necessary to look for other factors that might have been capable of triggering this 'boom'. As was the case in the previous translational phases described above, these factors may be found in the political and economic situation of the world at large and of the American Continent in particular. Within the general environment of the Cold War, the late 1950s witnessed the Cuban Revolution (1959), an event that had major impact on the American Continent. Latin American peoples no longer had to look to the distant Soviet Union for their model of revolution, but there was a successful revolution near home from which to draw inspiration.

This situation was cause for concern on the part of the US, who based their outlook on the 'domino theory' that if one nation falls into the hands of the communists, its neighbours will soon follow. For this reason, the US had serious misgivings about the political stability of the nations south of the Rio Grande, the river that marks the boundary between the US and Mexico -- particularly since Cuba is so close to the State of Florida.

The US' fears caused them to act, leading them to the Bay of Pigs fiasco in 1961. When the Cuban missile crisis took place, the US' fears of Soviet interference seemed to have become reality. In the years that followed, Brazil, for example, seemed to be coming dangerously near to a communist government after President Jânio Quadros resigned in 1961 and his Vice-President, João Goulart, took

office. In 1964, however, a military coup overthrew Goulart and subjected the country to twenty-seven years of military rule.<sup>60</sup>

President John F. Kennedy having dealt masterfully with the Cuban missile crisis, it appeared to be necessary to make every effort to win the US' neighbours to the South over to the 'American way of life'. These efforts were in many ways similar to those made in the 1940s and 1950s and discussed in section 2.1.4 above. One of them was the Alliance for Progress (1961), which involved various forms of foreign aid from the US to all Latin American countries, with the exception of Cuba (Martin, 'Boom', p. 54).

Black comments on the efforts made to increase the number of translations of US material into Portuguese for distribution in Brazil, and notes that USIS, the United States Information Service, conducted one such programme. According to her, the titles involved comprised American history, economics, science, communism, literature, as well as sundry others. She further states that 'in the years 1965 through 1967, 442 books were published under this program'.<sup>61</sup>

Projects such as this aimed at informing and convincing Latin Americans, but it seemed necessary to inform and involve the US public as well, so that they would take a favourable view of the taxpayers' money being used to aid Latin American countries. Translations of Latin American works in the social sciences and translations of literary works again became useful as a way of familiarizing US citizens with their neighbours to the south.

In 1960 the Association of American University Presses launched

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<sup>60</sup> Before World War II the Brazilian communists had been useful in providing an opposition to Vargas' fascist tendencies. However, the 'Aliança Nacional Libertadora', headed by Luís Carlos Prestes, was outlawed in 1935. See Neill Macaulay, *The Prestes Column: Revolution in Brazil* (New York: New Viewpoint, 1974). Further references to this work will be given after quotations in the text.

<sup>61</sup> Jean Knippers Black, *United States Penetration of Brazil* (Manchester: Manchester University Press, 1977). pp. 95-99 (p. 97).



a book distribution programme that would 'help move North American books south and South American books north'.<sup>62</sup> The programme had financial support from the Rockefeller Foundation, and necessitated the support of Latin American writers as well: they had to waive their royalties, so that the translators could be paid (Frugé, pp. 15-17). 'By the end of 1963, 18 books had been published. Twenty two are scheduled for 1964, and 16 more are in process. Others are proposed' (Frugé, p. 16).

As in the 1940s, funds were made available for research to be carried out about Latin America, and Departments of Latin American studies proliferated in US universities. It is worth quoting at length the introductory remarks made by the publishers (Columbia University Press) of Coutinho's *Introduction to Literature in Brazil*:

The Institute of Latin American Studies of Columbia University was established in 1961 in response to a national, public, and educational need for a better understanding of the nations of Latin America and a more knowledgeable basis for inter-American relations. The major objectives of the Institute are to prepare a limited number of North Americans for scholarly and professional careers in the field of Latin American studies, to advance our knowledge of Latin America through an active program of research by faculty, by graduate students, and by visiting scholars, and to improve public knowledge of Latin America through the publication of a series of books on Latin America. Some of these studies are the result of research by the faculty and by graduate students. It was also decided to include in this series translations from Portuguese and Spanish of important contemporary books in the social sciences and humanities.<sup>63</sup>

The publishers also acknowledge financial assistance:

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<sup>62</sup> August Frugé, 'A Latin American Translation Program', *Scholarly Books in America* 4 (1964) 15-17 (p. 17). Further references to this work will be given after quotations in the text.

<sup>63</sup> Publisher's statement, in Afrânio Coutinho, *An Introduction to Literature in Brazil*, trans. by Gregory Rabassa (New York: Columbia University Press, 1969), p. ii. Further references to this statement will be given after quotations in the text, by mentioning a short version of its title, 'Publisher's statement'. Further references to Coutinho's work will be given after quotations in the text by mentioning a short version of its title, '*Literature in Brazil*'.

The publication program of the Institute of Latin American Studies is made possible by the financial assistance of the Ford Foundation. The translation of this book by professor Coutinho was financed by a grant to the Columbia University Press from the Committee on Latin American Translations of the Association of American University Presses. The Rockefeller Foundation supported the Committee's work financially. (Publisher's statement, p. *ii*)

At that point, however, there did not appear to be a particular interest in Brazil on the part of US publishers. Frugé notes that about half the books involved in the programme were from only one country, Mexico. He goes on to remark:

in our search for titles, it was natural that we should first turn to Mexico, the closest country to us and the one most familiar to many of the scholars who are advising us. The balance will begin to redress itself the second time around. But let me repeat that the presses are receiving no publication subsidy and are not in a position to lose unlimited sums of money. One tries to be non-profit without being foolish. A book on Mexican history is bound to appear more attractive than one on Paraguay and even Chile. (p. 17)

As had happened with the cinema, since the silent film era, it was Mexico (the closest neighbour, the nearest enemy, against whom it had been necessary to take military action even as films were being made -- see section 2.1.4) that captured the imagination of the US, so that to say Latin America was to say Mexico, and vice versa. Frugé, however, was confident that the imbalances in the programme were relatively unimportant, and would be overcome with time, so that interest in Latin America would become self-generating (p. 17).

This self-generating interest may be sufficient to explain why the number of Brazilian literary works translated into English almost tripled in 1960s, going from nine in the 1950s to twenty-six. The other possible explanation is, of course, that Brazilian writers may have shared in the prestige acquired by Spanish-American writers.

This possibility is consistent with Toury's remark that 'the translation of a text which is located in a peripheral system may find itself in the centre of the target literature' ('Pseudotranslation', p. 75), as it happened to some extent with the novels of the 'boom'. However, at the same time, to admit this as the only possibility is to beg the question of how and why Spanish-American novelists acquired prestige by producing work of a genre, the novel, considered outmoded in the Euro-American world, which is a centrifugal culture, a culture that exports value, but does not usually import it.

The possibility that Brazilian works achieved some recognition in the Anglo-American world in the wake of the 'boom' also highlights the dubious position that Brazil occupies in the context of the space called 'Latin America'. Brazilian literary works are not part of the 'boom', but may have benefited from it as regards their dissemination in target systems.

Scholarship in the field of Latin American literatures talks more properly of the 'boom' of 'Spanish-American literature', although the term 'Latin American literature' is still in use in this context. Most people in the Anglo-American world, however, are still unable to tell the difference between South America and Latin America. For them, the space south of the Rio Grande is still an unknown quantity. It is possible to ask, like Gass:

And if these South American nations had not been previously despised by a North American commercial culture which had continuously exploited them; and if they weren't so carelessly differentiated and indiscriminately lumped (Brazilians and Bolivians are simply Latins, Central America is the same as South; in fact, in the mind of most Americans, Mexico falls like a full skirt all the way to Patagonia); if they hadn't been thought to be Spaniards gone native, mostly asleep in their sombreros, and of slowly mixing blood, although when awake also of mean bandito intentions; then where would the boom have come from -- this boom as if from one gun? (Gass,

p. 34-35)

It certainly did not come from Brazil. The phenomenon took place outside Brazil, in a language not spoken in Brazil, in a literature that functions in Brazil like any other translated literature. Martin remarks:

Brazil is almost a continent in itself, and separated from Spanish America by the Portuguese language, a distinct historical experience, and the special influence of African culture. Brazilian literature, perhaps because of this relative isolation within the continent, tends to follow European patterns rather more closely and is much less influenced by the Spanish-speaking literatures than they are by each other (*Journeys*, pp. 65-66).

It may be said, in fact, that it was largely the 'boom' that brought Spanish-American literature to the attention of the Brazilian readership. For the first time, the Brazilian middle classes may have started to see themselves as 'Latin Americans', as having something in common with their immediate neighbours: 'flattered both by the literary reflection of their own image and by world attention focused on the new fiction, [they] began at least to prefer works by writers from their own continent to those from Europe' or the US (Martin, 'Boom', p. 54).

Conversely, it may also have been the 'boom' that brought Brazilian literature to the attention of Spanish-American readers. Mario Vargas Llosa (Peru, 1936-), for example, remarked in an interview: 'it was an accident that I read a book by a Brazilian called *Rebellion in the Blacklands*'.<sup>64</sup> Thus, it seems to have been entirely by accident that Vargas Llosa read the work that inspired him to write *La Guerra del fin del mundo* (1981). It also appears that Vargas

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<sup>64</sup> Mario Vargas Llosa, 'The Boom Twenty Years Later: An Interview with Mario Vargas Llosa', by Raymond Leslie Williams, *Latin American Literary Review*, 15.29 (1987), 201-06 (p. 203).

Llosa came across the work in English translation (unless he has quoted the title in English for the benefit of his English-speaking interlocutor), that is, via the Anglo-American world. However, this is a work that is part of the education of Brazilians, Brazilianists and scholars devoted to Brazilian literature alike.

The Brazilian writer and publisher, Márcio Souza, gives voice to the view that many Brazilians have on the matter:

when we think of a Latin American novel we think of one in Spanish. We don't feel that the term 'Latin American' applies to Brazilians. Of course we are Latin American in the sense that we are Latins in America, as the Italians are in the United States -- Mario Puzo is Latin American. The mafia is Latin American.

A novel like *One Hundred Years of Solitude* is about things that no longer exist in Brazil but which are contemporary in Colombia. García Márquez writes about his present but for us the book could be set in the 1930s or even in the nineteenth century.<sup>65</sup>

However, the 'boom' ultimately came to involve Brazil: 'although the rhythm of Brazilian cultural development has always been different to that of the larger Spanish-American countries, the movement for the first time incorporated Brazil, appropriating in retrospect such works as João Guimarães Rosa's classic *Grande Sertão: Veredas* (1956)' (Martin, 'Boom', p. 53). Since the 'boom' was a phenomenon of 'readership, publishing, university and newspaper criticism, and above all -- [of] propaganda' (Martin, 'Boom', p. 55) the number of translations of Brazilian literary works increased, even though the number of Brazilian literary works translated into English has always been smaller than the number of translations of Spanish-American works (except between 1880-90).

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<sup>65</sup> Márcio Souza, interview by Greg Price, in *Latin America: The Writer's Journey*, ed. by Greg Price (London: Hamish Hamilton, 1990), pp. 123-33 (pp. 125-26). Further references to this work will be given after quotations in the text, by mentioning the word 'Interview'.

In order to show this more clearly, I have devised Table 3 below, 'Number of Spanish-American versus Brazilian Literary Works Translated per Decade from 1880 to 1989'. The numbers relative to Spanish-American works are derived from Wilson. The table gives the decades, which are followed by the numbers of Spanish-American works translated into English. The number of Brazilian works translated into English is given next. The table also makes it possible to see how the rate of increase in the number of translations from these source systems has gone down since the 1960s.

The number of Spanish-American works translated in the 1960s was more than three and half times (3.6 times) the number of works translated in the 1950s, an increase of 73%. In the 1970s, this number was a little over one-and-a half times (1.6 times) that of the 1960s, an increase of 49%. In the 1980s it was under one-and-half times (1.3 times) that of the 1970s, an increase of 36%.

TABLE 3

NUMBER OF SPANISH-AMERICAN VERSUS BRAZILIAN LITERARY WORKS  
TRANSLATED PER DECADE FROM 1880 TO 1989

DECADE	SPANISH-AMERICAN	BRAZILIAN
1880-89	1	3
1890-99	1	0
1900-09	1	0
1910-19	2	0
1920-29	12	4
1930-39	18	3
1940-49	25	12
1950-59	34	9
1960-69	123	26
1970-79	201	38
1980-89	271	56

The fact that the number of Brazilian literary works translated into English is smaller than that of Spanish-American works, in any given decade (except 1880-89), as shown in the table above, is particularly significant in view of the assertion made by Brazilian writer, Antônio Olinto, editor of the collection 'Amazon books' of Latin American works in English translation published by Rex Collings:

The Brazilian contribution [...] is sometimes in quantity almost the same as the Spanish contribution. For example in one year in the sixties the Spanish speaking countries in Latin America printed around three hundred new works of fiction, while in Brazil alone in the same period, two hundred and eighty new novels and collections of short-stories were published.<sup>66</sup>

In spite of that, the only Brazilian author whose name appears to be known outside Brazil is Jorge Amado (1912-), and he is indeed the author with the largest number of translated works (fifteen). However, he can only be appropriated by the 'boom' in retrospect. The first of his novels to be translated into English was *Terras do sem fim* (1942), published in English translation (*The Violent Land*) in 1945. Following that, his immensely popular novel *Gabriela, cravo e canela* (1958), also the subject of a Brazilian soap-opera, was published in English translation (*Gabriela, Clove and Cinnamon*) in 1962, just preceding the publication of *Rayuela* (1963), and therefore ante-dating the 'boom'.

At any rate, the 'boom' brought the existence of literature in Latin America to the attention of the world, and, gradually, names such as Gabriel García Márquez and his novel *One Hundred Years of Solitude*; Mario Vargas Llosa and his works have become more or less household names in the Anglo-American world. It is pertinent to give

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<sup>66</sup> Antônio Olinto, 'Foreword', in *Coronation Quay*, by Josué Montello, trans. by Myriam Henderson (London: Rex Collings, 1975), pp. v-viii (p. v).

the title in English only here, since it is the novel in English that is famous. As Watson notes in the opening paragraph of a critical essay about the novel: 'the text I am considering is a novel in English written by Gregory Rabassa based on a novel in Spanish by Gabriel García Márquez. This is not merely because I do not read Spanish, but also because this text exists as an object in itself that has been received as a novel in English by numerous ordinary readers, critics, and even scholars'.<sup>67</sup> No Brazilian author, however, can boast such fame; certainly not Guimarães Rosa, the author most immediately appropriated by the 'boom'.

It is worth pointing out that the 1980s are seen as the 'post-boom' years. It is a period in which critics consider that the Spanish-American authors of the 'boom' were either repeating themselves or drying up. Yet, that is the decade when the largest number of Jorge Amado's novels were translated into English. The same can be said of some Spanish-American writers. This both confirms the idea that the 'boom' is a phenomenon of translation, and raises a few other questions, namely why some authors are translated, and how their works are selected for translation. These points will be discussed in Chapter 3.

#### **2.1.6 - 1980-94: Recent Trends and a Look into the Future**

The 1980s saw yet another increase in the number of Brazilian literary works translated into English: fifty-six were published. This represents an increase of 23 per cent over the previous decade. The

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<sup>67</sup> Richard A. Watson, 'A Pig's Tail', *Latin American Literary Review*, 15.29 (1987), 89-92 (p. 89).



increase in the number of English translations of Brazilian literary works after the 1970s may be explained as a phenomenon of inertia.<sup>68</sup>

Since the scenarios prevailing in the 1940-50s and 1960-70s set in motion the activity of translating Brazilian literary works into English, this activity seems to have gained inertia, that is, it has continued apparently without needing the intervention of other forces. This development would seem to confirm Frugé's prediction at the inception of the translation programme devoted to Latin American literatures organised by the Association of American University Presses in the 1960s that the programme might become self-generating (p. 17).

The effects of the 'boom' of Latin American literatures may be interpreted as an example of the phenomenon of inertia. This would seem to indicate that publishers took advantage of the interest in Latin America in general which resulted from the 'boom' of Spanish-American literatures in order to publish the work of other authors whose style and themes might be similar to those of the Spanish-American authors related to the 'boom', in the hope that such works would find a ready-made readership, and therefore sell well.

If any other forces may have intervened in the situation of Brazilian literary works in English translation, they would appear to be related to the topicality of Brazil as a developing nation, as a Third World country, as a neo-colonial debtor nation, and as a post-colonial nation. Other topics of interest in relation to Brazil that have merited international attention are the rain forest and the indigenous

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<sup>68</sup> Here, I am using a technical term in physics which describes 'the tendency of a physical object to remain still or to continue moving if it is already moving'. John Sinclair, ed., *Collins Cobuild English Language Dictionary*, 1st pub. 1987, 7th print. (London: Collins, 1992), p. 744. Further references to this work will be given after quotations in the text, by mentioning a short version of the title, '*English Dictionary*'. See also Hutchinson, p. 309.

population. This topicality may have served as an incentive for the translation of Brazilian literary works in the late 1980s and in the early 1990s.

Nevertheless, whether the upward trend in the translation of Brazilian literary works into English will continue remains to be seen. It seems doubtful that this will occur, owing to the present emergence of post-colonial literatures written directly in English. For several reasons, these literatures may be capable of replacing Latin American literatures in translation in the Anglo-American book market.

Firstly, these literatures have the necessary topicality for readers in the Anglo-American world. Moreover, for historical and linguistic reasons, post-colonial literatures in English are closer to the hearts and minds of native speakers of English.<sup>69</sup>

Although, as Bassnett remarks,

a European reading a poem by a Caribbean writer like Jean Binta Breeze or a novel by an African writer like Amos Tutuola will encounter an unfamiliar lexicon and syntax, in contrast to a reader who shares an understanding of these linguistic signs with the author, (*Comparative Literature*, p. 76)

as well as cultural differences. Nevertheless, it would appear that readers outside the source systems are willing to cope with such difficulties, and that such difficulties do not hinder the publishing business.

For publishers, these literatures have the advantage that they can by-pass those who can be seen as middlemen in the process, that

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<sup>69</sup> Post-colonial literature written directly in English has already been included in the curriculum of British schools. It is worth noting, however, that some members of the public still object to these other 'Englishes'. See 'The New Englishes', in Robert McCrum, William Cran and Robert MacNeil, *The Story of English*, 1st pub. 1986, rev. ed. (London: Faber and Faber, 1992), pp. 337-74; and Randolph Quirk, 'Nation Speaking unto Nation', *The Sunday Times*, 17 April 1994, pp. 12-14.

is, translators. Furthermore, works written directly in English are cheaper to produce since, as Frugé remarks, 'it is generally harder to finance a translation than an original manuscript in English because the translator's fee must be added to all the other costs' (p. 16).

In fact, as early as 1964, Frugé had already detected the privileged position of post-colonial literatures in English *vis-à-vis* Latin American literatures in French, Portuguese and Spanish. It is worth quoting his remarks at length:

commercial publishers are sensible and practical men who may not be seeking riches but who must put out books that will sell in reasonable quantities. Many Asian and African countries are former British colonies and have an educated class that reads English; thus British publishers find a good market both at home and abroad. With the growth of Asian and African studies in this country, American publishers too have a market; thus Anglo-American co-publishing flourishes.

The same is not true of Latin America. The British publisher does not have the old colonial interest. English is not the established *lingua franca*. There is a considerable publishing industry in Spanish and Portuguese, as well as a long literary and cultural tradition. And traditionally they have turned to Spain and France rather than to England and the United States. They are beginning to need us technically but have never needed us culturally.

So the North American publisher is left with the home market and not much else. This market is growing, but some time will pass before it is sufficient to bring out more than sporadic interest among publishers.

Books written in Latin America and translated into English have still another handicap: they come out of a hybrid culture that is at least partly alien to us and that we have not yet learned to know well. (p. 15)

Some of what Frugé detected in the 1960s has undoubtedly changed. There is undeniably more knowledge, if not more acceptance, of Latin America in the Anglo-American world. The publishing industry in Spanish and Portuguese, in both its aspects of production and distribution, which Frugé saw as considerable, has grown even larger. A crucial aspect has not changed, however, and that is the

language barrier: English is not yet a *lingua franca* of Latin America, and may never be.<sup>70</sup>

The evidence provided by the shelves at the Birmingham City Central Library confirms that, in the early 1990s, post-colonial literatures in English have already overpowered Latin American literatures, and Brazilian literature in particular. In that library, its eight books concerning Brazil (two literary translations, two collections of poetry in Portuguese and four critical works in English) are squeezed between two bookcases full of Latin American works in Spanish and in translation, and three bookcases full of post-colonial works in English. There are no other works belonging to the Portuguese-language system in that library.<sup>71</sup>

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<sup>70</sup> The idea that the language of Brazil could be anything other than Portuguese sounds quite odd to me because Portuguese is the only language my family have spoken for five generations in Brazil. This, however, does not appear to be the view of the US Central Intelligence Agency who, even as giving the ethnic composition of Brazil as 'Portuguese, Italian, German, Japanese, black, Ameridian' gives its languages as Portuguese, English, French and Spanish, in that order. See *The World Factbook 1992* (Washington: Central Intelligence Agency, 1993), pp. 47-48. Further references to this work will be given after quotations in the text, by mentioning a short version of its title, 'Factbook'.

The feelings of Brazilians in relation to a possible change of language is explored by Santos, who puts the question to secondary school students twice yearly. They do not appear to wish to adopt a different language. Offered a hypothetical choice between English and Tupy, they opt for Tupy -- a language they have never heard, as opposed to the language they hear in the movies and pop music. See 'Cultura e língua', pp. 66-69. It is also possible to say that the encroachment of Spanish in the US militates against the adoption of English in Latin America. See McCrum, Cran and MacNeil, p. 374. Conversely, the growth of Spanish may have the effect of further obscuring Portuguese in the eyes of the world.

<sup>71</sup> These are: Mário de Andrade, *Macunaíma*, trans. by E. A. Goodland (London: Quartet Books, 1988); Josué Montello, *Coronation Quay*, trans. by Myriam Henderson (London: Rex Collings, 1975); John Nist, ed., *Modern Brazilian Poetry: An Anthology*, trans. by John Nist, with the help of Yolanda Leite (Bloomington, IN: Indiana University Press, 1962); Giovanni Pontiero, ed., *An Anthology of Brazilian Modernist Poetry* (Oxford: Pergamon, 1969); Helen Caldwell, *Machado de Assis: The Brazilian Master and His Novels* (Berkeley, CA:

Other observers have hoped that the reading public's interest in Latin American literatures would 'grow into a more comprehensive appreciation as opposed to the reading of a limited number of works that belong to a comparatively short period' (Brushwood, 'Two Views', p. 14). Nevertheless, if the translations produced to date are examined (both the translations of Brazilian literary works as listed in Appendix I to this thesis, and the translations of Spanish-American works listed by Wilson) it is the second possibility that seems to have become more certain.

Furthermore, it becomes clear from the data that Brazilian literature in English translation has undergone great topicalization in the 1990s. The rise in the interest in women's writing, particularly from the Third World, has been matched by an increase in the number of Brazilian women's works translated into English. So far in the 1990s, nine of the seventeen works translated into English are by women, in an unheard of ratio between men's and women's writings (women's writing makes up 52% of the works published in English translation in the 1990s; 23% in the 1980s; and 10% in the 1970s). Additionally, four of the seventeen works have topical interest only (*Olga*, *O Alquimista*, *O diário de um mago* and *Fight for the Forest*). Only three of the works are by canonized authors of the past: two are by Machado de Assis, and one by Aluizio de Azevedo.

Finally, all five translations of Brazilian literary works published in the UK in the 1990s were made by the two translators who have largely been responsible for the translation of Brazilian literary works in the UK: Giovanni Pontiero and Robert L. Scott-

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University of California Press, 1970); Coutinho, *Literature in Brazil*; Fred P. Ellison, *Brazil's New Novel: Four Northeastern Masters* (Berkeley, CA: University of California Press, 1954); and Veríssimo, *An Outline*. Further references to these works will be given after quotations in the text.

Bucclench. It is unlikely that the isolated efforts of these two men and their publishers will be able to sustain an interest in Brazilian literature on the part of the Anglo-American reading public if other, extraneous factors do not come to bear, as has occurred throughout the history of Brazilian literature in English translation.

Consequently, if such trends persist, what appears to be in store for Brazilian literature in English translation is increasing topicalization, if not overshadowing by such works as John Updike's *Brazil*, which capitalizes on the topicalization of the country's issues, and reads like a translation, or by works of reportage such as Paul Rambali's *It's All True: In the Cities and Jungles of Brazil*.<sup>72</sup>

## 2.2 - REPRINTINGS

Reprintings appear to be an easier and quicker way to make foreign-language works available than commissioning new translations. Reprintings eliminate the need to employ the services of a translator, and allow the typeset text to be purchased, thereby making reprintings more effective in terms of labour and industrial costs. The greater speed with which the product can reach the market is

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<sup>72</sup> John Updike, *Brazil* (London: Hamish Hamilton, 1994); Paul Rambali, *It's All True: In the Cities and Jungles of Brazil* (London: Heinemann, 1993). Further references to this work will be given after quotations in the text.

A sample of Updike's text is: "It is so," César said, pleased. To Polidora: "Our regrets. The *feijoada* smells excellent; my healthy young associate will eat my share" (p. 63) This is a speech by a thug hired by the heroine's father to rescue her for the clutches of a black slum dweller. Many of the characteristics of Brazilian literary works translated into English are present here, chiefly those of Indianist novels. See Chapters 3, 4 and 5 below.

also attractive to publishers, since it allows them to expect quicker returns on their investments.

The fact that Isabel Burton's translation of Alencar's *Iracema* was reprinted by Howard Fertig of New York in 1976, and that Burton's translation of Basílio da Gama's *O Uruguay* was published for the first time by the University of California Press in 1987 points to the fact that publishing a work which is in the public domain can make the enterprise even more cost-effective.

A large number of re-printings of Brazilian literary works in English translation has been made. To show this, I have designed Table 4, 'Number of Translations and Reprintings of Translations of Brazilian Literary Works', below where, after each decade, the number of first editions of translations published in that decade is shown, followed by the number of reprintings published in the same decade.

TABLE 4  
Number of Translations and Reprintings of Brazilian Literary Works

DECADE	TRANSLATIONS	REPRINTINGS
1920-29	3	2
1930-39	4	0
1940-49	12	2
1950-59	9	9
1960-69	26	14
1970-79	38	14
1980-89	56	43
1990-94	17	0

Several conclusions can be reached from an examination of this table. Firstly, it can be seen that the rise in the number of reprintings of Brazilian literary works matches the rise in the number of first editions of first-time translations of these works.

Secondly, it can be seen that the rise in the number of reprintings of Brazilian literary works took place at the same points in time when the number of first translations increased. This would seem to confirm the hypothesis put forward so far in this chapter that the translations of Brazilian literary works into English are in many ways related to the socio-political situation obtaining at any given moment.

Finally, the fact that the number of reprintings rose at the same time as the number of first-time translations would seem to indicate that re-printings have served the same purposes as first-time translations. It is also possible to put forward the hypothesis that re-printings serve such purposes even better since, as has been noted here, they can be produced at lower costs and greater speeds than first-time translations.

Evidence that reprintings may serve the same purposes as first-time translations is the fact that, in the 1950s, the number of reprintings equalled that of first editions, as can be seen in the table. This happened in the period following the Second World War, when, as argued above, in section 2.1.4, the US used translations of literary works as a means to make other nations known to the US public.

On the other hand, however, the majority of these reprintings were made in the UK. The 1950s appear to be the starting point for the tendency for Brazilian literary works to be translated in the US and subsequently reprinted in the UK, a tendency which has prevailed since then. UK publishers may either have shared the US publishers' desire of facilitating better cross-cultural understanding, or they may have wanted to make a sure investment by publishing works that had already sold well in the US.



In the 1960s, the beginning of the 'boom', the number of reprintings was almost half that of first editions of translations. This would appear to indicate that publishers wanted to put out Latin American works, but were not yet sure of which Brazilian works to select for publication, or whom to commission to do the necessary translations. Thus they would have relied on already existing translations, which would also ensure them that their products would be made available fast enough to take advantage of the readership that was developing for them.

As has been argued in section 2.1.5 above, the effect of the 'boom' of Latin American literatures on the publication of Brazilian literary works is quite apparent and makes itself felt not only in the number of translations, but also in the number of reprintings. This number fell to less than half the number of first-time translations in the 1970s. This might indicate that publishers by then knew how to select the works that they wanted to have translated, and also perhaps that they knew how and where to find translators to do the job.

In the 1980s, the number of re-printings almost equalled that of translations. This would appear to indicate that, by that time, publishers felt confident that certain works would sell, and were willing to reprint them. It would also appear to indicate that publishers were willing to invest on first-time translations in equal measure.

The other relevant aspect of reprintings is the selection of the works to be reprinted. At the top of the list in the case of Brazilian works are those of Jorge Amado, as was to be expected owing to his fame, with nine of his works having been reprinted several times over the last few decades. His works in English translation can be

found in pocket-book editions at airports, supermarkets, news-stands and second-hand bookshops virtually all over the world.

Surprisingly, however, the second name on the list is Machado de Assis, with six of his works having been reprinted several times over the decades. What makes these numbers surprising is that, although Machado de Assis is the most canonized Brazilian author, his name does not seem to be known by the Anglo-American reading public in general. The most immediate justification for the large number of reprintings of his works seems to be that Machado de Assis is known within academic circles. To judge from the number of academic works about him in English and from the fact that many of the translations of his works are published by university presses, this indeed seems to be the case.

The next author on the list is Érico Veríssimo, with five reprinted works. The interesting aspect of these reprintings is that all of them were made in the 1950s and 1960s, with Veríssimo apparently being forgotten by publishers after that. What makes this particularly worthy of note is that Veríssimo's works could be made to fit into the 'magic realism' mould so often (and often improperly) imposed on Brazilian writers.<sup>73</sup> A novel like *Incidente em Antares* (1971), in which the dead rise from their tombs to interfere in their town's affairs, in true 'magic realism' fashion, has never been

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<sup>73</sup> The expression 'magic realism' ('el real maravilloso') can be traced to Alejo Carpentier's prologue to his novel *El reino de este mundo* (1949). This prologue does not appear in the English edition consulted. See: Alejo Carpentier, 'Prologo a la edición cubana', in *El reino de este mundo*, 4th ed. (Montevideo: Arca Editorial, [1964]), pp. 13-14; Alejo Carpentier, 'Prologo', in *El reino de este mundo*, 4th ed. (Montevideo: Arca Editorial, [1964]), pp. 7-13; Alejo Carpentier, *El reino de este mundo*, 4th ed. (Montevideo: Arca Editorial, [1964]); Alejo Carpentier, *The Kingdom of this World*, trans. by Harriet de Onís, 1st pub. 1957, 1st reprint. (Harmondsworth: Penguin, 1980); Alejo Carpentier, 'De lo real maravilloso americano', in *Ensayos* (Habana: Editorial Letras Cubanas, 1984), pp. 68-79.

translated into English.<sup>74</sup> A novel such as *O tempo e o vento*, which has many of the qualities that make Jorge Amado's novels popular, was last reprinted in 1969, before the effects of the 'boom' really made themselves felt in relation to the translation of Brazilian literary works.

The other author whose works have been reprinted a number of times sufficiently large to make them worthy of mention is Clarice Lispector. Four of her works have been reprinted. It would appear surprising that Lispector's works have not been reprinted more often, but for the fact that her works have been translated so recently. It is indeed evidence of her popularity in the Anglo-American world that these works have been reprinted so soon after publication, and that they have been reprinted so many times in a short space of time. Clarice Lispector seems to be a special case in the panorama of the translation of Brazilian literary works into English, and further aspects of the translations of her works will be discussed in section 3.3.

Graciliano Ramos has had three of his works reprinted, and João Ubaldo Ribeiro and Autran Dourado are the only other authors who have had two of their works reprinted. Twenty authors have had one work reprinted. Most frequently, these reprintings can be accounted for as being US translations being reprinted in the UK or vice-versa, which may be due to copyright restrictions rather than to an author's or a work's popularity.

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<sup>74</sup> Érico Veríssimo, *Incidente em Antares* (Porto Alegre: Globo, 1971).

### 2.3 - RE-TRANSLATIONS

Very few re-translations of Brazilian literary works have ever been made. To show this, I have devised Table 5 below (see p. 80), 'English Re-translations of Brazilian Literary Works', where each author is listed in the order that the re-translations were made. The name of the original work and the date of its first publication in Portuguese are given next. Subsequently the publication details of the first translation are given, followed by the publication details of the re-translation.

As Table 5 shows, only five Brazilian literary works have been re-translated into English in 494 years. This very small number precludes their being justified in the terms that explanations have been suggested above for translations into English and for reprintings of English translations of Brazilian literary works.

The explanations suggested so far took into account economic and socio-political factors, as well as market forces. The numbers of translations and reprintings of Brazilian literary works, although small *vis-à-vis* the numbers of translations and reprintings of works belonging to other literary systems, were large enough to allow a correlation between them and the factors mentioned above to be made.

Since the number of re-translations as well as the time when they were produced do not appear to allow this correlation to be made, it would seem valid to seek other explanations for them. A brief examination of the publication details relative to these re-translations may provide an insight into why they were made.

The first of these was a re-translation of Alencar's *Iracema*.<sup>75</sup> The fact that it was made at all would seem to corroborate the supposition that it was made owing to the popularity of the work in the source system, as well as the target system's interest in the type of text it represents.

The next re-translation of a Brazilian literary work (of *Inocência*, by Taunay) was made in 1945 and published in the US, at the beginning of the period when the US first turned to translations as a means to promote cultural understanding, as has been discussed here. The fact that the first translation of *Inocência* had been made fifty-six years before and published in the UK may indicate that it was not known in the US. It may therefore explain this particular re-translation on the same terms as those applying to the first-time translations produced during this period.

The three remaining re-translations of Brazilian literary works share a number of common features. They are all of Machado de Assis' works, and they were all translated by the same person (Robert L. Scott-Bucleuch), and published by the same publisher (Peter Owen). They were all published in the UK with financial help from UNESCO; the first translation having been published in the US

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<sup>75</sup> Although this work is undated, the translator's name is followed by the letters 'FRGS'. Supposing that they meant 'Fellow of the Royal Geographical Society', I consulted this Society and found that this was indeed the case. Biddell was 'representative manager of a British Public Company in Brazil', and his application for admission to the Society was made on the strength of his 'travels in the interior of the State of São Paulo, southern Brazil; also in the Argentine Republic and Andes; horseback trip around São José do Rio Preto (published in S. American Journal in 1904) -- travels in the Amazon District'. This information is given in the 'Certificate of Candidate for Election', for Norman Biddell, kept in the archives of the Royal Geographical Society in London. This application was submitted and accepted in 1917. Since no mention is made of the translation of *Iracema* in the application, and Biddell was apparently already a Fellow of the Society when the translation was published, I make the supposition that it was published some time in the following decade, allowing time for the customary delays.

Table 5

## English Re-translations of Brazilian Literary Works

<p>José de Alencar (1829-77)</p> <p><i>Iracema, uma lenda do Ceará</i> (1865)</p> <p>1886 - <i>Iracema, the Honey-Lips, a Legend of Brazil</i>, trans. by Isabel Burton (London: Bickers &amp; Son)</p> <p><u>re-translation</u>: [c. 1920] - <i>Iracema, A legend of Ceará</i>, trans. by N. Biddell</p>
<p>Visconde Alfredo d'Escragnoille Taunay (1843-99)</p> <p><i>Inocência</i> (1872)</p> <p>1889 - <i>Innocencia: A Story of the Prairie Regions of Brazil</i>, trans. and illustrated by James W. Wells (London: Chapman and Hall Ltd.)</p> <p><u>re-translation</u> - 1945 - <i>Inocência</i>, trans. by Henriquetta Chamberlain (New York: Macmillan)</p>
<p>Joaquim Maria Machado de Assis (1839-1908)</p> <p><i>Dom Casmurro</i> (1900)</p> <p>1953 - <i>Dom Casmurro</i>, trans. by Helen Caldwell (New York, Noonday Press)</p> <p><u>re-translation</u>: 1992 - <i>Dom Casmurro (Lord Taciturn)</i>, trans. by Robert L. Scott-Bucclench (London: Peter Owen)</p> <p><i>Memorial de Ayres</i> (1908)</p> <p>1972 - <i>Counselor's Ayres Memorial</i>, trans. by Helen Caldwell (Berkeley, CA: University of California Press)</p> <p><u>re-translation</u>: 1990 - <i>Wager: Aires' Journal</i>, trans. by Robert Scott-Bucclench (London: Peter Owen)</p> <p><i>Iaiá Garcia</i> (1878)</p> <p>1976 - <i>Yayá Garcia</i>, trans. by Robert Scott-Bucclench (London: Peter Owen)</p> <p><u>re-translation</u> - 1977 - <i>Yayá Garcia</i>, trans. by Albert I. Bagby Jr (Lexington, KY: University Press of Kentucky)</p>

(except that of *Iaiá Garcia*, which appeared in the UK first, by a narrow margin).

These common features would seem to suggest different possibilities that could explain why these particular re-translations were made and published. Firstly, they may suggest that their translator may be confident that his translations can be better than others, or better suited to the British reading public. They may also suggest that a good relationship may exist between translator and publisher, who would also appear to trust the capabilities of the translator. They also seem to suggest that the publisher is sure of his investment, owing to the financial support of UNESCO. They would also seem to indicate that translations into British English may be favoured by the British reading public over American-English translations, or at least that the translator, the publisher and the sponsor share this opinion.

There is also a re-translation of a Brazilian work being made at present, of Guimarães Rosa's *Grande Sertão: Veredas*. The translator, Thomas Colchie, who has translated several Brazilian and Spanish-American works and has organized anthologies of Latin American literatures, has been awarded a Guggenheim grant to produce this re-translation.<sup>76</sup>

One of the reasons for this award to have been made may be that *Grande Sertão: Veredas* is a very difficult work, and that its first translation has received negative criticism (made by Vincent, for example), which might make a re-translation appear to be justified.<sup>77</sup>

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<sup>76</sup> See Gregory Rabassa, 'No Two Snowflakes Are Alike: Translation as Metaphor', in *The Craft of Translation*, ed. by John Biguenet and Rainer Schulte (Chicago, IL: The University of Chicago Press, 1989), pp. 1-12 (p. 10), and information provided in the dust jacket of *The Penguin Book of Latin American Short Stories*, ed. by Thomas Colchie (London: Viking, 1992).

<sup>77</sup> See Jon S. Vincent, *João Guimarães Rosa* (Boston, MA: Twayne Publishers, 1978).

Another reason that may have prompted this award may be that Guimarães Rosa is widely recognized as the second major Brazilian writer, after Machado de Assis. This recognition appears to be given to Guimarães Rosa both in Brazil and outside its frontiers.

If, on the one hand, the status of a translated text may mitigate against re-translation -- the King James version of the Bible being a case in point: many readers, have difficulty in accepting any other translation, since they like the translation that has been known to them all their lives, and which they consider virtually as an original.<sup>78</sup> On the other hand the status of the text in the source system, added to the negative criticism of an existing translation may encourage a translator to attempt his own version. When such a situation obtains, the source system text may represent a challenge to be met, inviting re-translations. In a certain measure, this possibility may apply to the works of both Guimarães Rosa and Machado de Assis.

A willingness to re-translate Brazilian literary works may also indicate that such works are reaching that position in the Anglo-American system where re-translations, or re-readings, become necessary. This necessity may arise out of a changing perception of Brazil and its culture by the Anglo-American world, and by the growth of scholarship about the country and its culture which, in turn, may cause such perceptions to change.

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<sup>78</sup> André Lefevere and Susan Bassnett discuss this aspect in 'Introduction: Proust's Grandmother and the Thousand and One Nights. The 'Cultural Turn' in Translation Studies', in *Translation, History and Culture*, ed. by Susan Bassnett and André Lefevere (London: Pinter Publishers, 1990), pp. 1-13. André Lefevere also discusses the matter in 'Translation: Its Genealogy in the West', in *Translation, History and Culture*, pp. 14-18, particularly on page 22, and on page 15 with reference to the King James Version. Jorge Luis Borges discusses it in 'Las versiones homéricas', in *Obras Completas 1923-1972*, by Jorge Luis Borges (Buenos Aires: Emecé Editores, 1974), pp. 239-43 (p. 240). Further references to these works will be given after quotations in the text.



Considering the re-translations above collectively, it may also be possible to infer that UK and US publishers are confident that there is a reading public who is interested in the works of Brazilian authors, if only within academic circles.

In this chapter I have taken into consideration the broader political and historical context in which translations are made. In the next chapter I will consider the other forces that act upon the process, and which I have introduced briefly here, namely market forces, the publishing business and, lastly, translators.

## A PROFILE OF BRAZILIAN LITERARY WORKS IN ENGLISH TRANSLATION

In the previous chapter the data gathered in the survey was used to show at what points in time Brazilian literary works were translated into English, and an attempt was made to show why these translations tended to cluster around a few specific points in time.

In this chapter the same data is used to draw a profile of Brazilian literary works in English translation. In other words, since the data reveals which authors have been selected for translation, and which of their works have been translated, it becomes possible to group authors and works together according to what qualities they share in common.

The first observation that can be made about the data is that the selection of authors and works that have been translated does not seem to be made exclusively on the basis of the status or popularity that such authors and works enjoy in the source system. This being the case, it would appear that other factors exist that motivate those choices.

When the selections made by publishers and translators are examined in the light of the evidence discussed in the previous

chapter, it becomes possible to discern four main types of Brazilian literary works among those that have been translated into English. I have called them 'ambassadorial works', 'consumer-oriented works', 'authorial works' and 'topical works'. They will be discussed in detail in sections 3.1, 3.2, 3.3 and 3.4 below.

It has to be noted, at this point, that the categories proposed here are not self-contained or exclusive. Owing to the particular situation of Brazilian literature in English translation, there is an amount of overlapping between the categories, as will become apparent in the discussion below.

### **3.1 - AMBASSADORIAL WORKS**

Owing to the prominent political role played by translations of Brazilian works from the 1940s to the 1970s in familiarizing the US reading public with Brazil, as discussed in sections 2.1.4 and 2.1.5 above, a large number of these works may be grouped in a category that I have called 'ambassadorial works'. According to Vanderauwera (*Dutch Novels*, p. 30), 'ambassadorial translations' are translations that aim at representing the source culture in the target culture.

As has been noted here, the translation programmes concerning Latin America in general and Brazil in particular did not involve 'literary works' specifically, but strongly emphasized works about the continent. The social sciences appear as a prominent area of interest, since they would seem to be the disciplines that are best equipped to provide a representation of a culture for another, since they would

provide an image of the real word seen through the unbiased lens of science, forgetting that, according to Eco, the real word is itself a cultural construct.<sup>1</sup>

The primary interest in reading translations from Latin American literatures would appear to be due to a need to remedy a situation described by Frugé in relation to the US and their neighbours to the south:

we are not so unfriendly as they sometimes believe, but we have taken little account of them in our thinking about social, cultural, and international matters. It is trite but true to say that this neglect has become dangerous as well as foolish. And we have much to learn if we will take notice. (p. 15)

If this is the situation that is being addressed, then Brushwood is justified in remarking that 'North Americans will read *about* Latin America rather than read the literature that is its soul' ('Two views', p. 14, italics as in original). It might appear to the promoters of such programmes that reading 'about' Latin America would provide much faster results, and perhaps provide the reader with more accurate information as well.

In her review of the proceedings of a symposium on *Translating Latin America: An Interdisciplinary Conference on Culture as Text*, at the State University of New York in the spring of 1990, Lie comments:<sup>2</sup>

as for the kind of documents taken into account ("Culture as Text"), the conference hardly went beyond the literary text.

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<sup>1</sup> See Umberto Eco, *The Limits of Interpretation* (Bloomington, IN: Indiana University Press, 1990), p. 67. Further references to this work will be given after quotations in the text, by mentioning a short version of the title, 'Limits'.

<sup>2</sup> William Luis and Julio Rodríguez-Luis, eds, *Translating Latin America: Culture as Text (Translation Perspectives, 6)*, State University of New York at Binghamton: Center for Research in Translation, 1991.

[...] This is surprising to the extent that our interest in Latin American culture is strongly linked to other cultural areas such as religion (the theology of liberation) and politics (guerilla warfare, revolutionary experiments).<sup>3</sup>

It is perhaps owing to the situation described above that any possible dividing line between literary and factual works generated in Latin America is blurred in the Anglo-American world. As has been noted above (section 2.1), a few Brazilian sociological works in English translation have acquired literary status.

A CD-ROM search for works in print translated from Brazilian Portuguese into English, carried out in April 1994, reveals that such works can be divided into four categories: literature (comprising biographies, chronicles, novels, plays, poetry and short stories), religion, social sciences and education. In order to show this more clearly, I have designed Table 6 below, 'Translations of Brazilian Works in Print', where the number of such translations is given next to each category.

Table 6  
Translations of Brazilian Works in Print

non-fiction		fiction	
religion	22	literature	50
social sciences	17		
education	2		
literary criticism	2		
TOTAL	43	TOTAL	50

<sup>3</sup> Nadia Lie, rev. of William Luis and Julio Rodríguez-Luis, eds, *Translating Latin America: Culture as Text (Translation Perspectives, 6)*, State University of New York at Binghamton: Center for Research in Translation, 1991, in *Target*, 4.2 (1992), 256-59 (p. 258).

Although a detailed analysis of all such translations is outside the scope of this thesis, it is possible to make a brief commentary.

The largest non-fictional group consists of works in the area of religion. This may not seem surprising to an Anglo-American public accustomed to thinking of Brazil as the largest Catholic country in the world. What may perhaps be unexpected is that such works are not about traditional values in the Roman Catholic Church, but concern the theology of liberation. Briefly, this is the politically-engaged development of the Catholic faith in Brazil, which considers that Christians in general, and Catholics in particular, should be concerned with their welfare in the kingdom of this world. Accordingly, the priests and the faithful engaged in the movement tend to take political action to help the disinherited of this earth. As a result, 'the Brazilian Church has come to be viewed as one of the most politically progressive Churches in all of Catholicism, owing to the uncompromising position it has taken in favor of the poor and oppressed'.<sup>4</sup> Such activities have met with disapproval from Rome, so that the major theologian of liberation, Leonardo Boff, was censored by Rome's Sacred Congregation for the Doctrine of the Faith in 1985; 'accused of having drawn too closely on secular marxism in his writings on Church and society, Boff was prohibited from writing and speaking publicly for eighteen months' (Hewitt, p. 100). In 1989, Boff was silenced again, and ultimately left the priesthood. Six of his works are available in English translation, as are three by his brother, Clodovis Boff, and one joint work by the two brothers.<sup>5</sup>

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<sup>4</sup> W. E. Hewitt, *Base Christian Communities and Social Change in Brazil* (Lincoln, NB: University of Nebraska Press, 1991), p. ix. Further references to this work will be given after quotations in the text.

<sup>5</sup> Works by and about Dom Hélder Câmara, former Archbishop of Recife, 'one of the original architects and supporters of the Church's social justice current' (Hewitt, p. 97), and Dom Pedro Casaldáliga are also available in English. As a matter of fact, 'there

In the area of education, the works to be found are those of Paulo Freire, the Brazilian educator who developed the 'conscientização' ('consciousness raising') method for teaching adults to read and write. Several works written directly in English about Paulo Freire are also available. For what this method entails, it is worth quoting Antoine at length:

Starting on the assumption that mere teaching of literacy was not enough, and combining an anthropological and philosophical vision with a profound knowledge of the psychology of the people and of their languages in the different regions of Brazil, he worked out a method which linked teaching literacy with teaching 'awareness'.

Paulo Freire's (*sic*) method is truly revolutionary in its intuitive approach, since it sets out to educate the individual within the context of his own culture, and at the same time makes him an instrument in his own cultural and social development. The scholastic function of literacy is therefore perfectly integrated with the social function of the individual, be he peasant or worker. So the peasant of the North East was given a new vision of existence, through which he was able to discover himself as the master of history, awakened to a new critical sense and given a creative capability.<sup>6</sup>

Through this method, the Brazilian Church and Paulo Freire became intimately related, since his method was selected for implementation in the Church's 'Movement for Basic Education', which aimed at educating the rural masses, particularly those of Northeast Brazil (see Antoine, p. 40).<sup>7</sup>

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also exists voluminous material on the CEBS ['comunidades eclesiais de base' -- ecclesial communities of the base] both in Portuguese and in translation, originating from within the theology of liberation and such authors as Frei Betto, Álvaro Barreiro, and Leonardo Boff' (Hewitt, p. x).

<sup>6</sup> Charles Antoine, *Church and Power in Brazil*, trans. by Peter Nelson (London: Sheed and Ward, 1973), p. 41. Further references to this work will be given after quotations in the text.

<sup>7</sup> As Antoine notes, at the time the illiterate did not have the right to vote and 'the "Paulo Freire (*sic*) method" had therefore, besides its cultural consequences, extremely important social and political consequences which any government would have to consider. The governments of President Quadros and his successor President Goulart were favourably disposed to the launching of the "literacy awareness" programme; but the government of Marshal Castelo

As Milton recently pointed out, the theology of liberation and 'conscientização' are the only elements of Brazilian thought to have had any repercussion outside Brazil, apart from the 'cannibalism' theory of translation propounded by the Campos brothers (Haroldo and Augusto) that is now being discovered by theoreticians abroad.<sup>8</sup>

Among the Brazilian social science works available in English translation are works in the areas of politics, economics, history and sociology, which form part of the field of interest of Brazilianists. Such is the interest in Brazil as a topic of study in the social sciences that a CD-ROM search for social science works about Brazil written directly in English reveals a wealth of material, and university libraries abound with works in this field.

Furthermore, when I approached publishers of Brazilian literary works asking for lists of recently published titles, I was routinely offered lists of non-fictional, or non-imaginative works in the areas of sociology, history and politics. The University of California Press catalogue, for example, lists many more works about Latin America than Latin American literary works in English translation. This is further evidence of the predominant interest in reading about Brazil and Latin America.<sup>9</sup>

Branco was radically opposed to it.' (p. 42)

<sup>8</sup> John Milton, 'The Translation Theory and Practice of the Campos Brothers: A Translation Model from Brazil', paper given at the International Conference on Translation Theory and Practice, 17th-19th September, 1993, University of Birmingham (to be published).

See, for example, Susan Bassnett-McGuire, 'Preface', in *Translation Studies*, 1st pub. 1980, rev. ed. (London: Routledge, 1991), pp. xi-xix.

<sup>9</sup> Richard Gott, the editor of the now extinct Pelican Latin American Library, stated the aim of the series: 'The Pelican Latin American Library attacks current ignorance of an area where thousands thrive and millions starve and where politics lean three ways: towards the United States, towards national independence, and towards Marxist-Leninist revolution. Economic, political and even personal studies (of the whole region or of individual countries) attempt to fill in the background against which such men as Che Guevara have fought and are still fighting'. See Richard Gott,



The need to learn about Brazil that accounts for the translation and publication of social sciences works seems to spill over into the area of literary works. The latter also appear to be selected for translation with the aim of making them into ambassadorial works, so that whether they are 'true or fictional documents, they have a recognizable social, political or geographical context' (Vanderauwera, *Dutch Novels*, p. 29).

The favourite social context in the nineteenth century seems to have been the meeting of and conflict between Western civilization and other cultures. The works translated by the Burtons, and the other works translated at around the same time, do not concern issues relative to their contemporary Brazil, but focus on the colonial past of the country.

An examination of the works translated in the twentieth century confirms this tendency to look back into the past. It is confirmed in the 1930s by the translation of *A Marquesa de Santos*, about Dom Pedro I's mistress, and *O Rio de Janeiro no tempo dos vice-reis*, dealing with the city before 1808. In the 1940s the re-translation of *Inocência*, of 1872, is also evidence of an interest in the past.

Vanderauwera further notes that often the content of ambassadorial works appears to indicate that there is a search for 'authenticity, or the illusion of authenticity' (*Dutch Novels*, p. 29). This authenticity appears to be found in non-fictional biographies, memoirs or diaries, or fictional works written in the manner of biographies, memoirs or diaries, which a great many of the Brazilian works that have been translated into English may be said to be.<sup>10</sup>

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editor's statement, in Francisco Julião, *Cambão -- The Yoke: The Hidden Face of Brazil*, trans. by John Butt (Harmondsworth: Penguin Books, 1972), p. iii.

<sup>10</sup> Fictional works in memoir style are: *Eu, venho, Fronteira, Infância, Lições de abismo, Memorial de Aires, Memórias de Lázaro, Memórias*

Many other of the translated works are based on actual historical events.<sup>11</sup>

Such is the power of the historical, sociological lens used to examine Latin America that Brushwood remarks:

late in the sixties, when Asturias won the Nobel, *One Hundred Years of Solitude* became a cult novel among North-American university students, [...] university professors of Spanish-American literatures, in the United States, enjoyed a quantum leap in recognition by our colleagues and even by the general reading public. Some people even learned that we teach literature, not history. (Brushwood, 'Two Views', p. 26)

### 3.2 - CONSUMER-ORIENTED WORKS

A few Brazilian works appear to have been translated, printed and reprinted with the aim of catering for the tastes of the Anglo-American reading public. These I will call 'consumer-oriented works'. As a rule, the decision to translate and publish such works appears

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*de um gigolô, Memórias de um sargento de milícias, Memórias póstumas de Brás Cubas, Memórias sentimentais de João Miramar, Menino de engenho, O amanuense Belmiro, and São Bernardo;* autobiographies are: *Fight for the Forest* and *Memórias do cárcere*; a diary is *Minha vida de menina*; a biography is *Olga*.

<sup>11</sup> Examples are: *Iracema* (Dutch invasions in the seventeenth century), *O Uruguaçu*, *A Marquesa de Santos* (Dom Pedro I's mistress), *O Rio de Janeiro no tempo dos vice-reis* (the city before 1808), *Grande sertão: Veredas* (the backland rebels), *A casa da água* (Brazilian-Africans returning to Africa), *O homem do sambaqui* (pre-historic man in the South coast of Brazil), *Boca do Inferno* (the city of Salvador in the seventeenth century, writers Antônio Viera and Gregório de Matos), *Viva o povo brasileiro* (the State of Bahia from 1647 to 1970), *Bar Don Juan* (anti-dictatorship action and Che Guevara's supposed visit to Rio de Janeiro), *A bagaceira* (the drought of 1898-1915 in the Northeast), *A república dos sonhos* (personal family saga and history of the country in the same period), *O tempo e o vento* (historical epic about the people of the State of Rio Grande do Sul).

to have been made after the work achieved a measure of success in Brazil, a fact which would serve as an indicator of a possible success in translation.

Most Brazilian literary works in English translation have been published first in hard cover, and subsequently in quality paperback. A few have been published in inexpensive, pocket-book form. This last format would place such works among works of popular literature, the kind that is 'bought for its content only, and is disposed of afterwards by being given away, sold again or thrown away'.<sup>12</sup>

This does not place such Brazilian literary works in English translation at the far end of the spectrum, along with the Ladybird, Butterworth and Mills & Boon romances to be found on supermarket shelves (see Worpole, p. 3). Rather, it places them among other major forms of popular literature, such as novels of adventure, romance, horror, crime, science fiction, political realism, provincial life, historical drama and the like (see Worpole, p. 1).

Many of these are 'rather thick and massive' books of fiction (Vanderauwera, *Dutch Novels*, p. 15). They 'are generally complex (some say too complex), they often have a recognizable socio-political setting and a broad intellectual scope; they abound with intricate and sometimes bizarre characters and happenings, and are often quite funny' (Vanderauwera, *Dutch Novels*, p. 136; see also Kostelanetz and Hall, particularly Chapter 5, 'Popular Literature').<sup>13</sup>

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<sup>12</sup> Ken Worpole, *Reading by Numbers: Contemporary Publishing and Popular Fiction* (London: Comedia Publishing Group, 1984), p. 85. Further references to this work will be given after quotations in the text.

<sup>13</sup> Examples of authors who have produced this kind of work are: Agatha Christie, James Clavell, Ian Fleming, Victoria Holt, Robert Ludlum, Alistair MacLean, James Michener, Jean Plaidy, Anya Seton, J. M. Simmel, Jacqueline Susan, and Leon Uris, among others, to mention a few that I myself have read. See also Worpole and John

It is probably because Jorge Amado's (1912-) later works perfectly fit the mould of popular literature that he has been the Brazilian author with the largest number of translated works, and with numerous re-editions of such translations, many of them in pocket-book format. This may also account for the fact that Amado is probably the only Brazilian author whose name may be recognized by the reading public outside Brazil.

Jorge Amado himself acknowledges that he writes for entertainment. In an interview to Greg Price he stated:

the great writers are not the ones that people find heavy, tedious or hard-going. Writing has to give pleasure and not just to a small circle of intellectuals.<sup>14</sup>

A further examination of the Brazilian works that have been translated into English shows that, besides the factual works mentioned in section 3.1 above, the majority of the works deal with the more remote and unindustrialized parts of Brazil.<sup>15</sup>

This seems to bear out Vanderauwera's assertion that if, on the one hand, 'contemporary English literature has no urgent need for foreign texts, genres or themes', on the other hand it is willing to receive such texts if they 'come from the Third World, political dissidents or areas in revolutionary turmoil' (*Dutch Novels*, p. 21). It would appear that Brazilian history endows the country's literary

Sutherland, *Bestsellers: Popular Fiction of the 1970s* (London: Routledge & Kegan Paul, 1981).

<sup>14</sup> Jorge Amado, interview by Greg Price, in *Latin America: The Writer's Journey*, ed. by Greg Price (London: Hamish Hamilton, 1990), pp. 169-79. Further references to this work will be given after quotations in the text, by mentioning the word 'interview'.

<sup>15</sup> For example, *Amazônia misteriosa; Angústia; A bagaceira, Balada da infância perdida; Cais da sagração; Capitães da areia; Essa terra; Gabriela, cravo e canela; Galvez, o imperador do Acre; Homens e caranguejos; Jubiabá; Mar morto; Noites das águas; O auto da compadecida; Os pastores da noite; Sagarana; Sargento Getúlio; Terras do sem fim; Tieta do Agreste; Tocaia grande; and Vidas secas.*

production with the ideal qualities to cater for the demands of a reading public who seems to be attracted to the exotic and the ethnic (a word that has become a euphemism for 'non-Western').<sup>16</sup> This would seem to be because in Brazil one still finds a 'proximity of the modern to the ancient, the highly civilized to the primitive, the orderly to the chaotic, the improvised to the planned' (Brushwood, 'Two Views', p. 20) which seems to be of interest to the Anglo-American readership.

It is apparently owing to the interest in the ethnic that works dealing specifically with the multi-racial constitution of the Brazilian society also seem to have been consistently selected for translation. This is the case of novels dealing with the Indian minority, such as *Iracema*, *Macunaíma*, *Maíra*, *O Uruguay*, *Quarup* and *Ubirajara*. It is also the case of the works of Jorge Amado, which deal with the African component of the Brazilian population. *A casa da água*, by Antônio Olinto, for instance, deals not only with African-Brazilians, but is partly set in Africa itself, so that it might be classified as an African work, according to the criteria proposed by Nintai: they are about Africa, written by someone who has lived in Africa, and in a European language spoken in Africa.<sup>17</sup>

It is perhaps because the lives and problems of middle-class Brazilians living in large cities are often very similar to those of their counterparts in the West that novels dealing with them would appear insipid and banal to the Anglo-American reading public.<sup>18</sup> In

<sup>16</sup> Sinclair, *English Dictionary*, p. 480, explains: 'ethnic clothes, music, food, etc, are characteristic of the traditions of a particular ethnic group, and very different from what is usually found in modern Western culture; used showing approval'.

<sup>17</sup> Moses Nunyi Nintai, 'The Relevance of a Theory of Translation of African Literature', paper given at the Translation Studies Congress, Vienna, 9-12 September 1992, pp. 4-10.

<sup>18</sup> These novels would not be 'ethnic', according to the definition offered by Sinclair, *English Dictionary*, quoted in note 16 above.

consequence, few of the works selected for translation concern themselves with the majority of Brazilians, who live in the coastal, industrialized cities.<sup>19</sup>

A concern with the urban middle class can even be perceived as a flaw, at least in the eyes of John Parker, a translator and critic of Brazilian literary works. In a brief review of recent Brazilian fiction, he stated:

yet all this fiction (of which I have mentioned only a fraction) is essentially middle-class. Even when it seems to confront the regime, it concerns middle-class individuals [...]. In this respect, it seems to me that Antônio Torres adds a dimension precisely because, from his first novel, *Um cão uivando para a lua* (1972, *A Hound Baying at the Moon*), he turns his attention to the disinherited.<sup>20</sup>

Neither does the selection of works for translation appear to include many innovative or avant-garde works. Brushwood notes, albeit as regards Spanish-American literature, but which can be extended to encompass all Latin American literatures, that:

novels at this end of the spectrum rarely appear in English, and when they do, they are for the most part ignored because they do not fit the stereotype [...]. North Americans are more comfortable thinking that Spanish Americans are safely different from us. We prefer the perfection of Borges -- it pleases but does not threaten -- or *One Hundred Years of Solitude* which few North Americans understand, but we like it anyway because it is really weird ('Two Views', p. 17).

The fact that the most popular Brazilian author in English translation appears here as meeting the demands of the readership

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<sup>19</sup> Hall's remark that 'the American crime novel is one of the few literary genres that centres itself in the urban world where most Americans actually live' (p. 86) seems to indicate that the American reading public is not interested in its own majority.

<sup>20</sup> John Parker, 'Antônio Torres: Protesting Underdevelopment', in *Blues for a Lost Childhood*, by Antônio Torres, trans. by John Parker (Columbia, LS: Readers International, 1989), pp. v-xii (p. ix).

both as concerns the style of his novels and as concerns their subject is a strong argument in favour of reader demand as a power in deciding which works are selected for translation.

### 3.3 - AUTHORIAL WORKS

For the purposes of this section, I am classifying as 'authorial works' such works that have been produced by any writer who is considered a canonized author in the source system, as well as the works of authors that have been accepted into the canon from the point of view of the target system.

The works of several authors who are canonized in Brazil have been translated, most notably those of Machado de Assis and Guimarães Rosa. Although, as Grossman observes, Machado de Assis 'remained virtually unknown in the United States until 1952, when, at long last, an English translation of one of his novels was published,' his canonized status was acknowledged in the US even before the inception of the translation programme of the Association of American University Presses in the 1960s.<sup>21</sup>

As Frugé remarked in 1964: 'is any Latin American writer, with

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<sup>21</sup> William L. Grossman, 'Introduction', in *The Psychiatrist and Other Stories*, by Machado de Assis, trans. by William L. Grossman and Helen Caldwell (Berkeley, CA: University of California Press, 1966), pp. vii-x (p. vii). Further references to this work will be given after quotations in the text, by mentioning a short version of its title, 'Introduction to *Psychiatrist*'.

Three of Machado de Assis' works were published in English translation in the 1950s: *Memórias póstumas de Brás Cubas* (1881 -- *Epitaph of a Small Winner*, 1952), *Dom Casmurro* (1900 -- *Dom Casmurro*, 1953) and *Quincas Borba* (1891 -- *Philosopher or Dog*, 1954).

the possible exception of Machado de Assis, really accepted in this country as the equal of North Americans and Europeans?' (p. 15). This makes it clear that Machado de Assis' recognition precedes that of Jorge Luis Borges, who would doubtless be the subject of that remark today although, as Judith A. Payne and Earl E. Fitz remark, 'until Borges Spanish America had no writer of comparable significance' to Machado de Assis.<sup>22</sup> Twelve of Machado de Assis' works have been translated into English; they have been reprinted many times and, more recently, have been the subject of re-translation.

Guimarães Rosa was not as prolific a writer as Machado de Assis, so that the few of his works that have been translated into English constitute their majority. However, only his collection of novellas, *Sagarana* (1946 -- *Sagarana*, 1958) has ever been reprinted, and only once. His only novel, *Grande Sertão: Veredas* (1956 -- *The Devil to Pay in the Backlands*, 1963) is now being re-translated (see section 2.3 above).

The fact that these two authors in particular have been translated, and that their works have been reprinted, and have even merited re-translation, points to an avid academic readership rather than to popular demand, since these authors do not appear to be well-known outside the academic world.<sup>23</sup> Serving the academic readership makes good business sense, however, as the educational market represents a large proportion of the publishing business (see

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<sup>22</sup> Judith A. Payne and Earl E. Fitz, *Ambiguity and Gender in the New Novel of Brazil and Spanish America: A Comparative Assessment* (Iowa City, IA: University of Iowa Press, 1993), p. 9.

<sup>23</sup> Hall remarks: 'the publication of masterpieces is seen as a duty that transcends business logic. In this spirit many publishers have gone out of business and have been honoured for it [...]. The traditional publisher consequently sees it as his duty to serve authors, and to "catch" them for his house' (p. 104).



Hall, Kostelanetz, Sutherland and Worpole). This being the case, the works of these authors are also, to a certain extent, 'consumer-oriented' works.

The categories 'authorial works' and 'consumer-oriented works' overlap more clearly when an author's popularity in the target system serves as an incentive for his works to be translated, re-translated and reprinted as publishing houses begin to feel certain of the returns on their investments. These translations, re-translations and reprintings might, in turn, accord the writer the status of an admired, canonized author in the target system. This is largely what has happened to Jorge Amado.

Amado's works can be divided into two phases: the first encompasses his militant works, while the second includes his more popular works. In his youth, Amado was politically engaged, and his works of the period reflect his militancy. At this time he wrote what to many has remained his masterpiece, *Terras do sem fim* (1942),

a work of great power and sobriety which picks up themes and characters from 'Cacau' and portrays the decline of the old rural *coronéis*. Of all the Brazilian novels of this period, this is the most profoundly historical and in that sense closes an era. (Martin, *Journeys*, p. 70)<sup>24</sup>

*Terras do sem fim* was the first work of Amado's to be translated into English (*The Violent Land*, 1945), during the first US movement towards the translation of Brazilian literary works. It was not until 1962, and until Amado had veered into an entirely different direction, that another of his works was translated into English. This was a translation of the immensely popular *Gabriela, cravo e canela* (1958 -- *Gabriela, Clove and Cinnamon*, 1962), which was to become a

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<sup>24</sup> *Cacau* (1933) is Amado's work that deals with the plight of cacao-bean pickers in Bahia. 'Coronel', plural 'coronéis', meaning 'colonel' is the honorific usually employed to refer to landed estate-owners in the backlands of Brazil. See Jorge Amado, *Cacau* (São Paulo: Martins, 1933).

world-wide best-seller. This work, and Amado's subsequent production, seem to be 'calculated to appeal to a much wider audience in the capitalist West' (Martin, *Journeys*, p. 70), and are not valued highly by Brazilian critics and scholars. According to Gledson:

their judgement is sound, and has nothing to do with intellectual snobbery; for beneath his populist optimism in the goodness and strength of the Brazilian people, his self-confident realism and anti-racialism, defence of the poor, of blacks and of women, lies a naively simplistic, stereotyped characterization, with transparently good and evil, perverse or sexually healthy, animal or intellectual qualities, and a series of demeaning sexual and racial stereotypes which mark him as man of the past, and make his books either excessively titillating, readable or unbearable. The film and television versions (for instance, of *Tent of Miracles* [*Tenda dos Milagres*]) are often much better, simply because they are reduced to plot. ('Brazilian Fiction', p. 30)<sup>25</sup>

Nevertheless, it appears to be the popularity that Amado has achieved in the Anglo-American world that has allowed his politically engaged work to be translated. It would seem that Amado has become an author who merits translation, whatever his works may be. After a long period in which only his later, more popular works were translated, three works of Amado's engaged phase were translated: *Jubiabá* (1935) and *Mar morto* (1936) in 1988; *Capitães da areia* (1937) in 1989.

Clarice Lispector would appear to have reached a position similar to that of Jorge Amado in the Anglo-American world if the number of her works that have been translated and the number of times they have been reprinted were taken into account. There are,

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<sup>25</sup> Other Anglo-American critics think that Amado has often been misinterpreted by those who scrutinize his work 'for their political relevancy and accuracy vis-à-vis the country's national reality'. Nelson H. Vieira, 'Testimonial Fiction and Historical Allegory: Racial and Political Repression in Jorge Amado's Brazil', *Latin American Literary Review*, 17.34 (1989), 6-23 (p. 6). Greg Price shares this view: 'Amado is often read as light entertainment, yet he is a serious writer who is easily misunderstood'. 'Jorge Amado', in *Latin America: The Writer's Journey* (London: Hamish Hamilton, 1990), pp. 169-79 (p. 169).

however, many differences between the circumstances in which Lispector's and Amado's works have been translated. As has been discussed above, when a work of Amado's was first translated into English, shortly after publication in Portuguese, he was a relatively young man; he was still engaged in his political activities; some of his works had been banned in Brazil; and he had been forced to live in exile for a period of time (see Amado, 'Interview'). It was not until much later that Amado became a popular author in Brazil, and translations of his works again started to appear in English.

As for Lispector, on the other hand, the importance of her 'contribution to contemporary fiction in Brazil had already been acknowledged by the late 1960s', when she had been publishing her works for more than twenty years.<sup>26</sup> However, as Fitz explains, 'Clarice Lispector was a writer's writer whose popularity would be largely restricted to those who liked her intellectually demanding, avant-garde fiction, and if she was never a popular author, she was always an important one'.<sup>27</sup>

In order to give a concise overview of the translations of Lispector's works in the Anglo-American world, I have designed Table 7 below (see p. 102), 'The Works of Clarice Lispector in English Translation'. In this table, the titles of the works in English are given, followed by the translators' names. Below the titles and translator's names, a printing history is given, listing the year of the edition, the city where it was published, and, lastly, the name of the publishing house that published it.

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<sup>26</sup> Giovanni Pontiero, 'Clarice Lispector: An Intuitive Approach to Fiction', in *Knives and Angels: Women Writers of Latin America*, ed. by Susan Bassnett (London: Zed Books, 1990), pp. 74-85 (p. 76).

<sup>27</sup> Earl E. Fitz, *Clarice Lispector* (Boston, MA: Twayne Publishers, 1985), p. 31. Further references to this work will be given after quotations in the text.

Table 7

## The Works of Clarice Lispector in English Translation

- Apple in the dark*, trans. by Gregory Rabassa  
 1967 - New York, Knopf  
 1983 - London: Virago Press  
 1985 - London: Virago Press  
 1986 - Austin, TX: University of Texas Press
- Family Ties*, trans. by Giovanni Pontiero  
 1972 - Austin, TX: University of Texas Press  
 1984 - Austin, TX: University of Texas Press (revised)  
 1985 - Manchester: Carcanet
- The Foreign Legion*, trans. by Giovanni Pontiero  
 1986 - Manchester: Carcanet Press
- The Hour of the Star*, trans. by Giovanni Pontiero  
 1986 - Manchester: Carcanet Press  
 1987 - London: Grafton Books  
 1987 - London: Paladin Books  
 1989 - Manchester: Carcanet Press  
 1992 - Manchester: Carcanet Press
- An Apprenticeship or the Book of Delights*, trans. by Richard Mazzara and Lorri Parris  
 1986 - Austin, TX: University of Texas Press
- The Passion According to G. H.*, trans. by Ronald W. Souza  
 1988 - Minneapolis, MN: University of Minnesota Press
- Stream of Life*, trans. by Elizabeth Lowe and Earl Fitz  
 foreword by Hélène Cixous  
 1989 - Minneapolis, MN: University of Minnesota Press
- Soulstorm*, trans. by Alexis Levitin  
 introduction by G. Paley  
 1989 - New York: New Directions
- Near to the Wild Heart*, trans. by Giovanni Pontiero  
 1990 - Manchester: Carcanet Press  
 1990 - New York: New Directions
- Discovering the World*, trans. by Giovanni Pontiero  
 1992 - Manchester: Carcanet Press
- The Woman Who Killed the Goldfish; The Mystery of the Thinking Rabbit; The Secret Life of Laura; and An Almost True Story*, trans. by Giovanni Pontiero  
 forthcoming

Lispector's first work to be have been translated into English was *A maçã no escuro* (1961 -- *Apple in the Dark*), translated in 1967 by Gregory Rabassa. Only one other of Lispector's works was translated into English within her lifetime, *Laços de família* (1960 -- *Family Ties*), translated in 1972 by Giovanni Pontiero. These translations were probably motivated by the translators' 'personal interest in and admiration of Lispector and her work, but were published during the time-span described in section 2.1.5 above as being one of interest in Latin America on the part of US publishers, for the reasons discussed above. The fact that these works were published in the US appears to be consistent with this interest. Moreover, the first was published by Knopf, a publishing house that has long been engaged in the production of works in translation in general, and Brazilian ones in particular. The second was published by one of the participants in the translation programme of the Association of American University Presses referred to in section 2.1.5 above.

Lispector's works did not appear in the UK until 1983, when Virago Press, a feminist publishing house that had already published a reprint of a work by another Brazilian woman in English translation (Elizabeth Bishop's translation of Alice Dayrell Brandt's *Minha vida de menina* -- *The Diary of "Helena Morley"*, 1981) brought out a reprint of *Apple in the Dark*, translated by Gregory Rabassa. It is possible to infer that Virago Press became interested in these works because their authors are Latin American, Third World women, making them doubly attractive for the field of women's studies, which emerged with full force in the 1980s. As Bassnett observed in 1987, 'in the 1980s attention has finally begun to focus on the contribution of the many Latin American women writers who have until now been largely

ignored' in the Anglo-American world.<sup>28</sup> Writing in 1990, Bassnett acknowledges how much the field evolved in the intervening years, and how much more has become known about Latin American women writers in the Anglo-American world since then.<sup>29</sup>

Virago Press brought out a third edition of *Apple in the Dark* in 1985, at the same time that Carcanet Press brought out a reprint of *Family Ties*. Michael Schmidt, the man behind Carcanet, brought out this work because he liked it, for aesthetic and personal reasons, when the translator (Giovanni Pontiero) presented it to him.<sup>30</sup> This reprinting, and the following editions of Lispector's works by Carcanet Press (*The Foreign Legion*, a translation of *A legião estrangeira* of 1964; and *The Hour of the Star*, a translation of *A hora da estrela* of 1977, both translated by Pontiero and published in 1986) appear to have been unrelated to any interest in women's studies on the part of either the translator or the publisher.

Nonetheless, Pontiero and Carcanet were instrumental in making Lispector's works known in the UK. As Bassnett remarks, many factors may contribute to revealing Third World women to the Western World:

in some cases, the process is due to chance, or to changes in fashion (the European enthusiasm, in the late 1980s, for Frida Kahlo's painting is one such example) or to the dedicated enthusiasm of an individual translator, such as Giovanni Pontiero who has played such a crucial role in bringing Clarice Lispector to the English-speaking reader. ('Introduction', in

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<sup>28</sup> See Susan Bassnett, 'Coming out of the Labyrinth: Women Writers in Contemporary Latin America', in *Modern Latin American Fiction: A Survey*, ed. by John King (London: Faber and Faber, 1987), pp. 247-67, p. 251.

<sup>29</sup> See Susan Bassnett, 'Introduction', in *Knives and Angels: Women Writers of Latin America*, ed. by Susan Bassnett (London: Zed Books, 1990), pp. 1-8. Further references to this work will be given after quotations in the text.

<sup>30</sup> See Michael Schmidt, Carcanet Press Limited, letter to the author, 7th April 1993; and section 3.5.2 below. Further references to this letter will be given after quotations in the text.

*Knives and Angels*, p. 2)

Olga de Sá, writing as early as 1979, recognizes Pontiero's vital role in bringing Lispector's works to the English-language reader, and adds:

aliás, desde *Perto do coração selvagem* [1944], só as limitações culturais do mundo em língua portuguesa, sobretudo naquela época, podem explicar que [Lispector] não tenha tido nenhuma projeção internacional, em confronto com outras obras menores, como a da jovem Françoise Sagan, por exemplo.<sup>31</sup>

In the same year as the Carcanet translations (1986), the University of Texas Press brought out *An Apprenticeship or the Book of Delights*, a translation of *Uma aprendizagem, ou o livro dos prazeres* (1969) by Richard Mazzara and Lorri Parris. In 1987, *The Hour of the Star* was reprinted simultaneously by Grafton Books and Paladin Books in the UK.

The University of Minnesota Press brought out two translations of Lispector's works: *The Passion According to G. H.* (of *A paixão segundo G. H.*, of 1964, translated by Ronald W. Souza) in 1988, and *Stream of Life*, (of *Água viva*, of 1973, translated by Elizabeth Lowe and Earl Fitz (with a foreword by Hélène Cixous) in 1989. In the same year, New Directions of New York published *Soulstorm*, a translation of *Via crucis do corpo* (1974) by Alexis Levitin, with an introduction by G. Paley. Still in the same year, Carcanet Press brought out another edition of *The Hour of the Star*.

In 1990, Carcanet Press and New Directions published

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<sup>31</sup> Olga de Sá, *A escritura de Clarice Lispector* (Petrópolis: Editora Vozes, 1979), p. 244. See also pp. 230-40.

'As a matter of fact, since *Perto do coração selvagem* [1944], only the cultural limitations of the Portuguese-language world, particularly at that time, can explain why [Lispector] had no international projection, *vis-à-vis* other minor *oeuvres*, such as that of the young Françoise Sagan'. [My translation.]

simultaneously *Near to the Wild Heart*, another translation by Pontiero, this time of *Perto do coração selvagem*, of 1944.

In 1992, Carcanet brought out a translation of *A descoberta do mundo* (*Discovering the World*). This is a posthumous collection of the columns that Lispector wrote for the Saturday edition of *Jornal do Brasil* (a Brazilian national daily newspaper), organized by her son and published in Brazil in 1984.<sup>32</sup>

Giovanni Pontiero (personal communication) has already translated Lispector's children's stories, and their publication is planned for the near future. He is also preparing a translation of *A cidade Sitiada* (1949, *The Besieged City*).

What Table 7 and the brief chronology described above reveal is that the translation of Lispector's works into English were all made after she had won critical acclaim in the source system. They also reveal that only one of her works was translated near the time of its publication in the source system (*A maçã no escuro*, 1961, published in English as *Apple in the Dark* in 1967). Moreover, they reveal that, coincidentally or not, all of Lispector's remaining works were translated into English in and after 1986, a minimum of nine years after Lispector's death, when women's studies had already become a firmly established discipline.

Furthermore, Table 7 and the chronology described above reveal that it has been necessary to turn to Lispector's older works (*Perto do coração selvagem*, of 1944, was translated in 1990); to her posthumous works (*A descoberta do mundo*, of 1984, published in English translation in 1992 as *Discovering the World*); and even to her children's stories, in order to meet the demand for her works in

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<sup>32</sup> See Giovanni Pontiero, 'Preface', in *Discovering the World* by Clarice Lispector, trans. by Giovanni Pontiero (Manchester: Carcanet, 1990), pp. 21-30 (p. 21).



the Anglo-American world. Only time will tell whether such demand will be sufficient to justify the translation of the remaining works of Lispector, or even re-translations of the ones already rendered in English.

The question that remains to be answered is why exactly Lispector became so popular or canonized in the Anglo-American world. It is quite clear that the fact that she is a Third World woman, and that two of her works were available in English translation in the early 1980s allowed her to be seized upon by women's studies programmes. However, the works of fifteen other contemporary Brazilian women are available in English translation.<sup>33</sup> Some of these works have been available in book form for as long as Lispector's works, not to mention shorter works published in anthologies and journals.<sup>34</sup> However, these women and their works remain virtually unknown by the Anglo-American reading public and by feminist theorists alike. Lispector's popularity in the Anglo-American world as a contemporary writer persists even though it might even be said that some the women mentioned above are more contemporary still than Lispector since they are alive today, whereas Lispector died in 1977.<sup>35</sup>

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<sup>33</sup> Alice Dayrell Brandt, Helena Parente Cunha, Carolina Maria de Jesus, Lia Luft, Cecília Meireles, Ana Miranda, Carolina Nabuco, Lygia Bojunga Nunes, Nélide Piñon, Adélia Prado, Dinah Silveira de Queiroz, Rachel de Queiroz, Stella Carr Ribeiro, Zora Seljam, and Lygia Fagundes Telles.

<sup>34</sup> Two recent examples of anthologies that bring to the attention of the English-language reading public previously unnoticed Brazilian women writers are: Sara Castro-Klarén, Sylvia Molloy and Beatriz Sarlo, eds, *Women's Writing in Latin America: An Anthology* (Boulder, CO: Westview Press, 1991) and Darlene J. Sadlier, trans. and ed., *One Hundred Years after Tomorrow: Brazilian Women's Fiction in the 20th Century* (Bloomington, IN: Indiana University Press, 1992). Further references to these works will be given after quotations in the text.

<sup>35</sup> Women writing in Brazil today, whose works have been translated into English are: Helena Parente Cunha, Lia Luft, Ana Miranda, Lygia Bojunga Nunes, Nélide Piñon, Adélia Prado, Dinah Silveira de Queiroz, Rachel de Queiroz, and Lygia Fagundes Telles. Others still, such as

The differentiating factor that remains, and that might have been responsible for making Clarice Lispector stand out from among other Brazilian women writers is that the French feminist theorist, Hélène Cixous (1937-) has considered Lispector a shaping force in her thought, and has written extensively about her. The writings of Cixous have had an impact in Brazil as well, as Sadlier observes:

French critic Hélène Cixous's "discovery" of Lispector intensified the study of the Brazilian author; Cixous's now famous article "L'Approche de Clarice Lispector (1979)", as well as her other tributes, most notably *Vivre l'Orange* (1979) and *Illa* (1980), inspired within Brazil (whose intellectual life has long been influenced by France) a new form of literary inquiry based on *écriture féminine*. (p. 5)

Although *Perto do coração selvagem* (1944) was translated into French in 1954, Cixous dates her acquaintance with Lispector's work, a French translation of *A paixão segundo G. H.*, from 12th October 1978:<sup>36</sup>

une voix de femme est venue à moi de très loin, comme une voix de ville natale, elle m'a apporté des savoirs que j'avais autrefois, des savoirs intimes, naïfs, et savants, anciens et frais comme la couleur jaune et violette des freshias retrouvés, cette voix m'était inconnue, elle m'est parvenue le douze octobre 1978, cette voix ne me cherchait pas, elle écrivait à personne, à toutes, à l'écriture, dans une langue étrangère, je ne la parle pas, mais mon coeur la comprend, et ses paroles silencieuses dans toutes les veines de ma vie se sont traduites en sang fou, en sang-joie.<sup>37</sup>

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Hilda Gouveia de Oliveira, have not been translated into English.

<sup>36</sup> The translation in question is *La Passion selon G. H.* (Paris: Ed. Des Femmes, 1978). Other French translations of Lispector's works are: *Près du coeur sauvage* (1954) and *La bâtisseur de ruines* (1970).

<sup>37</sup> Hélène Cixous, *Vivre l'orange/To Live the Orange*, bilingual ed., trans. by Ann Liddle and Sarah Cornell (Paris: Ed. Des Femmes, 1979), p. 10. See also Fitz, p. 42; and Verena Andermatt Conley, 'Introduction', in *Reading with Clarice Lispector*, by Hélène Cixous, ed. trans. and introduced by Verena Andermatt Conley (Minneapolis, MN: University of Minnesota Press, 1990), pp. vii-xviii (p. viii). Further references to these works will be given after quotations in the text.

The impact of Lispector's works on her was so great that Cixous registered the exact date when she met Lispector; she also immediately devoted a whole book to Lispector. In 1980-85, she gave a series of seminars about Lispector at the Université de Paris VIII -- Vincennes at Saint Denis and at the Collège International de Philosophie (Conley, p. vii).<sup>38</sup>

As Moi notes with respect to the writings of French feminist theoreticians, 'it was not until the mid-1980s that their fundamental theoretical contributions to the feminist debate were translated [into English]. Today, however, the most important theoretical texts by Kristeva, Cixous and Irigaray are finally available in English'.<sup>39</sup>

There is nonetheless a possibility that women studies' scholars in the Anglo-American world were acquainted with Cixous' works in French (or even with the bilingual edition mentioned above) before that since, as Table 7 shows, the first of Lispector's works to be published in the UK (*Apple in the Dark*) was a 1983 Virago Press (a feminist establishment) reprinting of the Knopf edition of 1967.<sup>40</sup> It may be pointed out also that the translation of *Água viva* (*Stream of Life*) published by the University of Minnesota Press in 1989 was prefaced by Cixous herself. This is a work that Cixous discusses in

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<sup>38</sup> See Hélène Cixous, *Reading with Clarice Lispector*, ed. trans. and introduced by Verena Andermatt Conley (Minneapolis, MN: University of Minnesota Press, 1990).

<sup>39</sup> Toril Moi, 'Introduction', in *French Feminist Thought: A Reader*, ed. by Toril Moi, 1st pub. 1987 (Oxford: Blackwell, 1989), pp. 1-13, p. 5. The translations of Cixous that Moi has in mind are: *Newly Born Woman*, by Hélène Cixous and Catherine Clément, trans. by Betsy Wing (Minneapolis: University of Minnesota Press, 1985) and *Angst*, by Hélène Cixous, trans. by Jo Levy (London: John Calder, 1985).

Moi mentions Cixous' writing about Lispector in *Sexual/Textual Politics: Feminist Literary Theory* (London: Methuen, 1985), p. 115.

<sup>40</sup> I attempted to establish contact with Virago Press, as I did with all other publishing houses involved with the publication of Brazilian literary works in English translation, in order to find out how they had become acquainted with Lispector's works, but my letters to them were not answered.

her article 'L'Approche de Clarice Lispector'.<sup>41</sup>

More recently, the Open University included *The Hour of the Star* in its reading list for the Development Studies Course, an inclusion that will last for seven consecutive years. As a result, Carcanet Press signed a contract to publish *The Hour of the Star* under the Open University imprint for the same number of years (Giovanni Pontiero, personal communication). The new edition came out in 1992, displaying the Open University logo. The back cover quotes Hélène Cixous as saying: 'Clarice Lispector is a Brazilian writer, and for me she is the greatest writer of the twentieth century. I rank her with Kafka... her work will become a model of "feminine writing"'.<sup>42</sup>

### 3.4 - TOPICAL WORKS

Side by side with canonized authors whose works have been selected for translation, there are minor and even obscure writers. José Sarney (1931-), for example, although a member of the Brazilian Academy of Letters, is better known as a former president, rather than for the quality of his literary production.

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<sup>41</sup> Hélène Cixous, 'L'Approche de Clarice Lispector', in *Entre l'écriture* (Paris: Ed. Des Femmes, 1986), pp. 113-38. This article was first published in *Poétique* 40 (1979), 408-19. An English translation is available: 'Clarice Lispector: The Approach; Letting Oneself (be) Read (by) Clarice Lispector *The Passion According to C. L.*', by Hélène Cixous, in *Coming to Writing' and Other Essays*, ed. by Deborah Jenson, trans. by Sarah Cornell, Deborah Jenson, Ann Liddle and Susan Sellers (Cambridge, MA: Harvard University Press, 1991), pp. 59-77.

<sup>42</sup> See back cover of Clarice Lispector, *The Hour of the Star*, trans. by Giovanni Pontiero (Manchester: Carcanet Press, 1992).

Others, such as Cecílio Carneiro (1911-88), Luís Edmundo da Costa (1878-1961), Gastão Cruis (1888-1959), and Cornélio Penna (1896-1968), were well-known in Brazil during their lifetime, when their works were translated into English, but have largely fallen into oblivion.

It would appear that the works of such authors were translated because of their popularity in Brazil at the time of translation. This popularity would firstly cause prospective translators to read them (and fall in love with them, and therefore translate them), and secondly make good business sense for publishers who could hope that such works would sell well in translation.

One of the factors that bear on a work's 'topicality' is its ephemeral popularity. This occurs when the popularity that a work enjoys in the source system generates a passing interest in translating it. Apart from the connection with popularity, 'topicality' is understood here as the contemporary relevance of the issues contemplated in a work, whether they are of global significance, such as the problems with the ozone layer, or an esoteric interest, such as witchcraft.

The works of Gustavo Corção (1896-1978), for example, who is better known as a conservative Catholic thinker in Brazil, have all been translated by the same translator, Clotilde Wilson. She may have been prompted by doing so by her admiration of the works' qualities as literary objects, but she may also have done so (or been commissioned to do so) owing to her (or the publisher's) sympathies for the sentiments expressed in the works. Other authors are better known in Brazil as journalists and researchers, and write factual novels. These have topicality because they can claim authenticity, a factor which has been discussed here as been relevant for a Brazilian

work to be translated into English.

Ana Miranda, a film-director's assistant, radio scriptwriter, translator and editor wrote the historical novel *Boca do inferno* (1989 -- *Bay of All Saints & Every Conceivable Sin*, 1992), based on scholarly research about colonial Brazil, the Jesuit Antônio Vieira and the poet Gregório de Matos. The historical novel (particularly concerning a Third World country) is also a favourite genre with the Anglo-American reading public.

Journalist Fernando Morais wrote a biography of Olga Benario (*Olga*, 1985; *Olga*, 1990), the German-Jewish woman who participated in the communist movement in Brazil in the 1930s (see Macaulay). At the time when Brazilian president Getúlio Vargas was intent on building good relations with Germany, he extradited Benario, who was sent to the Ravensbrück concentration camp, where she was finally killed. The Holocaust has never ceased to be the object of speculation in the West. At the present time, when so many young people seem either to have forgotten or not to believe that it ever happened, the subject has acquired topicality again.<sup>43</sup>

The diary of the teenager from Diamantina, *Minha vida de menina*, written as a personal, private diary and later bound as a volume for family consumption, which was translated by Elizabeth Bishop, also has topicality. It is a work by a woman from the Third World, and it undoubtedly has a claim to authenticity.

Another case in point is the recent translation of Chico Mendes' biography. Chico Mendes was the leader of the rubber-tappers in the

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<sup>43</sup> Steve Spielberg's recent film, *Schindler's List*, and the many Academy Awards (Oscars) that it received, are evidence of this, as is the increasing number of visitors at the Holocaust Museum in Washington. See Richard Schikel, 'Heart of Darkness: Ghosts in Their Millions Haunt Steven Spielberg's Powerful *Schindler's List*', *Time*, 13 December 1993, pp. 48-51.

Amazon region of Brazil and was murdered by landowners who feared his influence on landless peasants claiming agrarian reform. His autobiography is in fact an interview, shaped into a book by the interviewer (Tony Gross), since Chico Mendes was barely literate. However, this work has topical interest for the Anglo-American public, who has shown great concern with the fate of the Amazon forest, often mythologized as 'the lungs of the world'.

*The Alchemist: A Fable about Following your Dream* (*O alquimista*, 1988) published in English translation in 1993, is an account by self-styled magician (or warlock), Paulo Coelho, of his pilgrimage to Santiago de Compostela, in Spain. The book attained immense popularity when it came out in Brazil, owing to the curiosity of the urban middle classes about the esoteric, rather than to its literary merits. It would appear that this work also meets the interests of the US reading public.

Since the works mentioned above address the topical issues of the day as well as the Brazilian (or Latin American) issues that are of interest to the Anglo-American reading public, they are also 'ambassadorial works', that is, works that represent one culture for another. Conversely, the topicality of some of the 'authorial works' discussed above, notably those of Clarice Lispector as a Third World woman, makes them into 'topical works'. It would appear that, as long as Brazilian works have topical value, they will be translated into English.

### 3.5 - THE INITIATORS OF THE TRANSLATIONS OF BRAZILIAN LITERARY WORKS INTO ENGLISH

According to Nord, 'translation (or "intercultural communication") is usually initiated by a customer or "initiator" (I), approaching a translator (TRL) because he needs a certain target text (TT) for a particular addressee or recipient (TT-R)'.<sup>44</sup> This scenario would most commonly occur with texts having an immediate application in a variety of areas: business, commerce, law, diplomacy, engineering, medicine, education, tourism and such like, which are the kinds of texts that Nord addresses.

When literary texts or prose fiction are considered, the relations between the members of the equation proposed by Nord may change. It would seem that the end-user (i.e. the addressee or recipient) would seldom, if ever, be able to initiate the translation process her/himself. It would seem to be more likely that publishers would perceive a demand (or a need), and, in attempting to meet this demand, would act as initiators by commissioning translations. It would also appear that publishers would be able to create a demand by acting in concert with television and cinema production companies in commissioning books containing film-scripts to be prepared to be brought out concurrently with the television programme or the film.

Translators themselves may take on the role of initiators of

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<sup>44</sup> Christiane Nord, *Text Analysis in Translation: Theory, Methodology, and Didactic Application of a Model for Translation-Oriented Text Analysis*, trans. by Christiane Nord and Penelope Sparrow (Amsterdam: Rodopi, 1991), p. 4.



translations of literary works or of prose fiction. It would appear that they would produce a translation of a favourite work, and then offer it to publishers.

Occasionally, the authors of the source texts would act as initiators themselves. They would do so either through literary agents or by themselves during their travels or periods of residence abroad. This does not appear to have been very much what occurred with Brazilian writers. As Brazilian writer and publisher Márcio Souza remarks in an interview to Greg Price:

[Greg Price]: There was a 'boom' in Spanish Latin American literature during the 1960s, but we are much less aware of Brazilian literature. Is that just a matter of lack of publicity?  
 [Márcio Souza]: No. First of all we have a huge market here for any kind of fiction. Writers can make a living working just for the Brazilian market. Also, we don't have the habit of giving our writers posts in the diplomatic corps. Octavio Paz, Carlos Fuentes, even Julio Cortázar, worked for the government at one time or another and lived in Europe. They managed to keep quite a high profile in France. They could make contacts, promote their own work and the work of others, whereas no one from Brazil was working to try to sell books outside Brazil. (p. 127)

There is also a long tradition of Spanish American writers living in political exile. There are no Brazilian writers living in exile at present. There were a few temporary cases during the military dictatorship, but since the general amnesty of 1981 which followed the 'opening process' ('abertura') started in 1979 and the eventual resumption of democratic life, the majority of exiles (such as popular composer Caetano Veloso and popular composer and writer Chico Buarque, writers Darcy Ribeiro and Josué de Castro) have returned. Jorge Amado spends part of his time in Paris, not as an exile, but as someone who is enjoying the fruits of his labour.

A few Brazilian writers have lived abroad, such as Antonio

Callado, who worked for the BBC in London (1941-47); Antonio Olinto, who lectured in Nigeria and was Cultural Attaché in London; and Fernando Sabino, who had diplomatic assignments in New York (1948-50) and London (1964-66). Teresinha Alves Pereira, a poet and playwright, has lived in the US since 1960. She appears in at least one anthology of Brazilian women writers, and one of her works has been translated into English. Their influence in making their works translated is evident in the fact that their works have been translated at all.

Whether the initiators of translations of literary works or prose fiction are the authors themselves, the publishers or the translators, all would be instrumental in shaping the image of the source pole in the target pole. It would therefore seem to be relevant to establish who the publishers and translators are, and to try to ascertain what the motives are behind their selections of works for translation.

There seems to be another link in the chain that goes from the original text to the reader of the translation. This link would be the sponsor of the translation. Whether sponsors are located at the source pole or the target pole, they may have great influence on what works are translated, and by whom (see Vanderauwera, *Dutch Novels*, p. 9 and 56). In the case of the translation of Brazilian literary works and prose fiction into English, the major sponsor appears to have been the US government, who has wanted to promote intercultural communication in order to foster friendship among the nations in the American continent, as has been discussed in sections 2.1.4 and 2.1.5 above. However, the US government does not appear to have directly selected the texts for translation, or to have commissioned translators to do those translations. This job appears to have been assigned to experts by the agencies who have provided

the funds (such as the Ford Foundation and the Rockefeller Foundation). Conversely, it appears that publishers and specialists have themselves sought the support of such agencies, as did the Association of American University Presses, as discussed in section 2.1.5 above.

Other sponsors of the translations of Brazilian literary works into English have been the Council of Arts of Great Britain, UNESCO, and on occasion, the Brazilian government, through the Fundação Vitae--Apoio à Cultura, Educação e Promoção Social of the Instituto Nacional do Livro, an agency of the Ministry of Culture. It would seem that these sponsors too are appealed to by publishers.<sup>45</sup>

The more direct role of initiator of translations of Brazilian literary works has usually fallen either to the translators themselves or to the publishers. Accordingly, both types of initiators will be discussed in the following sections. An element of randomness seems to run through the collected data, so that an attempt was made to discover what motivates publishers and translators, to whom such choices would most readily be attributed, to opt for a certain author or work.

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<sup>45</sup> Gregory Rabassa also mentions the Center for Inter-American Relations as a sponsor of Latin American translations, in 'If this Be Treason: Translation and Its Possibilities', in *Translation: Literary, Linguistic and Philosophical Perspectives*, ed. by William Frawley (Newark, DE: University of Delaware Press, 1984), pp. 21-29 (p. 29). Marcia Nita Doron and Marilyn Gaddis Rose mention the International P.E.N. Club and Amnesty International as sponsors of translators in general, in 'The Economics and Politics of Translation', in *Translation Spectrum: Essays in Theory and Practice*, ed. by Marilyn Gaddis Rose (Albany: State University of New York Press, 1981), pp. 160-67 (p. 163). Further references to this work will be given after quotations in the text.

### 3.5.1 - Translators

In order to find out more about the translators of Brazilian literary works into English, I attempted to write to all of these translators. Owing to the broad time-span involved, however, some of these translators are deceased. I wrote to the remaining others, at their publishers' addresses, but did not receive any answers. As the letters were not returned by the postal service, I assume that either they reached the publishers but were not forwarded, or that the translators did not choose to answer. I have no way of knowing what happened to those letters beyond these conjectures. This being the case, I have based the observations below on the data I obtained through my survey of Brazilian literary works in English translation, the translators' biographies where they were available, on the translators' prefaces and on the articles that such translators have written about their work.<sup>46</sup>

The majority of the translators of Brazilian literary works into English appear to have been Anglophones, which would appear to lend support the widely held maxim that 'one translates from the foreign language into one's own language'. To judge from the translators' names, however, a few of them appear to have been Brazilian, or at least Lusophones.<sup>47</sup> Only one Brazilian author has

<sup>46</sup> The only translators I have had the opportunity to meet were Robert L. Scott-Buccluch, who was my English tutor at the Teachers' Training Course offered by the Sociedade Brasileira de Cultura Inglesa in Rio de Janeiro, Brazil, in 1975 -- unfortunately, at this time I was not engaged in the present research -- and Giovanni Pontiero, who read a paper entitled 'Translating Luso-Brazilian Literature' at the International Conference on Translation Theory and Practice, 17th-19th September, 1993, Birmingham University, to be published.

<sup>47</sup> Examples are: Virgínia de Araújo, Celso de Oliveira and Isabel do Prado. Another translator, cited by Putnam as 'Mariano Joaquín

translated his own works into English, João Ubaldo Ribeiro (*Sargento Getúlio* -- 1971, *Sergeant Getúlio*, 1978; and *Viva o povo brasileiro* -- 1984, *An Invincible Memory*, 1988).<sup>48</sup>

A large number of translators have been involved in the translation of Brazilian literary works: ninety-four translators have translated 165 works, sometimes in pairs. This makes the translators outnumber the translated authors (eighty-one). The vast majority of these translators (sixty-eight) translated only one work each, which appears to indicate that they have not been committed practitioners of the translation of Brazilian literary works. This may also indicate that they were commissioned to do the translations, or undertook them as academic projects, perhaps related to thesis work.

A few translators have produced several translations to date, notably Thomas Colchie, who has translated nine works. Barbara Shelby Merello and Giovanni Pontiero who have translated eight works each. Gregory Rabassa, Margaret Abigail Neves, Harriet de Onís, and Robert L. Scott-Buccleuch have translated six works each.

The translators who have translated a larger number of works seem to have specialized in certain authors. For instance, Rabassa and De Onís seem to have specialized in Jorge Amado; Merello in Gilberto Freyre, Jorge Amado and Antonio Callado; Colchie in Márcio Souza; Neves in Lygia Fagundes Telles; Pontiero in Clarice Lispector and Scott-Buccleuch in Machado de Assis.

This specialization sometimes extends to literary criticism. To

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Lorente', appears to have been Hispanophone, unless a misprint turned the Portuguese 'Joaquim' into the Spanish 'Joaquín'. Carmen Chaves McClendon is a native Brazilian, although a US citizen. See the *Directory of American Scholars*, ed. by Jaques Cattell Press, 7th ed. (New York: R. R. Bowker Company, 1978), p. 319.

<sup>48</sup> See João Ubaldo Ribeiro, interview by Greg Price, in *Latin America: The Writer's Journey*, ed. by Greg Price (London: Hamish Hamilton, 1990), pp. 154-68.

give a few examples: De Onís has written about Machado de Assis; Candace Slater has written about *literatura de cordel*, Giovanni Pontiero has written about Clarice Lispector. These critical works, in turn, reveal that at least some of the translators of Brazilian literary works are part of the academic establishment.

From the beginning of the history of the translation of Brazilian literary works, however, its translators appear to have been men and women who, for several reasons, visited or resided in Brazil. They have navigated the charted waters of Brazilian life and literature, with which they have fallen in love. Thereupon, presumably wishing to share with others the pleasure they take in Brazilian literature, they proceed to translate the works of which they are fondest.<sup>49</sup>

In this way, as they are often the initiators of translations of Brazilian literary works into English, it is their personal taste that determines which Brazilian works will become part of the Anglo-American literary polysystem, which Brazilian authors will become known by the Anglo-American reading public, what facet of Brazil this public will be allowed to see.

Journeys to or periods of residence in Brazil have prompted many people to assume the roles of initiators of the translations of Brazilian literary works. Samuel Putnam, for example, who participated in the International Exchange of Persons programme of the International Division of the US State Department, not only translated Brazilian literary works, but also wrote a history of Brazilian literature, which to him was the account of a journey: *Marvelous Journey: A Survey of Four Centuries of Brazilian Writing*.<sup>50</sup>

<sup>49</sup> This aspect was discussed briefly in section 2.1.1 above, in relation to Sir Richard F. Burton and his wife, Isabel Burton.

<sup>50</sup> The idea of a 'journey' in relation to Brazil and Latin America is

Putnam was followed by US poet Elizabeth Bishop (1911-79). While working as a consultant in poetry to the Library of Congress, Bishop won several awards, among which the American Academy of Arts and Letters Award. This enabled her to travel to South America, where what had happened to so many others happened to her: 'she fell in love with Brazil and decided to stay'.<sup>51</sup> She stayed for twenty years. During this time she tried to learn about the country and its literature, so that she asked her friends to recommend works to her. Among these was *Minha vida de menina*. In Bishop's own words:

a diary, the diary actually kept by a girl between the ages of twelve and fifteen, in the far-off town of Diamantina, in 1893-1895. It was first published in 1942 in an edition of 2,000 copies, chiefly with the idea of amusing the author's family and friends, and it was never advertised. But its reputation spread in literary circles in Rio de Janeiro and there was a demand for it, so in 1944 a second edition was brought out, then two more, in 1948 and 1952, making 10,000 copies in all. George Bernanos, who was living in the country as an exile when it first appeared, discovered it and gave away a good many copies to friends, a fact to which the author and her husband modestly attribute much of its success. He wrote the author a letter which has been used, in part, on the jackets of later editions.<sup>52</sup>

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still very much in use. Martin, for example, called his book that examines contemporary Latin American literature '*Journeys through the Labyrinth*'. Price called his '*Latin America: The Writer's Journey*'. The journeys they are referring to here are the journeys of Latin American peoples and writers through the labyrinth of their own multifarious heritages. However, the 'journey' metaphor also hints at the puzzlement Westerners experience when journeying through the labyrinth of Latin American culture. It is necessary to point out as well that the powerful metaphor of the labyrinth is used by Jorge Luis Borges. See Jorge Luis Borges, *Obras completas: 1923-1972* (Buenos Aires: Emecé Editores, 1974) and Jorge Luis Borges, *Labyrinths: Selected Stories and Other Writings*, edited by Donald A. Yates and James E. Irby, preface by André Maurois, translated by Sherry Mangan and others (Harmondsworth: Penguin, 1978).

<sup>51</sup> Publisher's introduction, in *The Diary of "Helena Morley"*, by Alice Dayrell Brandt ('Helena Morley'), trans. by Elizabeth Bishop (London: Virago Press, 1981). See also Lorrie Goldensohn, *Elizabeth Bishop: The Biography of a Poetry* (New York: Columbia University Press, 1992) and Brett C. Millier, *Elizabeth Bishop: Life and the Memory of It* (Berkeley, CA: University of California Press, 1993).

<sup>52</sup> Elizabeth Bishop, 'Introduction', in *The Diary of "Helena Morley"*, by Alice Dayrell Brandt, trans. by Elizabeth Bishop (London: Virago

Bernanos' letter appears in full in the consulted edition of the translation, and its contents help to understand how it can have helped in the book's acceptance. Bernanos was not stingy in his praise of the book:

You have written one of those books, so rare in any literature that owe nothing to either experience or talent, but everything to *ingenium*, to genius -- for we should not be afraid of that much misused word -- to genius drawn from its very source, to the genius of adolescence. Because these recollections of a simple little girl of Minas present the same problem as the dazzling poems of Rimbaud. As vastly different as they may appear to the stupid, we know that they are both of them derived from the same mysterious and magical fountain -- of life and art.<sup>53</sup>

For Bishop, however, what mattered most was that '*it really happened*; everything did take place, day by day, minute by minute, once and only once, just the way Helena says it did' (Bishop, 'Introduction', p. xxiv, italics as in original). Here the need for authenticity as regards Brazilian works surfaces again.

Many other translators either visited Brazil on government grants or lived and worked in Brazil. Examples are: Ralph Edward Ingalls Dimmick, who was Assistant Director of English Courses of the União Cultural Brasil-US in São Paulo; Fred P. Ellison who earned an Organization of American States (OAS) travel and residential grant to Brazil; Giovanni Pontiero, who was awarded a Brazilian government scholarship for research in Brazil, where he was head of the Department of English Studies at the University of Paraíba and Director of Studies of the *Sociedade Brasileira de Cultura Inglesa*;

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Press, 1981), pp. vii-xxxiii (p. viii). Further references to this work will be given after quotations in the text.

<sup>53</sup> Georges Bernanos, 'To Alice Dayrell Brandt ('Helena Morley')', 30 May 1945, in *The Diary of "Helena Morley"*, by Alice Dayrell Brandt ('Helena Morley'), trans. by Elizabeth Bishop (London: Virago Press, 1981), p. xxxvii.



Gregory Rabassa, who spent time in Brazil on a Fulbright grant in 1965-66; and Jack Edward Tomlins who went to Brazil on a Fulbright grant (Giovanni Pontiero, personal communication and *Directory of American Scholars*, pp. 120, 136, 394, 495). John Procter worked in Brazil as a journalist and married a Brazilian woman.<sup>54</sup>

Another British explorer is Robert L. Scott-Buccleuch. As a British Council officer, Scott-Buccleuch lived in Brazil for many years. He founded and headed the English Language and Literature Department of the *Universidade de Brasília*, and was later made Superintendent of the *Sociedade Brasileira de Cultura Inglesa*. For the services he rendered to the country, the Brazilian government awarded Scott-Buccleuch the *Ordem do Rio Branco*, and he was also awarded the Machado de Assis medal by the *Academia Brasileira de Letras*. With these medals Scott-Buccleuch joined Helen Caldwell, who was awarded the *Ordem do Cruzeiro do Sul* by the Brazilian government in 1959, in the pantheon of decorated translators of Brazilian literary works. Now retired, Scott-Buccleuch has returned to live in Brazil, at São Vicente in the State of São Paulo.<sup>55</sup>

It is largely due to the efforts of these translators that Brazilian literature has been translated and published at all. The translators' prefaces document how difficult it has been for them to convince publishers to take on translations of Brazilian works, since, as Brushwood remarks, in the US,

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<sup>54</sup> Ernest Hecht, Souvenir Press Ltd, letter to the author, 21st April 1993. Further references to this letter will be given after quotations in the text.

<sup>55</sup> See 'Dados biográficos', appended to 'A bagaceira', by Robert L. Scott-Buccleuch in *A tradução da grande obra literária: Depoimentos*, ed. by Daniel da Silva Rocha (São Paulo: Alamo, 1982), pp. 102-20 (pp. 119-20). Further references to this work will be given after quotations in the text, by mentioning its title, 'A bagaceira'. Also personal communication from Carmen Lucas, present Superintendent of the *Sociedade Brasileira de Cultura Inglesa*.

of course, our resistance to foreign literature includes more than Latin America. We are an intensely provincial people, in spite of the lives and money we have scattered around the globe. We resist foreign literature in general, and this basic position is exacerbated with respect to countries that are not financially or militarily powerful. ('Two Views', p. 14)

The difficulties faced by the Burtons in the nineteenth century were similar to those encountered by Scott-Buccleuch in the twentieth century, which shows that editorial policies in the Anglo-American world have not changed substantially in relation to translated works.

In the preface to his translation of *Manuel de Moraes*, Richard F. Burton notes:

Translations, the publishers assure us, are not popular in England. So much the worse. Surely a good tale imported from a foreign source is worth a dozen of the flimsy "sensation novels", run off for the use of the moment, ephemera which have only the dubious merits of exciting a morbid interest, and of being read in three volumes within three hours.<sup>56</sup>

Almost one hundred years later, Scott-Buccleuch remarked:

Finalmente, *Triste fim de Policarpo Quaresma*, com seu título em inglês, *The Patriot*, foi terminado, revisto e datilografado. Cheguei, assim, à hora da verdade para o tradutor de literatura brasileira. Eu sabia que o público leitor de língua inglesa era hostil à tradução em geral, e indiferente à literatura da América Latina; sabia, também, que os editores eram tipos ultracautelosos e avaros homens de negócios, incapazes de reconhecer outro mérito literário além de um balanço lucrativo. Mas, em minha inocência, eu tinha esperanças de que as qualidades inegáveis de *The Patriot* (pelo menos no original) seriam uma garantia para sua publicação. Para encurtar a história, meu manuscrito vagueou pelas maiores editoras do Reino Unido e dos Estados Unidos da América, sendo devolvido todas as vezes com palavras muito delicadas e uma recusa. Somente 13 anos mais tarde, foi publicado como resultado da visita ao Rio do Sr. Rex Collings, o editor, e do empenho do meu amigo, o escritor Antonio Olinto. (Scott-Buccleuch, 'A bagaceira', p. 105)<sup>57</sup>

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<sup>56</sup> Richard F. Burton, 'A Word by the Translator', in *Manuel de Moraes: A Chronicle of the Seventeenth Century*, by J. M. Pereira da Silva, trans. by Richard F. and Isabel Burton (London: Bickers & Son, 1886), pp. vii-viii (p. viii).

<sup>57</sup> 'Finally, *Triste fim de Policarpo Quaresma*, with its title in English, *The Patriot*, was finished, revised and typed up. Thus I came to the

The efforts made by these translators have not been totally in vain, however. Not only did their translations get published, but they have been instrumental in arousing publishers' interest in Brazilian literature. It is due to these translators' efforts that many publishers became initiators of translations of Brazilian literary works into English.

### 3.5.2 - Publishers

In order to ascertain what role has been played by publishers in the translation of Brazilian literary works, I attempted to write to these publishers, since there is but scant material available concerning the matter. This proved to be one of the most difficult aspects of the survey. To begin with, many of the publishing houses concerned are no longer in existence. Moreover, publishing houses change hands, merge and split quite often. Furthermore, they have many divisions which do not necessarily communicate with each other. Adding to this, publishing houses bearing the same name are often managed independently in the US and in the UK. Added to the fact that the personnel employed by publishing houses changes at short intervals, this made it almost impossible to trace the actual editors who were

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moment of truth for the translator of Brazilian literature. I knew that the English language reading public was hostile to translations in general, and indifferent to Latin American literature; I also knew that publishers were extra-careful people and greedy businessmen, incapable of recognizing any other literary merit than a positive financial balance. But, innocently, I had hoped that the undeniable qualities of *The Patriot* (at least in the original) would serve as a guarantee for its publication. To make a long story short, my manuscript roamed the largest publishing houses in the United Kingdom and the United States of America, always being sent back with kind words and a refusal. It was published only 13 years later, as a result of Mr. Rex Collings' visit to Rio and to the efforts of my friend the writer, Antonio Olinto'. [My translation.]

responsible for selecting Brazilian literary works for translation.<sup>58</sup>

Mrs. J. M. Simpson, of Andre Deutsch, so replied to my query:

it is impossible to answer your questions, as staff who would have been working here in the sixties and eighties are no longer employed by Andre Deutsch Ltd.<sup>59</sup>

I was able to locate sixty-nine existing publishers' addresses, and wrote to all of them, aiming at confirming the data I had obtained about the translated works. I also wanted to find out how they had become interested in the translation of Brazilian literary works and, hopefully, to obtain numeric data regarding sizes of print runs and sales, and future plans for the publication of Brazilian literary works. Only eighteen publishers answered my letters, and only a handful were in any way useful. These letters are in my possession.

What I have been able to glean is that the principal publisher of Brazilian literary works in the US, Alfred A. Knopf, has been involved in the process since the initial attempts of the US government were made to translate Brazilian literature as a means to foster international friendship. This being the case, Knopf had financial help from his government at that time, and may still have it today. Putnam, however, notes that Knopf 'deserves to be commended for his co-operation during this period, not infrequently at a financial loss to himself' ('Foreword', p. *viii*).<sup>60</sup>

The two major publishers of Brazilian literary works in translation in the UK, Peter Owen and Carcanet, also have financial

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<sup>58</sup> These aspects of the publishing business are discussed to some extent by Kostelanetz.

<sup>59</sup> Mrs. J. M. Simpson, Royalty Accountant, Andre Deutsch Ltd, letter to the author, 8 April 1993.

<sup>60</sup> Hall, in turn, observes that an estimated '65 per cent of books published do not bring in any profit' (p. 116).

help: Peter Owen from UNESCO, and Carcanet from the Arts Council of Great Britain. So important is this financial help to a small publishing house such as Carcanet that the assistance is acknowledged even on its stationery. SEL Editora, a Brazilian publishing house based in Rio de Janeiro, has associated itself with Rex Collings to publish Brazilian literary works in English translation.

Eight of the publishing houses that publish Brazilian literary works in translation are university presses, which means that they may obtain funding from several sources. This also reinforces the hypothesis put forward here that the interest in Brazilian literary works in translation is largely confined to academic circles. It is also consistent with Hall's evaluation of the vital role of universities and their patronage not only in the production of books in general, but also in the production of literary works in particular.<sup>61</sup>

However, the publishers of Brazilian literary works in translation have themselves shown a little of the explorer. As was pointed out above, Knopf went to Brazil to look for suitable works for translation. As Scott-Bucleuch has been quoted above as saying, it was Rex Collings' visit to Brazil that enabled him to publish his translation, *The Patriot*. Peter Owen ascribes his interest in Brazilian literature to a visit to Brazil.<sup>62</sup> Ernest Hecht, Managing Director of Souvenir Press, is more specific:

My interest in Brazilian literature stems from the many visits I used to make in Brazil from the 1960s onwards and indeed I know most of the leading authors personally and most of the main musicians are personal friends of mine such as Tom Jobin (*sic*), Caetano, Gil etc. (*verbatim* quote from letter to the author)

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<sup>61</sup> See in particular the discussion in Hall's Chapter 3, 'The Sociology of the Author', and Chapter 6, 'Gatekeepers'.

<sup>62</sup> Peter Owen, Peter Owen Ltd: Publishers, letter to the author, undated [1993].

On occasion, publishers' interest in translations of Brazilian literary works has been aroused by a translation they have read. Robert McCrum, of Faber and Faber, ascribed his interest in Brazilian literature to the 'reading of a good translation of SERGEANT GETULIO' (*sic*, capitals in the original).<sup>63</sup> Michael Schmidt, of Carcanet, explains:

The Drummond De (*sic*) Andrade book arrived from a translator who was an ex-student of one of my main poets, Donald Davie. My interest in Brazilian literature generally had already been stimulated by a passion for the work of Elizabeth Bishop and we were quite susceptible to Drummond as a result. The Machado de Assis we took on because I read his famous novel and then *Dom Casmurro* and was keen to publish him since I loved his work so much. With Lispector, I believe what happened was that Giovanni Pontiero sent me a copy of his University of Texas Press selection of stories, called 'Family Ties', and we started our Lispector programme with that title, following on with the other books that you list and having two further titles, as I say, in the pipeline, for next year 'The Beseiged (*sic*) city'. (*verbatim* quote from letter to the author)

This letter summarizes two of the reasons for publishers to be interested in translations: the fact that a translator brings an unsolicited translation for publication, and becoming interested via the reading of a work, normally in translation.

Other publishers, however, have no particular interest in Brazilian literature. Wm. Jerome Crouch, editor-in-chief of the University Press of Kentucky declared: 'we have no interest in Brazilian literature as such. I believe that Albert Bagby had some connection with John Keller and so submitted his translations here'.<sup>64</sup> Albert Bagby is one of the translators of Brazilian literary works into English, and this letter also seems to confirm my hypothesis that it is

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<sup>63</sup> Verbatim quote from Robert McCrum, Faber and Faber Limited, letter to the author, 7th April 1993.

<sup>64</sup> Verbatim quote from Wm. Jerome Crouch, The University Press of Kentucky, letter to the author, 13th May, 1993.

the translators who are most frequently the initiators of the translations of Brazilian literary works.

The statement of Peter Coveney, Senior Editor, Humanities, of the Greenwood Publishing Group, is perhaps more revealing:

Your second and third questions (about why we stopped and why we published Brazilian literature in the first place) require a longer answer. Greenwood started in 1967 as a "reprint house"; that is, we reprinted works originally published by other publishing houses that had either gone out of print, or that we ought to sell well. Before long it became apparent that, if we were to survive, we should have to move away from reprints. This move was accomplished over a period of time, and, as Greenwood became a publisher of original reference books for college and university libraries, we did fewer and fewer reprints, eventually phasing them out altogether.

So all the books on the list in your letter were reprints, and we stopped doing them after 1972, which is why your list ends there. It was an overall strategic decision to get out of doing reprints, rather than a decision to stop publishing Brazilian literature that was behind this.<sup>65</sup>

This statement is consistent with Hall's observation that, in the early 1960s many Western countries devoted about 30 per cent of their book production to imaginative literature, but that 'there is currently a tendency for an increase in the proportion of "functional" books published -- including as a basic staple school books (up to 25 per cent) and as a growth point books in social science' (p. 61) Hall also remarks that: 'publishing is increasingly dependent on "functional" books, about a quarter of current book production being for the school audience' (p. 103).

Naturally, publishers must have a concern for profit, if not for the very survival of their enterprises. The publication of Brazilian literature in English translation does not seem to be a profitable activity, as many critics have noted. Be that as it may, the

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<sup>65</sup> Verbatim quote from Peter Coveney, Greenwood Publishing Group Inc., letter to the author, 7th April 1993.

production has to be sold, and, in the following section, a few of the strategies used to accomplish this will be examined.

### 3.6 - STRATEGIES FOR SELLING BRAZILIAN LITERARY WORKS IN ENGLISH TRANSLATION TO THE ENGLISH-SPEAKING WORLD

Not having received many illuminating answers from publishers, the hypotheses put forward here come rather from observation, and from the literature about the publishing business. Bearing this in mind, it would appear to be possible to say that the strategies used to sell Brazilian literary works in English translation are similar to those used to sell fiction in general, as described by Vanderauwera, Kostelanetz and Hall, for example.

However, there is not much that is noticeable in the UK as an effort to sell such works. I have been unable to see the usual devices, such as bookshop posters and hoardings or advertisements. The other staple fare of book advertising, namely book reviews, do not seem to appear in the press in general, with few exceptions, but to be confined mostly to specialist journals, such as the *Third World Quarterly*, and the *Latin American Literary Review*.<sup>66</sup>

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<sup>66</sup> Compare, for example, the machinery set in motion to sell John Updike's *Brazil*: hoardings in bookshops, the book being exhibited in a special case. The book is featured in Dillon's Bookshop Spring Books brochure, and a full-colour leaflet about the book is available to customers. The book, published on the 7 April 1994, was reviewed on the 28 February in *Time International*, the 4 April in *The Guardian*, the 10th April in the *Sunday Times*. See R. Z. Sheppard,



In the time that I have spent in the UK, I have never seen a review of a Brazilian work in translation in the general press. The only authors belonging to the Latin American system whom I have seen reviewed in this way are Vargas Llosa and García Márquez. The latter's latest book was recently reviewed in *Time Magazine*.<sup>67</sup> The sales pitch starts from the title of the review: 'Twelve Stories of Solitude' draws from the title of the best-seller *One Hundred Years of Solitude*. The body of the text mentions García Márquez' Nobel Prize, and makes reference to magic realism. It describes the book as being about 'the strange things that happen to Latin Americans in Europe', another definite connection with magic realism.

Another favourite way of selling books, which is through book clubs, does not appear to be used for Brazilian works either. Here again, the only Latin American authors whose works I have seen advertised in book clubs in the UK were Vargas Llosa and García Márquez.

### **3.6.1 - The Cinema and Television Connection**

Although, as has been pointed out above, the strategies for selling Brazilian literary works in English translation appear to be similar to the ones employed in general, there is a major exception. This is the strategy of publishing a book after its filmed or televised version has become successful. This strategy includes publicizing the book in

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'Warning: The Rabbit is Loose: Updike Imagines Tristan in Brazil and Catches Jungle Fever', *Time International*, 28 February 1993, p. 48; James Woodall: 'Into the Melting Pot', *The Guardian*, 4 April 1994, p. 4; Peter Kemp, 'Going Nuts In Brazil', *The Sunday Times*, 10 April 1994, p. 13.

<sup>67</sup> Paul Gray, 'Twelve Stories of Solitude: García Márquez Sends Some Innocents Abroad', *Time*, 3 January 1993, p. 53.

connection with the film or television programme, mentioning the film or television programme on the book cover, and having pictures of the film or television programme in the book if possible.<sup>68</sup>

The main reason why the strategy does not appear to be useful in the English-speaking world with Brazilian literary works in English translation is that, as a rule, films based on Brazilian literary works have been made in Brazil, by Brazilians, with dialogues in Portuguese, which makes their distribution in the English-speaking world a slightly complicated matter.<sup>69</sup>

The US film industry holds a strong position in the international marketplace, and is capable of influencing international decisions of great importance, such as the GATT talks (see Branegan, Richman and Harbrecht). It is not possible to assume that it would be easy for Brazilian films to penetrate this market. The situation of films of other nationalities appears to be only marginally better.

The language problem seems to be another obstacle for foreign-language films to overcome. In order to be made available to audiences who speak a different language, films have either to be subtitled or dubbed. In the countries where I have spent some time, namely Brazil, the US, France and Italy, films are subtitled for the cinema, and dubbed for television. In Brazil, films that are considered artistic objects are sometimes shown late at night on television in the original language, with subtitles.

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<sup>68</sup> According to Hall the tendency goes even further. He remarks: 'the temptations to ignore new fiction and to commission fiction-cum-film script, as was the case with *Jaws*, increases daily' (p. 62).

<sup>69</sup> The most important exception seems to have been French director, Marcel Camus' film *Black Orpheus*, made in French. The film, which was based on the poem 'Orfeu Negro' by Brazilian poet Vinicius de Moraes, won the gold medal at the Cannes Festival in 1959. Besides watching the original version in Brazil (in French, with Portuguese subtitles), I also watched it on US television, dubbed in English with what was supposed to pass for a Brazilian accent.

During the time I have been in the UK, I have observed that foreign-language films are subtitled for exhibition both in the cinema and on television. Moreover, I have observed that foreign-language films are screened mostly in art cinemas, such as the Arts Centre at the University of Warwick, rather than at popular venues, such as the Showcase Cinemas or the Odeon cinemas. Contrary to my expectations as a Brazilian, foreign films and art films are not an important part of the fare offered by students' film societies (such as those of Warwick and Birmingham universities), which seem to prefer more popular films.

Furthermore, I have observed that foreign films shown in cinemas are mostly French, and, secondly, Italian. Occasionally, films of different nationalities are screened, such as the Chinese films of Zhang Yimou, but these are rather the exceptions that confirm the rule.<sup>70</sup> Such films are often prize-winning films, and have often been taken on by US distributors. Foreign films appear to have a niche in London film festivals (such as the Latin American Film Festival), but these are beyond the reach of the majority of the population of the UK.

The situation of foreign films on television in the UK, as I have observed it, appears to be similar. Such films are most frequently shown late at night on Channel 4, and sometimes on BBC2 at earlier hours. An example of the latter is *Romuald and Juliette*, shown on BBC2 at 9.35pm on New Year's Day, 1994.<sup>71</sup> This is a French film,

<sup>70</sup> For example, *Raise the Red Lantern*, dir. Zhang Yimou, with Gong Li, Electric Pictures, 1991. This film is exhibited in Mandarin, with subtitles in English.

<sup>71</sup> *Romuald and Juliette*, dir. Coline Serreau, with Daniel Auteuil and Firmine Richard, 1989, 9.35 pm-11.25pm, BBC2, national television, 1st January 1994. The film was exhibited in French, with English subtitles.

which appears to be the nationality of the films which are most frequently featured on television in the UK, and, again, rather seems to be the exception that confirms the rule.

During the time I have spent in the UK, no Brazilian film was screened either at the popular venues or at the art centres in the West Midlands and Warwickshire. One Brazilian film was exhibited late at night on Channel 4, *A Dama do Cinema Xangai*, called *The Lady of the Shanghai Cinema* in English.<sup>72</sup> However, many documentaries about Brazil were broadcast mainly by BBC2 and by Channel 4, which is further evidence that there is an interest in factual information about Brazil, as discussed in section 3.1.

Notwithstanding their invisibility in the Anglo-American world, many Brazilian films have been based on literary works. A few examples, taken solely from the book on the Brazilian cinema edited by Johnson and Stam, are: *Vidas secas* (1963, directed by Nelson Pereira dos Santos), based on Graciliano Ramos' book of the same name; *Menino de engenho* (1966, directed by Walter Lima Jr) based on José Lins do Rego's book of the same name; *Azyllo muito louco* (1969, directed by Joaquim Pedro de Andrade), based on Machado de Assis' short story 'O alienista'; *Macunaíma* (1969, directed by Joaquim Pedro de Andrade, and released in the US as '*Jungle Freaks*'), based on Mário de Andrade's book of the same name; *São Bernardo* (1973, directed by Leon Hirszman), based on Graciliano Ramos' book of the same name; *Lição de amor* (1975, directed by Eduardo Scorel), based on Oswald de Andrade's book *Amar, verbo intransitivo*; and *Dona Flor e seus dois maridos* (1976, directed by Bruno Barreto), based on Jorge Amado's book of the same name.<sup>73</sup>

<sup>72</sup> *A Dama do cinema Xangai*, dir. by Guilherme de Almeida Prado, with Maitê Proença and Antônio Fagundes, 1987.

<sup>73</sup> Randal Johnson and Robert Stam, eds, *Brazilian Cinema* (East

Although all the Brazilian works on which these films were based have been translated into English, the works do not appear to have become especially popular with the Anglo-American reading public as a result of a presumed popularity of the films. The same may not have been the case with some Spanish-American works which were filmed in English, such as *Kiss of the Spider Woman*, based on Manuel Puig's novel *El beso de la mujer araña* (1976). The film was directed by Argentinian Hector Babenco, and featured the Brazilian Sônia Braga side by side with William Hurt and Raul Julia.<sup>74</sup>

The most noteworthy exception as regards Brazilian films is *A hora da estrela*, based on Clarice Lispector's novel of the same name.<sup>75</sup> Having been 'well received at home, the film collected major prizes in film festivals'.<sup>76</sup> It also became a successful film in the Anglo-American world, as Martin observes (*Journeys*, p. 348). It would appear that being a Third World film about a woman, from a book by a woman, directed by a woman (Suzana Amaral, 1933-) it was seized upon by women's studies. Again the topicality of a Brazilian work comes to the fore. The film could be used to sell the book, but it does not appear to be, although Hélène Cixous' prestige is.

### 3.6.2      -      The      Magic      Realism Connection

Brazilian literary works are sold as Latin American literature. All the

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Brunswick, NJ: Associated University Presses, 1982).

<sup>74</sup> Produced by H. B. Filmes, it was released in Brazil in 1984. See Randal Johnson, *The Film Industry in Brazil: Culture and the State* (Pittsburgh, PA: University of Pittsburgh Press, 1987), p. 219.

<sup>75</sup> *A Hora da Estrela*, dir. by Suzana Amaral, prod. by Raiz Produções Cinematográficas, 1985.

<sup>76</sup> See Annette Kuhn and Susannah Radstone, eds, *The Women's Companion to International Film* (London: Virago, 1990), pp. 12, 82-82.

publishers' catalogues that I have examined include Brazilian literary works on their lists of Latin American works, and sometimes along with Spanish and Latin American works.<sup>77</sup>

Publishers appear to share the general public's vague ideas about Latin America. When I asked publishers whether they were planning to publish any more Brazilian literary works in the future, I received answers such as:

we are publishing a critical study, *Modern Nicaraguan Poetry*<sup>78</sup>

I have always been interested in South American literature and wished we published more of it. I think our major books have been Sabato's *On Heroes and Tombs*, Felix de Azua, and Roberto Arlt (*sic*).<sup>79</sup>

Since Brazilian literature is labelled as Latin American, it is often also labelled as belonging to the group of works involved with magic realism. Some critics, such as King, have remarked that, owing to the increased, 'but often unfocused attention' on Latin American literature, 'there has been an unfortunate tendency to label texts as simply "Latin American" or "magical realist" when in fact they are from diverse countries and cultures' ('Introduction', p. *viii*).

The jacket of the 1988 reprint of *Macunaíma*, for example,

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<sup>77</sup> Examples are: Associated University Presses (comprising Golden Cockerel Press and Cornwall Books), Carcanet, Farrar Straus Giroux (comprising also Hill and Wang, The Noonday Press and Sunburst Books), Greenwood Publishing Group, New Directions, Penguin, Souvenir Press, The University Press of Kentucky, and University of California Press.

<sup>78</sup> Thomas Buhler, Director's Assistant, Associated University Presses, letter to the author, 6th April 1993.

<sup>79</sup> David R. Godine, David R. Godine Publisher Incorporated, letter to the author, 19th April 1993.

Ernesto Sábato (1911-) is Argentinian, and the book in question is Helen Lane's translation of *Sobre heroés y tumbas* (1961), published by Godine in 1981. Roberto Arlt (1900-42) was also Argentinian and Godine published *The Seven Madmen*, Naomi Lindstrom's translation of *Los siete locos* (1929), in 1984.

boasts:

announcing a major literary event: the first translation into English of a landmark precursor of Latin American magical realism, which has informed the work of contemporary writers from Garcia Marquez (*sic*) to Salman Rushdie.<sup>80</sup>

Brazilian authors have often rejected the attempts of critics to so label as magic realists. When pressed by non-Brazilian interviewers to say that their works belong to magic realism, Brazilian authors have often refuted the implication, as did Guimarães Rosa, in an interview to Günter Lorenz.<sup>81</sup>

Sometimes Brazilian authors are put in the position of having to justify themselves for not being magical realists. This is the position in which Ana Miranda was put in an interview to Greg Price:

[Greg Price] *The Mouth of Hell* does not have the elements of fantasy that many English-speaking readers have come to associate with Latin American writing. Did you make a conscious decision not to incorporate the fantastic?

[Ana Miranda] Each story has its own specific characteristics and problems. I wanted to write about our colonial life, the language of our baroque period, the formation of our literature and other things that are quite real. There was no reason to choose the fantastic style.<sup>82</sup>

It is safe to assume that, if critics and publishers alike expect marvellous realism from Brazilian literary works in English translation, the same expectations will be held by the reading public. This may be detrimental to Brazilian literature as a whole since authors may try to fit themselves into the mould of marvellous

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<sup>80</sup> Jacket of *Macunaíma*, 1988.

<sup>81</sup> João Guimarães Rosa, 'Diálogo com Guimarães Rosa', interview by Günter Lorenz, trans. by Rosemarã Costher Abílio, in *Guimarães Rosa: Coletânea*, org. by Eduardo F. Coutinho (Rio de Janeiro: Editora Civilização Brasileira, 1983), pp. 62-97 (pp. 89-90).

<sup>82</sup> Ana Miranda, interview by Greg Price, in *Latin America: The Writer's Journey*, ed. by Greg Price (London: Hamish Hamilton, 1990), pp. 180-87 (p. 181).

realism in order to please the reading public and obtain financial gain, as has been pointed out by several scholars of Latin American literatures.

### 3.6.3 - The Cultural Stereotype Connection

Since the cinema does not seem to be helpful in selling Brazilian literary works in translation, publishers must resort to other means. This being the case, the strategies most commonly used are: establishing comparisons with the canonized authors of the target system, and establishing connections with the 'knowns' of the source system. By 'knowns' I mean those pieces of information, often incorrect, that the members of one culture appear to possess about other cultures and their members.

The American Continent has been mythologized in many different ways by Europeans. In Classic Antiquity, it was simply not thought to exist by a body of knowledge that believed that the world was flat, and that it was possible to fall off its edge. Even when it was realized that the world was round, the continent that would come to be known as America was not thought to be there at all. The assumption was that it would be possible to reach India by sailing West around the globe, so that this was the conclusion to which the first navigators to reach America came. It was from this mistake that the native inhabitants of the continent were given their name: 'Indians'.<sup>83</sup>

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<sup>83</sup> The indigenous inhabitants of the American Continent were called 'Indians' by Christopher Columbus. He applied this misnomer to them because he 'thought he had sailed so far East that he had reached the East Indies'. Eric Partridge, *Origins: A Short Etymological Dictionary of Modern English*, 4th rev. enl. ed. (London: Routledge &



Having found out that the American Continent existed, Europeans then proceeded to mythologize it as the place where dreams would come true: the Eldorado would be found there, the Fountain of Youth would spring forth there. Even the warrior women of Greek mythology, the Amazons, were thought to live there. It was from this misconception that the major river in the area, and a large portion of the area itself were given their name.

It is pertinent to note how these myths have prevailed in relation to Latin America, whilst North America (namely the US and Canada) have been cleansed and illuminated by Westernization: the US have mythologized themselves as the place where clean-cut people eat apple pie. It is worth quoting Bassnett at length on this subject:

The early travellers sought to describe the new with the perceptual tools and literary conventions of the known world. So they drew upon a hoard of images of mythical beasts, tales of the unknown and imaginary worlds, as exemplified in the hugely popular romances of chivalry. These images of a fantasy come to life, combined with the desire to believe in the existence of Utopia and the 'noble savage' shaped European perceptions of Latin America. Gradually, as the utopian ideals faded, the continent came to signify something alien, one of the last places on earth. Even today, myths of Latin America prevailing in Europe and the United States see the continent as the place to which criminals, bank robbers or ex-Nazis can run and hide, the place down below from which dark hordes of illegal immigrants, drug traffickers, killer bees and other undesirable diabolic things seek to rise up and cross the Rio Grande into the light of western civilization. (*Comparative Literature*, p. 87)

There is, of course, sometimes more than a grain of truth in some of the assumptions made about Latin America in the West. As Driscoll and Beretervide point out, Argentina's 'President Carlos Menem's decision to allow researchers access to secret government files has unearthed a past murkier than anyone imagined': Argentina

did indeed give sanctuary to more than '1,000 suspected war criminals and Nazi collaborators'.<sup>84</sup>

Where the problem lies here for Latin Americans is that the blurred image of the continent in the West's mind makes a war criminal (not given the benefit of the doubt) lurk everywhere in the indistinct darkness of the continent: from the sandy banks of the Rio Grande to the ices of Tierra del Fuego.

Within this blurred continental mass, there seems to be little in the Western mind to distinguish Brazil from any other country in Latin America. Little more seems to be generally known about Brazil than that it is somewhere on the continent, and its capital is often mistaken for Buenos Aires. Its language is often thought to be Spanish, which many English-speakers believe is mutually understandable with Portuguese.

This last assumption is to be found far and wide in the Anglo-American world. Writing in Delhi about the sameness to be found all over Latin America, Susnigdha Dey states:

Spanish and Portuguese [...] are not only two different manifestations of Romance languages descended from Latin and intelligible to each other, but because of their Penninsular (*sic*) heritage, that is, of Iberia, share many things in common.<sup>85</sup>

What seems to be generally known about Brazil as an individual country in South America is that it is the home of coffee, Pelé, Ayrton Senna, samba and Carnival. More recently, concern with

<sup>84</sup> Margarette Driscoll and Gloria Beretervide, 'Secret Files Show 1,000 Nazis Fled to Argentina', *The Sunday Times*, 26 December 1993, p. 18. It must be pointed out that the evidence is that such Nazis fled to Argentina, not to the whole of Latin America. However, as the continent remains an undistinguished lump in the view of the West, Argentina becomes synonymous with Latin America in Western imagination and 1,000 Nazis multiply into millions.

<sup>85</sup> Susnigdha Dey, *contemporary Latin American Literature* (Delhi: B. R. Publishing Corporation, 1992), p. 26.

environmental issues has turned the attention of the world to the Amazon Forest. Popular figures such as British singer Sting have undertaken activities which aim at protecting the Amazonian environment and the peoples of the forest. The first international meeting for the environment was held in Rio de Janeiro in 1992, and the Prince of Wales was one of the important figures to have attended.<sup>86</sup> This interest in the Amazon has served as inspiration for many recent US films, such as *Where the River Runs Black*, *At Play in the Fields of the Lord* and *Medicine Man*, all filmed on location in the Amazon.<sup>87</sup>

The city of Rio de Janeiro, the city of Sugar Loaf and the mountain with the Christ figure, seems to be another feature of Brazil that is known in the West. Brazil in general, and Rio de Janeiro in particular, have long been mythologized as the place where to disappear. When train robber Ronald Biggs found his way to Rio de Janeiro, he was probably making 'a fantasy come to life'. As McLynn comments, since the 1860s 'the Botanical Gardens, Corvocado (*sic*) mountain and the Sugarloaf were already world-famous landmarks and the desire to enter the amazing natural beauty of Rio harbour at dawn was every traveller's dream' (p. 76). To this day, the appeal of the city of Rio de Janeiro to the Anglo-American public seems to be such that products ranging from motor cars (the Metro) to soft drinks are named 'Rio'.

However, because Brazilian literature is concerned with a wide

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<sup>86</sup> See Beatriz Resende, 'Rio de Janeiro: A cidade e as comemorações de 92', *Terceira margem*, 1.1 (1993), 87-92.

<sup>87</sup> *Medicine Man*, dir. by John McTiernan, with Sean Connery and Lorraine Bracco, dist. by Cinergil, 1992; *At Play in the Fields of the Lord*, dir. by Hector Babenco, with Tom Berenger and Aidan Quinn, dist. by Zaentz, 1991; *Where the River Runs Black*, dir. by Christopher Cain, dist. by MGM, with Charles Durning, Peter Horton and Conchata Ferrell, 1986.

range of themes which reflect the country's physical and geographical variety as well as its rich cultural heritage and its complex society, it is not always possible to find literary or popular works which deal specifically with the 'knowns' described above, since they are often based on misconceptions which bear very little relationship with the realities of Brazilian life. For example, there is not, to my knowledge, any Brazilian work that deals with Nazi war criminals in Brazil, but there is a US popular novel that does just that: *The Boys from Brazil*, by Ira Levin, which was also made into a film.<sup>88</sup> However, Brazilian novels dealing with German immigrants to the State of Espírito Santo in the turn of the century, such as Graça Aranha's *Canaã*, are not widely known outside Brazil, nor are the novels of Moacyr Scliar that deal with Jewish immigrants in the south of Brazil, whereas a novel such as Updike's *Brazil*, which plays on every existing stereotype about Brazil, receives intense media coverage.

The difficulty in establishing a connection with the cinema and the discrepancy between what is generally believed about Brazil by the general public and Brazilian reality leaves publishers with very little to which to appeal in marketing Brazilian literary works. Publishers are therefore forced to resort to comparing Brazilian authors with the canonized authors of the target system, or to appealing to whatever may be widely known by the reading public in the target system.

An outstanding example of this last strategy is the use of Anne Frank (1929-45), the Dutch girl who wrote a diary while hiding from

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<sup>88</sup> Ira Levin, *The Boys from Brazil*, 1st pub. 1976 (London: Signet, 1992).

*The Boys from Brazil*, dir. by Franklin J. Schaffner, with Gregory Peck and Laurence Olivier, dis. by Producer Circle/20th Century Fox, 1978.

Nazi soldiers during the Second World War.<sup>89</sup> The published English translation of Fernando Morais' biography of Olga Benario (1908-42) states on its cover: 'the most moving tribute to wartime courage since *The Diaries of Anne Frank*' (*sic*).<sup>90</sup> This statement is placed next to a black and white photograph of Olga's that looks as much like Anne Frank as possible, even though the similarity between the two is restricted to the fact that they were Jewish women killed by Nazis in the Second World War. Olga was a communist, a woman who had a child out of wedlock. Moreover, Morais wrote his book in defiance of the right-wing generals who ruled Brazil for twenty-seven years. Morais' book, quite unlike Anne Frank's, was produced in such a manner that allows it to be seen as explicitly anti-establishment.

Whether these strategies are successful or not would become apparent from an examination of the sales figures. However, since I was unable to obtain such figures from publishers, I directed my survey towards an examination of the availability and the readership of Brazilian literary works in English translation, which will be discussed in Chapter 7.

Before such a discussion, however, it is necessary to examine how the translations themselves are made. Owing to space and availability constraints (as discussed in Chapter 7), I have selected for special examination a sample of the translations of Brazilian literary works into English. These are translations of works by Machado de Assis, Indianist writers and Regionalist writers, ending with an examination of the translations of Guimarães Rosa's works. The analysis of such translations will be made in Chapters 4, 5 and 6.

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<sup>89</sup> Anne Frank, *Anne Frank's Diary*, trans. by B. M. Mooyaart-Doubleday, 2nd imp., 1st pub. in 1947 by Contact, Amsterdam, under the title *Het Achterhuis* (London: Valentine, Mitchell, 1966).

<sup>90</sup> Fernando Morais, *Olga*, trans. by Ellen Watson (London: Sphere Books, 1991).

## TRANSLATING MACHADO DE ASSIS

It seems appropriate to begin a series of analyses of English translations of Brazilian literature by looking at the translations of Machado de Assis' works. Not only is Machado de Assis the most canonized Brazilian writer (which is acknowledged in the English-speaking world), but he is also one of the Brazilian writers who has had the largest number of works translated into English. Some of these are also, as will be seen below (see section 7.3), among the most frequently read by the English-language public.

Additionally, Machado de Assis' works do not draw many elements from the Brazilian environment, or from cultures other than the European one transposed to Brazil. For this reason, his works would appear to contain fewer difficulties for translators than Brazilian works which draw upon the Indian and African cultures that have contributed to the formation of the Brazilian ethos.

These aspects make Machado de Assis' works a good entry point for the analyses of translations attempted in this thesis, and a good foundation for the analysis of the translations of the works of authors who draw heavily upon Indian cultures, or which reflect other influences than the European one.

Owing to time, space and availability constraints (see section 7.1 below for a discussion of availability), only a sample of the translations of Machado de Assis' works will be discussed in this chapter. This sample involves all of his translators, except Isaac Goldberg, who only translated three short stories.<sup>1</sup>

Since all of Machado de Assis' translators under discussion have written prefaces, it has been possible to use them to obtain an insight into how such translators see the author and the works they are translating, as well as how they see their role as translators.

#### 4.1 - THE TRANSLATORS' VIEW OF THE AUTHOR

Joaquim Maria Machado de Assis (1839-1908), one of the founders and the first president of the Brazilian Academy of Letters, has long been acclaimed as Brazil's greatest writer. It is widely acknowledged that, with Machado de Assis, Brazilian literature reached its maturity.

In the words of Afrânio Coutinho:

assim como estão presentes na sua obra a crônica social, a tradição, a paisagem, a vida de seu tempo e meio, também a língua que lhe serve de veículo é a mesma de seus concidadãos, o velho idioma luso transformado ao impacto da nova realidade

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<sup>1</sup> The reference to all translators is to be understood within the parameters set in this thesis: translators of works published in book form, and of anthologies of short stories devoted exclusively to one author.

Isaac Goldberg translated three of Machado's short stories and included them in an anthology called *Brazilian Tales*, published for the first time in 1921, and re-published in 1963. See Putnam, p. 260; CD-ROM and Jack Schmitt and Lorie Ishimatsu, 'Introduction', in *The Devil's Church and Other Stories*, by Machado de Assis, trans. by Jack Schmitt and Lorie Ishimatsu (Austin, TX: University of Texas Press, 1977), pp. ix-xii (p. ix). Further references to this work will be given after quotations in the text.

geográfica e social brasileira.<sup>2</sup>

To this, Coutinho adds: 'a sua língua, por isso mesmo que equilibrou a inspiração entre a tradição lusa e o influxo tropical renovador, ganhou as virtudes da perenidade' ('Estudo', p. 38).<sup>3</sup> Thus an *oeuvre* that is innovative in its use of language has acquired an enduring character which has made it into a model to be copied. Students and prospective writers of all ages and levels are referred to Machado's works as a guideline for usage, particularly of punctuation and objective case pronouns, two areas in which Brazilian usage differs greatly from the European variety of Portuguese.

At the same time, as Coutinho explains,

foi comum durante muito tempo acusar-se a arte de Machado de Assis de pouco brasileira, inspirada nos livros estrangeiros, sem ligação com o Brasil pelos assuntos, situações, atmosfera, personagens cenários, estilo. Apontou-se até a ausência da paisagem na sua obra, para acentuar-se a sua falta de identificação com o meio, a ausência nela de originalidade brasileira. ('Estudo', p. 33)<sup>4</sup>

Jack Schmitt and Lorie Ishimatsu, the translators of a selection of Machado's short stories, published in English as *The Devil's*

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<sup>2</sup> Afrânio Coutinho, 'Estudo crítico: Machado de Assis na literatura brasileira', in *Obra completa*, by Machado de Assis, org. by Afrânio Coutinho, 3 vols, 1st pub. 1959 (Rio de Janeiro: Aguilar, 1971), pp. 23-65 (p. 37). Further references to this work will be given after quotations in the text, by mentioning a short version of its title, 'Estudo'.

'Just as the social commentary, the tradition, and the landscape of his time and his milieu are present in his *oeuvre*, so the language which serves as its medium is the same language of his compatriots, the old Lusitanian tongue transformed by the impact of the new geographical and social realities of Brazil'. [My translation.]

<sup>3</sup> 'His language, precisely because it balanced its inspiration between the Lusitanian tradition and the renovating tropical input, acquired everlasting virtues.' [My translation.]

<sup>4</sup> 'For a long time it was usual to accuse Machado de Assis' art of not being Brazilian enough, of being inspired in foreign books, of being unconnected to Brazil by subject matter, situations, atmosphere, characters, settings, style. Even the lack of landscape descriptions in his work was used to highlight its lack of identification with his milieu, its lack of Brazilian originality'. [My translation.]



*Church and Other Stories* (1977), further note that:

although most of the human frailties Machado satirizes are not restricted to time and place -- and are thus universal -- many Brazilians have taken offense at his ironic barbs, accusing him of having painted an overly pessimistic portrait of Brazilian society, even denying him literary citizenship in Brazil. (Schmitt and Ishimatsu, p. xi)<sup>5</sup>

The effect of this universal aspect is that Machado's stories are, as Scott-Buccleuch points out, tales of 'suburban life which, though essentially Brazilian in character, [are] easily accessible to the European and North American reader. Its literary origins are clearly recognisable and its links with the European heritage equally so'.<sup>6</sup>

The translators of Machado de Assis into English appear to be of one mind as to his status as a writer. Robert Scott-Buccleuch, translator of *Iaiá Garcia* (1878 -- *Yayá Garcia*, 1976), re-translator of

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<sup>5</sup> Jorge Luis Borges' universality caused similar criticism to be made against him by Argentinians. See Borges with Di Giovanni, pp. 9-10; James E. Irby, 'Introduction' in *Labyrinths: Selected Stories and Other Writings*, by Jorge Luis Borges, trans. by Sherry Mangan and others, ed. by Donald A. Yates and James E. Irby (Harmondsworth: Penguin, 1978), pp. 15-23 (p. 13).

The similarities between Borges and Machado de Assis go even further. Firstly, Machado also presented works of his as pseudo-translations. See Renard Pérez, 'Esboço biográfico: Machado de Assis e sua circunstância', in *Obra completa*, by Machado de Assis, org. by Afrânio Coutinho, 3 vols, 1st pub. 1959 (Rio de Janeiro: Aguilar, 1971), pp. 67-92 (p. 77). Secondly, he also presented short stories as missing, previously unpublished chapters of books. The short story 'O segredo do Bonzo', presented as an unpublished chapter of a book by Fernão Mendes Pinto, *Peregrinação*, is so Borgesian in character that it could have been written by Borges himself. See 'The Bonzo's Secret', in *The Devil's Church and Other Stories*, by Machado De Assis, trans. by Jack Schmitt and Lorie Ishimatsu (Austin, TX: University of Texas Press, 1977), pp. 3-9; and Machado de Assis, 'O segredo do Bonzo', in *Obra completa*, org. by Afrânio Coutinho 3 vols, vol. 2, 1st pub. 1959, Rio de Janeiro, Aguilar, pp. 323-28.

<sup>6</sup> R. L. Scott-Buccleuch, 'Translator's Foreword', in *Yayá Garcia*, by Machado de Assis, trans. by R. L. Scott-Buccleuch (London: Peter Owen, 1976), pp. 5-7 (p. 7). Further references to this work will be given after quotations in the text, by mentioning a short version of its title, 'Foreword to *Yayá*'.

*Dom Casmurro* (1900 -- *Dom Casmurro (Lord Taciturn)*, 1992) and *Memorial de Aires* (1908 -- *The Wager: Aires' Journal*, 1990), both first translated by Helen Caldwell, the former in 1953, the latter in 1972, voices what can be considered their unanimous opinion:

Machado de Assis occupies a unique position in Brazilian letters: the first native born writer of undisputed genius, he was also the first to establish a reputation outside Brazil and Portugal. His work was acclaimed during his lifetime and has suffered no eclipse since, and though many gifted Brazilian writers have emerged in this century he is still considered, by almost unanimous consent, the greatest of them all. Despite this, and despite the interest of Luso-Brazilian scholars and the publications of four or five translations of his works in English, his name is virtually unknown to the general reading public outside Brazil and Portugal. ('Foreword to *Yayá*, p. 5)

This somewhat contradictory remark may perhaps find an explanation in the comment made by William L. Grossman, the translator of *Memórias póstumas de Brás Cubas* (1881 -- *Epitaph of a Small Winner*, 1952), and, with Helen Caldwell, of a selection of Machado's short stories, called *The Psychiatrist and Other Stories* (1963), that:

although a book of Machado's stories appeared in French as early as 1910, they have been slow to find their way into English. (Introduction to *Psychiatrist* p. vii)

This state of affairs must certainly have served as an incentive to translate, as Grossman notes:

some of Machado's works have been translated into German, French, Italian, and Spanish. In English there are only three short stories, in an anthology, long out of print, by Isaac Goldberg; however, future publication of a translation of *Dom Casmurro* has been announced. Without denying the tragic power of *Dom Casmurro*, the present translator chose *Epitaph of a Small Winner* because the creative release of Machado's inhibited (by compliance with romantic conventions) sentiments makes it the liveliest and most inventive of his novels and because, as a cogent and nearly complete statement of Machado's attitude, it provides a suitable introduction to his

work. (Introduction to *Epitaph*, p. 14)

Clearly, Grossman missed the opportunity of translating what is deemed to be Machado de Assis' masterpiece, *Dom Casmurro*, but he is still confident of the quality of the work he had the opportunity to translate, *Memórias póstumas de Brás Cubas*. Helen Caldwell, who had already cooperated with Grossman in the production of *The Psychiatrist and Other Stories*, had translated *Dom Casmurro* (1900 -- *Dom Casmurro*, 1953); *Esaú e Jacó* (1904 -- *Esau and Jacob*, 1965); and *Memorial de Aires* (1908 -- *Counselor Ayres's Memorial*, 1972), also seems troubled by the fact that she is translating one of Machado's lesser works, *Helena*. As she observes:

of Machado de Assis's nine novels the last five are by common consent rated his best. The novel *Helena* is not of that number. It is however, and always has been, one of his most popular among Brazilian readers of all classes. Since its publication, in 1876, more than twenty editions have appeared in the original Portuguese.<sup>7</sup>

Popularity in the source system therefore appears to serve as a motive for translating. Scott-Buccluch, on the other hand, does not seem to have felt restricted by whether the works he wanted to translate had been translated before or not, and proceeded to re-translate his favourite ones.

When they explain what makes Machado's last five novels his best, his translators are still in agreement; it is his renowned pessimism:

for all his restraint and good humor, Machado de Assis hurls at his readers a fierce challenge, unrecognized by many, offensive

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<sup>7</sup> Helen Cadwell, 'Translator's Introduction', in *Helena*, by Machado de Assis, trans. by Helen Caldwell (Berkeley, CA: University of California Press, 1984), pp. v-ix (p. v). Further references to this work will be given after quotations in the text, by mentioning a short version of its title, 'Introduction to *Helena*'.

to some, a joy to those who are strong enough to accept it. The challenge lies in Machado's vast iconoclasm, which is likely to involve destruction of the reader's own icons. In his best work, Machado is perhaps the most completely disenchanted writer in occidental literature. (Introduction to *Epitaph*, p. 11).

Machado himself was well-aware of what could be termed his 'cynicism', and remarked, through the pen of Brás Cubas:

Há, aí, entre as cinco ou dez pessoas que me lêem, há aí uma alma sensível, que está decerto um tanto agastada com o capítulo anterior, começa a tremer pela sorte de Eugênia, e talvez... sim, talvez, lá no fundo de si mesma, me chame cínico. Eu cínico, alma sensível? Pela coxa de Diana! esta injúria merecia ser lavada com sangue, se o sangue lavasse alguma coisa nesse mundo. Não, alma sensível, eu não sou cínico, eu fui homem; meu cérebro foi um tablado em que se deram peças de todo gênero, o drama sacro, o austero, o piegas, a comédia louçã, a desgrenhada farsa, os autos, as bufonérias, um *pandemonium*, alma sensível, uma barafunda de coisas e pessoas, em que podias ver tudo, desde a rosa de Esmirna até a arruda do teu quintal, desde o magnífico leito de Cleópatra até o recanto da praia em que o mendigo tiritava seu sono. (Italics as in original.)<sup>8</sup>

Machado's pessimism seems to have baffled many critics as well as

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<sup>8</sup> Machado de Assis, *Memórias póstumas de Brás Cubas*, in *Obra completa*, org. by Afrânio Coutinho, 3 vols, vol. 1 (Rio de Janeiro: Aguilar, 1971), pp. 511-640 (p. 555). Further references to this work will be given after quotations in the text, by mentioning a short version of the title, '*Memórias*'.

'Among the five or ten readers of this book, there is a sensitive soul who is irritated with me because of the preceding chapter, is beginning to tremble for Eugenia's fate, and perhaps... yes, perhaps, in his heart, is calling me a cynic. I, a cynic, sensitive soul? By Diana's thigh! [The Portuguese word for *thigh* is also the feminine form of *lame*.] Such an insult would have to be washed away with blood, if blood ever washed away anything in this world. No, sensitive soul, I was no cynic, I was merely a man; my brain was a stage on which were presented plays of all sorts -- sacred drama, tragedy, romance, gay comedy, rowdy farce, morality, burlesque -- creating a *pandemonium*, sensitive soul, a tumultuous confusion of things and people in which everything could be seen, from the rose of Smyrna to the rue growing in your back yard and from the magnificent couch of Cleopatra to the corner of the beach where the beggar shivers in his sleep' (the explanation in brackets is the translator's, italics as in original). Machado de Assis, *Epitaph of a Small Winner*, trans. by William L. Grossman, 1st pub. 1952, 10th print (New York: Farrar, Straus and Giroux, 1973), p. 86. Further references to this work will be given after quotations in the text, by mentioning a short version of its title, '*Epitaph*'.

translators. As Grossman notes:

more than twenty books and innumerable shorter essays have been written about Machado. Much of this literature is directed to the solution of two problems: how Machado came to acquire his pessimism and how he managed to develop a lively, classic taste in the midst of the prevailing romanticism. The known events in his life leave much to be explained. (Introduction to *Epitaph*, p. 12).

It is however, precisely in the known events of his life that all his translators (as is evidenced in their prefaces) seek the explanation for Machado's world view. They concentrate on his class origin, and on his racial make-up: the hybrid characteristics of Brazilian life that appear to both attract and repulse Anglo-Americans. Caldwell's interpretation of the fortune-teller in *Esaú e Jacó* illustrates this:

The fortune-teller from the wilds, the *cabocla* -- what is she? She probably represents the three racial strains of Brazil's substructure. In her are combined gentleness, innocent beauty, rhythmic grace, and the mystic ignorance of Indian, Negro and Portuguese folklore and superstition.<sup>9</sup>

Such is the single-mindedness with which the Anglo-Saxon world continues to interpret Brazil as a country of mixed heritage that it influences how translators translate. Grossman translates the idiomatic expression 'ser das arábias' used in the sentence below in *Memórias póstumas de Brás Cubas*,

-- Você é das arábias, dizia-me. (*Memórias*, p. 536)

as

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<sup>9</sup> Helen Caldwell, 'Translator's Introduction', in *Esau and Jacob*, by Machado de Assis, trans. by Helen Caldwell (London: Peter Owen, 1966), pp. v-xv (p. xi). Further references to this work will be given after quotations in the text, by mentioning a short version of the title, 'Introduction to *Esau*'.

'You are irresistible', she said; 'I think you must have Arabian blood.' (*Epitaph*, p. 54)

when the expression means 'to be extremely pleasurable to the senses', by reference to the *Arabian Nights*, and when it is well-known that, in Brazil, all Arabs are referred to as Turks ('turcos') (see Ferreira, *Novo dicionário*, pp. 152 and 1728). To further corroborate the interpretation that 'ser das arábias' does not mean 'to have Arabian blood', it can be pointed out that the *Arabian Nights* motive is picked up again by Machado in Chapter 62 of the same work:

Pobre namorado das *Mil e Uma Noites!* (*Memórias*, p. 538)<sup>10</sup>

More recently, however, Brazilian scholarship has moved away from the facile interpretation of Machado's pessimism in terms of race and social class. In order to make this clear, it is worth quoting Schwarz at length:

critics usually emphasize the difficulties of this brilliant career: Machado was dark-skinned and was a worker's son -- moreover he had a slight stammer, and he was epileptic. More recently, however, the tendency has begun to go in the opposite direction. We are reminded that 'some of the most representative figures of our liberal Empire were men of humble origin and mixed blood', and that, in the final analysis, Machado's career was tranquil rather than tempestuous.

This disagreement exemplifies a constant difficulty in the understanding of the Brazilian nineteenth century, and perhaps of the same period in Latin America. For, if we take poverty, the status of the worker and the position of the mulatto in the connotations they now have in modern class society, Machado will seem to us to be a notable example of the self-made man, held back by none of the obstacles in his way. However, in their real contexts, these notions had a very different meaning.<sup>11</sup>

<sup>10</sup> 'Poor infatuated fool of *The Thousand and One Nights!* (*Epitaph*, p. 59)

<sup>11</sup> Roberto Schwarz, 'Machado de Assis: A Biographical Essay', in *Misplaced Ideas: Essays on Brazilian Culture*, by Roberto Schwarz, ed. by John Gledson (London: Verso, 1992), pp. 78-83 (p. 79). Further references to this work will be given after quotations in

Schwarz goes on to explain that although Machado's father was a worker,

it would be a mistake to equate this situation with that of the European proletarian. His social position was somewhat defined by the labour market, and a great deal more by his links to a family of landowners, on whom he was dependent. Men in his position were numerous, and they were called *agregados* (retainers). (Schwarz, p. 79) (The explanation in brackets is the author's; italics as in original.)

and he adds:

in other words, Machado was the son of a worker, but a worker was not what we imagine today. To illustrate the difference, we might consider the fact that the godmother of the future writer was the proprietress of the house in which the Assis family lived. This lady was the widow of the former inspector of gold in Rio de Janeiro, and her second marriage had been to a senator and minister of the empire. Thus, the *agregados* were a long way from what is today understood as freedom, but they were very close to the dominant classes, and so to their culture. [...] It should be added that both Machado's mother and father could read and write, which was exceptional. (Schwarz, pp. 79-80)

At least one character in Machado's works occupies a similar position to that of Machado's father; José Dias, described in Chapter 5 of *Dom Casmurro*, 'O Agregado':

Ao cabo, era amigo, não direi ótimo, mas nem tudo é ótimo neste mundo. E não lhe suponhas alma subalterna; as cortesias que fizesse vinham antes do cálculo que da índole. A roupa durava-lhe muito; ao contrário das pessoas que enxovalhavam depressa o vestido novo, ele trazia o velho escovado e liso, cerzido, abotoado, de uma elegância pobre e modesta. Era lido, posto que de atropelo, o bastante para divertir ao serão e à sobremesa, ou explicar algum fenômeno, falar dos efeitos do calor e do frio, dos pólos e de Robespierre.<sup>12</sup>

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the text.

<sup>12</sup> Machado de Assis, *Dom Casmurro*, in *Obra completa*, org. by Afrânio Coutinho, 3 vols, vol. 1 (Rio de Janeiro: Aguilar, 1971), pp. 807-944 (p. 814). Further references to this work will be given after quotations in the text, by mentioning its title, '*Casmurro*'.

'In short, he was a friend; I will not say the best, since not everything in this world is of the best. Nor must you think him servile; his acts of courtesy were more the result of policy than

It must be pointed out that Scott-Buccleuch translates the title of this chapter as 'The Friend of the Family', perhaps wishing to make the situation less alien for the present-day, English-language reader, who may not be familiar with the notion of 'retainers'. Perhaps this translation decision is due to a lack of understanding of the situation on the part of Scott-Buccleuch, which may have repercussions in the understanding of Machado's works by English-language readers. Nor does Scott-Buccleuch use the word 'retainer' anywhere else in the novel where the 'agregado' is mentioned by this epithet; instead, he substitutes the character's name, or the expression 'a friend of the family'.

However, the word 'retainer', in the sense in which it is used by Machado, is included even in small, modern dictionaries for students of English, such as the *Collins Cobuild English Language Dictionary* (Sinclair, *English Dictionary*, p. 1238). Additionally, Schmitt and Ishimatsu employ the word themselves, when describing Machado's characters: 'family retainers and impoverished relatives live out their lives as parasites or dependents' (p. x).

By adopting strategies such as this, of eliminating a word and a concept that might be difficult for the target language reader, Scott-Buccleuch seems to be remedying a situation faced by Bentinho (the 'Dom Casmurro' of the title) when he converses with his lady friends who are more advanced in years:

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habit. His clothes lasted him a long time: unlike people who soon wear out their new garments, his old clothes were always neat and well pressed, buttoned up and in good repair with the humble elegance of the poor. He was well read, though haphazardly, but sufficiently so to entertain us of an evening and over dessert, or to explain some phenomenon, or discourse on the ill effects of heat and cold, the poles or Robespierre'. Machado de Assis, *Dom Casmurro (Lord Taciturn)*, trans. by Robert Scott-Buccleuch (London: Peter Owen, 1992), p. 21. Further references to this work will be given after quotations in the text by a short version of its title, 'Taciturn'.



mas a língua que falam obriga muita vez a consultar os dicionários, e tal freqüência é cansativa. (*Casmurro*, p. 810)<sup>13</sup>

It would seem that Scott-Buccleuch's readers would be even less willing to go to the dictionary for a new acquaintance (Machado's text) than the present-day Brazilian reader who, faced with an old acquaintance of advanced years (Machado's text) has to resort to the dictionary quite often.

However, the average present-day Brazilian reader is probably no more familiar with the state of affairs in Machado's day than the English-speaking reader. Although retainers such as José Dias seem to have been so common in pre-industrial Brazil that the historian, Vianna Moog, quotes the whole of Chapter 5 of *Dom Casmurro* in order to characterize a Brazilian type, retainers are no longer to be found in the industrialized parts of Brazil.<sup>14</sup>

The issue is further confused by intertextuality, since the same phrase, 'a friend of the family', is used by Scott-Buccleuch to describe Procópio Dias, not a retainer, but a friend of the Garcia family in *Iaiá Garcia*, thus described by Machado de Assis:

Todos sabem que o Procópio Dias é bem recebido em nossa casa.<sup>15</sup>

More or less literally, the sentence above could be translated as: 'Everyone knows that Procópio Dias is always welcome in our house'

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<sup>13</sup> 'But the language they speak obliges me to consult the dictionary so frequently as to become tiresome'. (*Taciturn*, p. 15)

<sup>14</sup> See Moog, *Bandeirantes e Pioneiros*, pp. 291-98. The translator of this work into English, Barret, used the word 'hanger-on' to translate the word 'agregado' when it first appears, and subsequently changed it to 'dependant' (see Moog, *Bandeirantes and Pioneers*, pp. 213, 214, 216, 217).

<sup>15</sup> Machado de Assis, *Iaiá Garcia*, in *Obra completa*, org. by Afrânio Coutinho 3 vols, vol. 1, 1st pub. 1959 (Rio de Janeiro: Aguilar, 1971), pp. 391-510 (p. 474). Further references to this work will be given after quotations in the text, by mentioning a shorter version of its title, *Iaiá*.

(my translation). It is rendered thus by Scott-Buccleuch:

Everyone knows that Procópio Dias is a friend of the family.<sup>16</sup>

The reader of Scott-Buccleuch may in the end conclude that Procópio Dias and José Dias have the same social status, or are related by blood, particularly because the two characters share the same last name. The inference would not be far-fetched, considering that Machado used elsewhere the device of putting the same character in more than one novel: Quincas Borba is not only the central character of *Quincas Borba*, but a minor character in *Memórias Póstumas de Brás Cubas*.<sup>17</sup>

If Machado's life history does not shed further light on the reasons for his pessimism, perhaps this circumstance may serve to steer critics further away from the biographical explanation that his translators into English appear to favour. At the same time, the biographical interpretation may be used to explain that Machado was capable of displaying great erudition for a member of the working class because of his contact with the ruling classes.

Machado's erudition is evident in passages such as:

talvez a narração me desse a ilusão, e as sombras viessem perpassar ligeiras, como ao poeta, não o do trem, mas o do *Fausto*: *Aí vindes outra vez, inquietas sombras?...* (*Casmurro*, p. 811, italics as in original)<sup>18</sup>

where Machado displays a knowledge of Goethe's *Faust*; or in this

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<sup>16</sup> Machado de Assis, *Yayá Garcia*, trans. by R. L. Scott-Buccleuch (London: Peter Owen, 1976), p. 156. Further references to this work will be given after quotations in the text, by mentioning a shorter version of its title, *Yayá*.

<sup>17</sup> See Machado de Assis, *Quincas Borba*, in *Obra completa*, org. by Afrânio Coutinho, 3 vols, vol. 1, 1st pub. 1959 (Rio de Janeiro: Aguilar, 1971), pp. 641-806.

<sup>18</sup> 'Perhaps the narration would evoke the illusion summoning forth those shades, as once happened to the poet, not him of the train, but of *Faust*: 'Come ye again, restless shades?...' (*Taciturn*, p. 16)

other passage:

que, em verdade, há dois meios de granjear a vontade das mulheres: o violento, como o touro de Europa, e o insinuativo, como o cisne de Leda e a chuva de ouro de Dânae, três inventos de Zeus, que, por estarem fora da moda, aí ficam trocados no cavalo e no asno. (*Memórias*, p. 534)<sup>19</sup>

where Machado displays a knowledge of Greek mythology.

It is perhaps such erudition that inspired Scott-Buccleuch to make the following comment:

The only cultural shock a non-Brazilian reader might experience [in reading Machado's works] is the existence of slavery, which is apparently unquestioningly accepted. Otherwise, with the sub-tropical setting deliberately subdued, the urban background might well be a variation of Paris, Vienna or London. (Introduction to *Taciturn*, p. 8) <sup>20</sup>

Scott-Buccleuch's translation of *Dom Casmurro*, for example, has

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<sup>19</sup> 'For, in truth, there are two ways to overcome a woman's resistance: the violent way, as in the case of Europa and the bull, and the insinuating way, as in the case of Leda and the swan, of Danae and the rain of gold, three of Father Zeus's inventions, which, because they are no longer in style, are here replaced by the horse and the ass.' (*Epitaph*, pp. 51-52).

There are many other examples in his works, Shakespeare and Walter Scott being among other writers that he mentions. Space constraints do not allow other quotes.

<sup>20</sup> Robert Scott-Buccleuch, 'Introduction,' in *Dom Casmurro (Lord Taciturn)*, by Machado de Assis, trans. by Robert Scott-Buccleuch (London: Peter Owen, 1992), pp. 5-9 (p. 8). Further references to this work will be given after quotations in the text, by mentioning a short version of its title, 'Introduction to *Taciturn*'.

Scott-Buccleuch does not specify who this 'non-Brazilian' reader is who would find the existence of slavery shocking. A US reader for example, would remember that slavery was abolished in the US only thirty-five years before it was abolished in Brazil. This reader might also remember that it took a violent civil war to do it in the US, whilst in Brazil slavery was abolished by a decree signed by a princess who risked her throne to do it, and who indeed lost her throne because of it -- but there was never any bloodshed. This reader might also recall that, as late as 1965, Blacks had to ride on the back of the bus, were not allowed in White schools, were not served in White shops, could not drink from White drinking fountains in the US, while in 1945 racial discrimination was definitely outlawed in Brazil, a country where the restrictions described above were never imposed on Blacks.

undoubtedly helped in lessening possible cultural shocks, by glossing over the *agregado*/retainer, for example, which he did not do with slavery.

#### 4.2 - MANIPULATING THE TEXT

Having ascertained in their prefaces that the prospective reader is aware of the qualities of Machado's writing, his translators into English proceed to improve his texts in translation, that is to say, to accommodate them to the prevailing literary norms of the target system.

Scott-Buccluch, after extolling Machado's prose for being 'concise, terse, almost epigrammatic in style', and acknowledging that Machado's style is 'so concise, even in Portuguese' that it 'becomes, one must confess, virtually impossible to render satisfactorily in English' (Introduction to *Taciturn*, pp. 8-9), appears to have objected to the way in which Machado digresses in *Dom Casmurro*, departing from the main story-line. In order to correct this in his translation of the work, Scott-Buccluch omits nine chapters from the novel's 144. It must be pointed out here that the novel is quite short, and its chapters sometimes even more so. Chapter 77 'O prazer das dores velhas' (pp. 886-87 -- Scott-Buccluch's Chapter 67, 'The Joy of Former Sorrows', p. 122) is only one paragraph long. None of the omitted chapters, however, are so short.

In order to make the omission of Chapters 55 to 59 smooth, Scott-Buccluch joins the first few sentences of Chapter 55:

No seminário... Ah! não vou contar o seminário, nem me bastaria a isso um capítulo. Não, senhor meu amigo: algum, dia, sim, é possível que componha um abreviado do que ali vi e vivi, das pessoas que tratei, dos costumes, de todo o resto. (*Casmurro*, p. 864)

to the second paragraph of Chapter 56, and following pages, after omitting the remainder of Chapter 55:

Eis aqui outro seminarista. Chamava-se Ezequiel de Souza Escobar. Era um rapaz esbelto, olhos claros, um pouco fugitivos, como as mãos, como os pés, como a fala, como tudo. [...] (*Casmurro*, p. 868)

producing an entirely different chapter, entitled 'Escobar', which begins with the joined paragraphs quoted above:

At the seminary... Ah no, I'm not going to tell you about the seminary, nor would a single chapter suffice. No, my friend, one day perhaps I shall compose a brief account of what I saw and did there, the people I met, the routine and all the rest. But here is one of the seminarists. His name is Ezequiel de Sousa Escobar. He was a slim lad, with blue eyes that were somewhat restless, like his hands, his feet, his speech, everything about him. [...] (*Taciturn*, pp. 98-99)

Such changes are not, however, acknowledged either by translator or publisher, with the result that the reader assumes that this abridgement is a full version of Machado's text. In fact, after acknowledging the translation difficulties caused by the 'difference in nature' between Portuguese and English, and referring in particular to Portuguese suffixes, Scott-Buccluch concludes: 'with the reservations mentioned above it is hoped that the present translation will convey to English-speaking readers some of the qualities of Brazil's greatest author' (Introduction to *Taciturn*, p. 9).

Helen Caldwell, having ensured that her prospective readers understand that *Helena* is not Machado's best work, nonetheless exhorts them to enjoy the story as much as Brazilian readers have

for over a century, and to 'overlook its rough spots... awkward narrative transition, sudden fortuitous entrances of characters on scene, melodramatic denouement' (Introduction to *Helena*, p. ix). Caldwell attempts to eliminate, for example, some of the awkward narrative transitions throughout the work, by rephrasing the ending and beginnings of chapters:<sup>21</sup>

-- the ending of Chapter 10:

Que melhor aspecto podia ter a vida em tais condições, naquela família ligada por um sentimento de amor?

A noite do último dia do ano veio turvar a limpidez das águas. (*Helena*, p. 316)<sup>22</sup>

-- the first sentence of Chapter 11

Naquele dia fazia anos Estácio, e D. Úrsula assentara receber algumas pessoas a jantar, e outras mais à noite, em reunião íntima. (*Helena*, p. 316)<sup>23</sup>

Caldwell's rendition the ending of Chapter X:

What better form could life have than in that family bound together by a sentiment of love? (Caldwell's *Helena*, p. 75)

-- and of the first sentence of Chapter XI:

New Year's Eve came to muddy those clear waters. Since it was

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<sup>21</sup> See also the beginning and ending of Chapters 1 and 2; 5 and 6; 10 and 11.

<sup>22</sup> 'What better aspect could life have under such conditions, than in that family bound together by a sentiment of love?

The night of the last day of the year came to darken the clearness of those waters.' [My translation.]

It should be noted here that Machado de Assis does not use the Portuguese expression that is equivalent to 'New Year's Eve', 'véspera de ano novo', but employs an unusual turn of phrase.

<sup>23</sup> 'It was Estacio's birthday, and D. Úrsula had decided to receive a few people to dinner, and a few more in the evening, for a small intimate party.' [My translation.]

Estacio's birthday, Dona Ursula had decided to invite several people to dinner and several more for the evening -- a small intimate party. (Caldwell's *Helena*, p. 75)

It is relevant to point out here that Caldwell has turned the phrase 'algumas pessoas' (some people/a few people) into 'several people'; and 'outras mais' (a few more) into 'several more', giving an ironic ring to Dona Úrsula's 'reunião íntima' (small intimate party).

Caldwell further calls the reader's attention to the fact that: '*Helena* is unabashedly romantic. It is replete with "human heart", "love", "feelings", "sentiments", "souls", "agitation", "anguish", "honor", "longing", and "regret"' (Introduction to *Helena*, p. vi). This is undoubtedly the case, as far as 'love', 'feelings' and 'sentiments' are concerned, as any reader of either the Portuguese or the English text can see for her/himself.

However, it would appear to the reader who knows both English and Portuguese, and who compares the two texts, that Caldwell is referring rather to the translation problem she faced with these words. What first comes to the attention of such <sup>a</sup> reader is that the two words, 'feelings' and 'sentiments', placed next to each other by Caldwell, have in fact only one translation in Portuguese: 'sentimentos'. Examples of this in *Helena* are:

Não são idéias, são sentimentos. (*Helena*, p. 294)

They are not ideas, they are feelings. (Caldwell's *Helena*, p. 39)

A aspereza destes sentimentos tornou-se ainda maior quando lhe ocorreu a origem possível de Helena. (*Helena*, p. 278)

The asperity of these sentiments became even greater when she happened to think of Helena's possible origin. (Caldwell's *Helena*, p. 12)

The other translation problem faced by Caldwell appears to reside in attempting to render the Portuguese word 'saudade' into English. The concept is notoriously difficult to explain to English-speakers, and has been discussed *ad nauseam* by everyone, from translators to writers of guide books to Brazil and Portugal.<sup>24</sup> Suffice it to say here that, when I write the word 'saudade' as an ending in a letter to my family, all I mean is 'I miss you'. If I want to add a little hyperbole, in order to convey how homesick I really am, I will write 'estou morta (or 'morrendo') de saudades', meaning literally 'I am dead (or dying) from saudades'.

Caldwell's solution to the problem appears to have been the use of the word 'longing':

Quando esta carta te chegar às mãos, estarei morto, morto de saudades de minha tia e de ti. (*Helena*, p. 332)

When this letter reaches your hands I shall be dying of longing for my aunt and for you (Caldwell's *Helena*, p. 102)

or to add a little more to help convey the meaning of the word:

Voltou os olhos para o piano, com uma expressão de saudade. (*Helena*, p. 276)

Her eyes turned back to the piano with a look of regret and longing. (Caldwell's *Helena*, p. 10)

Uma criança, subitamente transferida ao colégio, não desfolha mais tristemente as primeiras saudades da casa de seus pais.

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<sup>24</sup> Two examples, one hundred years apart: 'the Portuguese have a special word for nostalgia -- **saudade**. **Saudade** is a longing for whatever is absent -- far-off places, times, people, home' (bold type as in original). See Alan Freeland, *Discovering Portuguese: A BBC Television Course in Portuguese for Beginners* (London: BBC Books, 1987), p. 25. And: 'Yearning, in the original *saudade* -- an untranslatable Portuguese word for which we have no equivalent; it means a soft sad regret for some person, place, or happy time missed and past -- in fact, the Latin *desiderium*.' See *Iraçéma*, p. 2, translator's note.



(*Helena*, p. 283)

A little girl suddenly transplanted to boarding school would not have shed her first homesick longings in greater wretchedness. (Caldwell's *Helena*, p. 21)

It would appear that, partly in order to solve the translation problems she encountered, and partly to enhance the qualities she found most important in the work, Caldwell seems to have manipulated the text so that the words she singled out, such as 'feelings' and 'sentiments', appear in translation even when they are not used in the Portuguese text. For example, she translates 'impressão' (impression) as 'feeling':

Ao espanto sucedeu em ambos outra e diferente impressão. (*Helena*, p. 277)

In both aunt and nephew astonishment soon gave place to another and different feeling. (Caldwell's *Helena*, p. 11)

Or she adds the word when it is not there:

Nem os princípios morais, nem o temperamento de D. Leonor lhe consentiam outra coisa que não fosse repelir o conselheiro sem o molestar. (*Helena*, p. 288)

Neither Dona Leonor's moral principles nor her temperament would have permitted her to do otherwise than repulse the counselor -- without hurting his feelings, however. (Caldwell's *Helena*, p. 28)<sup>25</sup>

Which she also does with the word 'love':

Meu pai recomendou-a à nossa família, e ela correspondeu ao sentimento que ditou essa última vontade. (*Helena*, p. 351)

My father entrusted her to our love and she responded in kind to the feeling which his last wish laid upon us. (Caldwell's

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<sup>25</sup> See also Caldwell's *Helena*, pages: 11, 12, 28, 61, 101, 120, 126.

*Helena*, p. 134)<sup>26</sup>

And with the word 'soul':

Chegando à rua, achou-se poltrão e ridículo, disse mil nomes feios a si próprio; enfim, prometeu declarar tudo a Helena no dia seguinte. (*Helena*, p. 334)

As he stepped into the street, he suddenly felt how craven and ridiculous he had been and called himself a thousand bad names. Finally he promised to lay his whole soul before her the next day. (Caldwell's *Helena*, p. 107)<sup>27</sup>

In the example above it can also be seen how the Portuguese 'achar' (literally 'find', meaning 'think', 'feel'), can help to increase the frequency of use of words belonging to the semantic field of 'feelings'.

#### 4.3 - TRANSLATION DIFFICULTIES

Scott-Buccleuch and Grossman, however, are the only ones to refer directly to the difficulties they encountered in translating Machado's text. Scott-Buccleuch states, in his preface to *Dom Casmurro*:

The difficulties of the translator are threefold. In the first place there are words in Portuguese that have no exact equivalent in English or that Machado deliberately uses in an unusual sense. The very title is an illustration of this. *Casmurro* means gloomy, withdrawn, irritable, stubborn, with an overlying air of sadness, which is not completely rendered by 'taciturn'. (Introduction to *Taciturn*, p. 8)

and he adds:

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<sup>26</sup> See also Caldwell's *Helena*, pages: 9, 10, 15, 26, 28, 30, 66, 95, 101, 108, 109, 111, 122, 126, 129, 133, 156.

<sup>27</sup> See also Caldwell's *Helena*, page 11.

Portuguese [is] one of the most synthetic of European languages, and English, perhaps the most analytic. It frequently happens that two words in Portuguese require four or five in English for their meaning to be fully conveyed. (Introduction to *Taciturn*, p. 8)

These comments are banal. Clearly there are words in every language that have no exact equivalent in English, and vice-versa. To explain the title when Machado himself does so within the novel is redundant to say the least: Machado devoted the first chapter in the novel to the explanation of the title, which refers to a nickname bestowed upon the narrator by a casual acquaintance, and taken up by his neighbours:

... acabou alcunhando-me *Dom Casmurro*. Os vizinhos, que não gostam dos meus hábitos reclusos e calados, deram curso à alcunha, que afinal pegou. (*Casmurro*, p. 809)

a passage that has been kept by Scott-Buccluch:

... [he] finished up nicknaming me 'Lord Taciturn'. The neighbours, who don't like my quiet, retiring habits, seized upon the nickname, which finally stuck. (*Taciturn*, p. 13)

Furthermore, the author himself warns the reader that he is using the word 'casmurro' in an unusual sense:

Não consultes dicionários. *Casmurro* não está aqui no sentido que eles lhe dão, mas no que lhe pôs o vulgo de homem calado e metido consigo. *Dom* veio por ironia, para atribuir-me fumos de fidalgo. (*Casmurro*, p. 809)

which Scott-Buccluch faithfully reproduces:

Don't bother to look it up in the dictionary. 'Taciturn' is not used literally, but in the more popular sense of a man who says little and keeps to himself. The 'Lord' is ironic, to endow me with aristocratic airs. (*Taciturn*, p. 14)

Scott-Buccleuch then goes on to a discussion of Portuguese suffixes:

Since it occurs so frequently in the text, it is worth explaining that the Portuguese suffix *inho* (pronounced eenyo), with its feminine *inha* (eenyah), is a diminutive much used in Brazil, usually to differentiate between two people of the same name, and also as a term of endearment, especially for children. (Introduction to *Taciturn*, p. 9)

Scott-Buccleuch's lack of understanding of Portuguese usage and inappropriate use of grammatical and morphological terminology is made evident by the statement above.

Indeed the diminutive suffix may be used to differentiate between two people of the same name, but usually only within the same family, as when, for instance, the mother is called 'Clara', and the daughter is called 'Clarinha'. This, however, does not necessarily cross the boundaries of family life. The diminutive suffix indeed has 'affective value', which Scott-Buccleuch explains as its being 'a term of endearment', although a suffix is not a term. Having affective value, but not being exclusively applied to children, the diminutive suffix can be applied to the name or nickname of great men, such as the sculptor known as 'O Aleijadinho' (Francisco Antonio Lisboa, 1730-1814). He was a cripple ('aleijado'), and calling him that, with the suffix appended to the word ('aleijadinho'), transformed the insult into the term of endearment by which he has come down in Brazilian history.

Additionally, when Scott-Buccleuch mentions the synthetic quality of the Portuguese language he is talking of lexis, but it is indeed morphology that is involved. The relative ability of Portuguese to develop new words by suffixation is what makes it a synthetic language, and the relative inability of English to do so is what makes

it an analytic one. For example, to express the Portuguese concept of 'saudade', which, put into a sentence, might give 'estou com saudade' (literally, 'I am with *saudade*'), it is possible to say in English 'I am homesick' where two words have been joined: 'home + sick', to make a new one: 'homesick'. In Portuguese the same idea could be conveyed by adding a suffix to the word *saudade*: 'estou saudoso' in the masculine, or 'estou saudosa' in the feminine.

Portuguese suffixes can be used to form the comparative and superlative degrees of adjectives and adverbs, which can also cause trouble for translators. In his translation of *Memórias póstumas de Brás Cubas*, for instance, Grossman had to deal with the adjective and its superlative in the same sentence:

... não sei se diga; este livro é casto, ao menos na intenção; na intenção é castíssimo. (*Memórias*, p. 533)

His solution was:

... I do not know whether to say it; this book is chaste, at least in intention; in intention, it is super-chaste. (*Epitaph*, p. 50)

Scott-Buccluch on the other hand, in translating *Dom Casmurro*, had to deal with a chapter called 'Um dever amaríssimo', which he called 'The Bitterest of Duties', meant to describe a character who:

... amava superlativos. Era um modo de dar feição monumental às idéias; não as havendo, servia a prolongar as frases. (*Casmurro*, p. 812)<sup>28</sup>

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<sup>28</sup> '... loved superlatives. They served to give grandiosity to his ideas and, when these were lacking, to prolong his sentences' (*Taciturn*, p. 19).

The sentence the character uses, and that prompts the narrator to so define him is:

'Se soubesse, não teria falado, mas falei pela veneração, pela estima, pelo afeto, para cumprir um dever amargo, um dever amaríssimo...' (*Casmurro*, p. 812)

'If I had known I wouldn't have spoken -- but I did so out of esteem, out of affection, to fulfil a duty, the bitterest of duties.' (*Taciturn*, p. 18)

It should be noted here that the use of the adjective together with its superlative, preserved by Grossman, was not preserved by Scott-Buccleuch, even though it came at a point where it was crucial to define a character through his habits of speech. It may be situations like this that prompted Scott-Buccleuch to declare that Machado's style 'becomes, one must confess, virtually impossible to render satisfactorily in English' (Introduction to *Taciturn*, p. 9).

#### 4.4 - EDITORIAL INTRUSIONS

Although all the translators in question manipulated Machado's text at will, only Grossman seems to be concerned that his interference might be excessive. He remarks: 'a few words at this point about the text will avoid a superfluity of editorial intrusions. Those that cannot be avoided are in every case the translator's' (Introduction to *Epitaph*, p. 14).

Having said so, he embarks on a lengthy explanation of the value of the monetary units used in the work. This exercise would

appear to be fruitless because, since the first edition of his translation was published in 1952, inflation has already altered the relative values in question. Moreover, the Portuguese-language reader does not receive this explanation, which does not prevent her/him from understanding Chapter 21, 'O almocreve' (pp. 542-43 -- 'The Muleteer', pp. 66-67).

In this chapter, the narrator wants to reward a muleteer who has just saved his life. He starts wanting to give him five gold coins; lowers this to two, then to one gold coin. He finally gives the muleteer a silver *cruzado*, but ends up regretting this, and thinking that a few copper *vinténs* would have been quite enough. Even without being aware of the relative value of *cruzados* and *vinténs*, it would seem that any reader who is familiar with the relative values of gold, silver and copper would glean from this episode not only the narrator's meanness, but the fact that he uses what seems to him to be logical thinking to convince himself that his flaws are in fact virtues, that he is neither a spendthrift nor a miser, but merely thrifty.

Schmitt and Ishimatsu go even farther: without any explanation, they convert into dollars the amounts of money quoted in the short stories they translated. It would be fair to assume that they did so in order to help the reader to understand the text. However, it is also fair to wonder whether the reader thinks that these are US dollars, whether s/he thinks that the currency of late nineteenth century Brazil was US dollars, and how much exactly the reader thinks that such dollars are worth; whether the reader thinks they are 1977 dollars (the year of publication of the translation), or whether s/he thinks they are nineteenth century dollars.<sup>29</sup>

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<sup>29</sup> These amounts are mentioned in the following short stories: 500 dollars, in 'Final Chapter', pp. 44-51 (p. 46), for 'cinquenta mil-réis'

Grossman next tackles Brazilian forms of address. He explains 'Nhonhõ' and 'Iaiá' as being 'common nicknames for male and female children, respectively, of well-to-do-families' (Introduction to *Epitaph*, p. 14). These are in fact equivalent to the English forms of address used for the children of the rich, such as 'Miss Mary' and 'Master John', or even 'Missy'.<sup>30</sup> They are not normally nicknames, although elderly retainers might use one of these forms to address their masters throughout their lives. In this case this use of the form of address may be adopted by others, so that it becomes equivalent to a nickname. However, these words have strong African influence, and went out of use in Brazil when slavery was abolished, and have virtually disappeared.<sup>31</sup>

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in 'Último capítulo', pp. 380-86 (p. 382); \$20,000 in 'A Second Life', pp. 52-58, (p. 57), for 'vinte mil contos' in 'A segunda vida', pp. 440-46 (p. 445); and 20 dollars, in 'Wallow, Swine!', pp. 146-50 (p. 147), for 'duzentos mil-réis' and \$110,000 for 'cento e dez contos de réis', p. 149 in 'Suje-se gordo!', pp. 694-98, (pp. 695 and 696). Stories in Portuguese in Machado de Assis, *Obra completa*, org. by Afrânio Coutinho, 3 vols, 1st pub. 1959 (Rio de Janeiro: Aguilar, 1971); stories in English in Machado de Assis, *The Devil's Church and Other Stories*, trans. by Jack Schmitt and Lorie Ishimatsu (Austin, TX: University of Texas Press, 1977)

The issue of how much these amounts are worth today is particularly complicated in Brazil, a country where inflation is rampant and which has changed currency six times since Machado's time. From *real* to: *cruzeiro*, *cruzeiro novo*, *cruzado*, *cruzado novo*, *cruzeiro*, and back to *real*.

<sup>30</sup> These are variations of the forms 'senhor/senhora', and there are other variations. For the feminine: 'nanã', 'nhá', 'nhanhá', 'nhanhã', 'siá', 'sinhá', 'sinhá-moça', 'sinhá-velha', 'sinhazinha'. For the masculine: 'ioiô', 'nhô', 'nhonhõ', 'sinhõ', 'sinhõ-moço', 'sinhõ-velho', 'sinhozinho', 'siô' (see Ferreira, *Novo dicionário*, p. 910, 1192, 1595).

<sup>31</sup> The translation of forms of address between English and Portuguese cause much trouble to translators, whichever the direction in which they may be working. A few have written articles in which they attempt to describe such difficulties. Examples of these are: Clifford E. Landers, 'Problems in Translating Contemporary Brazilian Portuguese', in *Proceedings of the 26th Annual Conference of the American Translators' Association, Miami, Florida, Oct. 16-20, 1985*, ed. by Patricia E. Newman, pp. 199-205; Pedro de Moraes Garcez, 'English into Brazilian Portuguese: The Problems of Translating Address in Literary Dialogue' *Ilha do Desterro*, 2.28 (1992), 155-66; and Patricia Anne Odber de Baubeta, 'Modes of Address: Translation Strategies or the Black Hole', *Ilha do Desterro*, 2.28 (1992), 87-108. Of these, only De Baubeta displays sensitivity and a thorough understanding of the problem.



As regards place names, Grossman warns his reader that: 'except where the context indicates otherwise, places named are districts and suburbs of Rio de Janeiro'. Having said that, Grossman, like Caldwell, then spells the name of such places as they used to be spelled in Machado's time: Gambôa (in *Epitaph*), Andarahy, Nictheroy, Matto Grosso (in Caldwell's *Helena*), Morro do Castello (*Esau and Jacob*).<sup>32</sup>

Such spellings are no longer in use owing to successive spelling reforms, agreed by international treaties among all the Portuguese-speaking countries, which have the force of law in Brazil.<sup>33</sup> Owing to this, editors of Machado's works have changed his

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<sup>32</sup> In her introduction to *Esau and Jacob*, Caldwell gives interpretive prominence to the Morro do Castelo: 'the hill mentioned in the initial sentence is a clue to their identity. The Morro do Castello is here a monument of Brazil's past, a symbol of Brazil's capital. As Gastão Cruls writes in his *Aparência do Rio de Janeiro*, there was no real city until the first Portuguese settlement removed to this rock. It was from there that the Portuguese drove the French from the bay in 1581. It was on this hill that Father Manuel da Nóbrega founded the great Jesuit college in the sixteenth century. Anchieta taught there, and preached in the Jesuit church that bore the date 1567 on its lintel. It is clear that this lady, Natividade, has an intimate relation to the Morro, to the old Brazil, if she is not Brazil herself.

In 1871, when Natividade went there, all this early civilization was long since gone, church and college had been abandoned by the Jesuits. A fortuneteller reigned there in 1871.' See Caldwell, 'Introduction to *Esau*' p. x. (The Jesuits 'abandoned' the church and college because they were expelled from Brazil in 1737.)

In 1994, Rio de Janeiro is no longer the capital of Brazil, the Morro do Castelo has long been razed to the ground, an underground urban train station now reigns on what is now called Largo da Carioca, and crowds of homeless people have taken the place of the fortune-teller. Without considerable knowledge of Brazilian history, it appears that the *Carioca* reader her/himself cannot arrive at Caldwell's interpretation. After all, the past too is a foreign country.

<sup>33</sup> See Lei nº 5765, de 18 de dezembro de 1971, in Ferreira, *Novo dicionário*, p. xv; and 'Formulário ortográfico: Instruções para a organização do vocabulário ortográfico da língua portuguesa', in Ferreira, *Novo dicionário*, pp. ix-xv. This last states: 'os nomes próprios personativos, locativos e de qualquer natureza, sendo portugueses ou aporuguesados, estão sujeitos às mesmas regras estabelecidas para os nomes comuns' (paragraph 39, p. xi). ('Proper names, whether personal names, place names or of any other nature, whether they are Portuguese or have been adopted into Portuguese, are subjected to the same rules established for common nouns' - my translation.)

spelling accordingly, but not without sensitivity, as Afrânio Coutinho observes:

a noção de fidelidade não implica, absolutamente, sujeição passiva. Não se confundem na fidedignidade o que é fato puramente gráfico, que pode não ser respeitado, do que é fato lingüístico, a ser respeitado.<sup>34</sup>

Since nothing is said about such 'editorial intrusions', to use Grossman's term, in the translations, nor do the translators mention what editions they used as a basis for their work (Caldwell does mention the foreword to the 1905 edition of *Helena*, although she neglects to say whether this was the edition she used for the translation), conjecture is the only possible way to explain the translators' actions.

The first explanation is, of course, that they are aiming at a superficial fidelity -- superficial because only applicable to Machado's time, not to present-day Portuguese or present-day Rio de Janeiro. Another is that they are aiming at making things easier for the reader, since it would seem that words spelled with 'ys', 'ths' and double consonants (as in Andarahy, vs. Andaraí; Nictheroy, vs. Niterói; Matto Grosso, vs. Mato Grosso) may seem less alien to English-language speakers. Yet another explanation is that the translators are not familiar with the spelling reforms that Portuguese has undergone. That this last possibility exists is evident in the fact

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The Portuguese-speaking countries involved are: Angola, Brazil, Guinea-Bissau, Mozambique, Portugal, São Tomé and Príncipe.

<sup>34</sup> Afrânio Coutinho, 'Nota editorial: Organização da presente edição', in *Obra completa*, by Machado de Assis, org. by Afrânio Coutinho, 3 vols, 1st pub. 1959 (Rio de Janeiro: Aguilar, 1971), pp. 11-18 (p. 12).

'The notion of fidelity does not at all imply passive subjection. In being faithful one should not confuse what is a merely graphic factor, which one may disregard, with what is a linguistic factor, which one should respect.' [My translation.]

See also J. Galante de Sousa, 'O texto da presente edição, in *Obra completa*, by Machado de Assis, org. by Afrânio Coutinho, 3 vols, 1st pub. 1959 (Rio de Janeiro: Aguilar, 1971), pp. 18-22.

that Scott-Buccluch, who has lived in Brazil for many years, uses only the updated spellings.

While all the other translators have kept street and place names in Portuguese, 'Rua do Ouvidor', for example, Schmitt and Ishimatsu translate the word 'rua' (street): Lavradio Street ('Dona Paula', in *Devil's Church*, pp. 59-67, p. 59); Carioca Street, Mangueira Street ('The Diplomat', in *Devil's Church*, pp. 68-76, pp. 71, 72), which gives an odd combination of Portuguese and English.<sup>35</sup> They also translate street and place names such as 'Goldsmith Street' (Rua dos Ourives) and 'Hill of the Immaculate Conception' (Morro da Conceição) in 'Wallow, Swine!' (in *Devil's Church*, pp. 146-50, p. 147), which gives the Morro da Conceição a much grander name ('Suje-se, Gordo', p. 695). This makes the translation uneven because the translators are defeated by Indian names for example, such as 'Carioca', derived from a Tupy word that meant 'the white man's house', but which has been acclimatized to Portuguese meaning 'a native of Rio de Janeiro city' (Ferreira, *Novo dicionário*, p. 352).<sup>36</sup>

None of the translators are consistent in their spellings of proper names. Even while employing old-fashioned spellings, such as 'Nhanhan', for 'Nhanhã', Caldwell omits the accents in 'Eugênia', 'Eustácio' and 'Úrsula'. Grossman omits the accents in 'Prudêncio',

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<sup>35</sup> See 'Dona Paula', pp. 556-63; and 'O diplomático', pp. 535-42, in Machado de Assis, *Obras completas*, org. by Afrânio Coutinho, 3 vols, 1st pub. 1959 (Rio de Janeiro: Aguilar, 1971).

<sup>36</sup> The term 'acclimatization' is used here in the sense I adopted in my previous work, by reference to Pei, Crystal and Câmara Junior, in contradistinction to Vinay and Darbelnet's term 'calque': a loan-word which is adapted to the phonology and to the morphological structure of the receiving language. See Barbosa, *Procedimentos*, pp. 73-74; J. Mattoso Câmara Junior, *Dicionário de lingüística e gramática* (Petrópolis: Editora Vozes, 1977), p. 105; Crystal, *A First Dictionary of Linguistics and Phonetics*, p. 51; Mario Pei, *Glossary of Linguistic Terminology* (New York; London: Columbia University Press, 1966), p. 3-4 and 34; and Jean-Paul Vinay and Jean Darbelnet, *Stylistique comparée du français et de l'anglais: méthode de traduction* (Paris: Didier, 1977), p. 47. Further references to this work will be given after quotations in the text.

'Plácida' and 'Virgília', but maintains the old-fashioned 'Nhan-lóló', which is now 'Nhã-loló'. Scott-Buccleuch omits the accents in 'Pádua' and 'Glória', but keeps it in 'José', as well as keeping the tilde (~) in 'João', 'Joãzinho' and 'São Paulo'. Schmitt and Ishimatsu go even farther: they change the Portuguese name 'Conrado' into the English 'Conrad' (see 'Dona Paula', in *Devil's Church*, pp. 59-68).

What appears to be happening here is that accents are omitted where they would confuse, rather than aid, the English-language reader, as in 'Ursula' and 'Gloria', for example, since these exist as proper names in English, while, at the same time, the English-language reader is more or less familiar with 'José' from Spanish and French.<sup>37</sup> Conversely, the diacritics seem to be considered appropriate by translators in names and nicknames that are typically Portuguese and Brazilian, such as 'João' and 'Nhan-lóló'.

Having displayed a measure of sensitivity for Brazilian Portuguese names, Scott-Buccleuch then adds a few English names to translate the passage below:

A distinção especial do pálio vinha de cobrir o vigário e o sacramento; para tocha qualquer pessoa servia. (*Casmurro*, p. 839)

The special distinction conferred by the canopy arose from the fact that it covered the priest and the sacrament. Any Tom, Dick or Harry would do to carry the torch. (*Taciturn*, p. 61)

Although the English idiom 'any Tom, Dick or Harry' serves well to carry the meaning of 'qualquer pessoa' ('anybody'), the reader is left to wonder how exactly Tom, Dick and Harry relate to the Josés, Joões and Joãzinhos in the story. The same type of question arises when Caldwell's translation of 'parece que já não queremos

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<sup>37</sup> The two languages come together in Bizet's opera 'Carmen', for example, which has a character called Don José.

Anas, nem Marias, Catarinas nem Joanas, e vamos entrando em outra onomástica, para variar o aspecto às pessoas' is examined.<sup>38</sup> Her translation is: 'it seems that we no longer want Annas, Marias, Catharines and Joans, and are entering upon a new onomastic system, in order to change people's aspect.'<sup>39</sup>

One might well wonder also how Scott-Bucclench and Caldwell would have translated into English Brazilian idioms such as: 'maria-vai-com-as-outras', literally 'Maria who goes with the other Marias', meaning a gullible person; and 'joão-ninguém', literally 'João-nobody', meaning an insignificant individual (see Ferreira, *Novo dicionário*, pp. 989, 1093).<sup>40</sup> Scott-Bucclench appears to have used the idiom here in what can be seen as a compensatory mechanism, that is, having being unable to use colourful target language idioms elsewhere to translate colourful source language ones, the translator uses idioms where appropriate in the target language, even if none is used at that point in the source text.<sup>41</sup> This strategy appears to have been used quite seldom by the translators under examination here.

In spite of Grossman's declared wish to avoid editorial intrusions, they are there in his translation, as in:

-- Que Dutra?

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<sup>38</sup> Machado de Assis, *Memorial de Aires*, in *Obra completa*, org. by Afrânio Coutinho, 3 vols, vol. 1, 1st pub. 1959 (Rio de Janeiro: Aguilar, 1971), pp. 1097-1200 (p. 1113).

<sup>39</sup> Machado de Assis, *Counselor Ayres's Memorial*, trans. by Helen Caldwell (Berkeley, CA: University of California Press, 1972), p. 36.

<sup>40</sup> The Portuguese sentences that would be produced by using such a strategy would be: 'At that age she had been gullible and in love' -- Com aquela idade ela era uma maria-vai-com-as-outras e estava apaixonada. 'Mr. Watkins was a nobody' -- O Sr. Watkins era um joão-ninguém. The sample English sentences are from *Collins Cobuild*, pp. 647 and 973.

<sup>41</sup> I have called this translation procedure 'compensation' (see Barbosa, *Procedimentos*, pp. 69-70), by reference to Eugene A. Nida, *Toward a Science of Translating: With Special Reference to Principles and Procedures Involved in Bible Translating* (Leiden: Brill, 1964), Vázquez-Ayora, Newmark, *Approaches*, and Peter Newmark, *A Textbook of Translation* (New York: Prentice Hall, 1988).

-- O Conselheiro Dutra, não conheces; uma influência política. (*Memórias*, p. 550)

'Which Dutra?'

'Counselor [*conselheiro* was an honorary title] Dutra; you don't know him'. (*Epitaph*, p. 77-78).<sup>42</sup>

Caldwell, on the other hand, prefers footnotes. The footnotes quoted below both appear on the same page. The first explains what the work mentioned in the passage below is:

Na seguinte manhã, Estácio levantou-se tarde e foi direito à sala de jantar, onde encontrou D. Úrsula, pachorrentamente sentada na poltrona de seu uso, ao pé de uma janela, a ler um tomo do *Saint-Clair das Ilhas*, enternecida pela centésima vez com as tristezas dos desterrados da ilha da Barra; boa gente e moralíssimo livro, ainda que enfadonho e maçudo, como outros de seu tempo. Com ele matavam as matronas daquela quadra muitas horas compridas do inverno, com ele se encheu muito serão pacífico, com ele se dasafogou o coração de muita lágrima sobressalente. (*Helena*, p. 282)

The next morning Estacio rose late and went straight to the dining room where he found Dona Ursula sitting placidly in her comfortable easy chair by the window, reading a tome of *St. Clair of the Isles*<sup>4</sup> and for the hundredth time melted to pity by the sorrows of the outlaws on the Isle of Barra: excellent folk and most moral book, even though tedious and heavy. The matrons of that age used it to kill many long winter hours, fill many a quiet evening, and unbosom the heart of its surplus tears. (Caldwell's *Helena*, p. 19)

and the second explains the Brazilian word 'mucama':

O almoço esfria, continuou ela, dirigindo-se à mucama que aí estava de pé, junto da mesa; já foram chamar... nhanhã Helena? (*Helena*, p. 282)

'Breakfast is getting cold,' she added, addressing the *mucama*<sup>5</sup> who stood by the table. Have they called... Nhanhan Helena?' (Caldwell's *Helena*, p. 19)

The footnotes are:

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<sup>42</sup> See also *Epitaph*, p. 86, quoted above, and pp. 22, 49, 114.

<sup>4</sup> *St Clair of the Isles, or, The Outlaws of Barra, a Scottish Tradition*, by Elizabeth Helme (London: T. N. and O. Rees, 1803). Dona Ursula probably read it in translation.

<sup>5</sup> *mucama*, a Brazilian term for a favorite female slave employed about the house. (Caldwell's *Helena*, p. 19)

The first note hardly helps the reader, unless he is a scholar like Caldwell herself, and is interested either in tracing the work Dona Úrsula was reading, or in the intertextuality between Machado and Guimarães Rosa, whose Riobaldo has also read the work, although he called it 'Senclér das Ilhas', the spelling being a reflection of his accent:

mas o dono do sítio, que não sabia ler nem escrever, assim mesmo possuía um livro, capeado em couro, que se chamava o 'Senclér das Ilhas', e que pedi para deletrear nos meus descansos. Foi o primeiro desses que encontrei, de romance, porque antes eu só tinha conhecido livros de estudo.<sup>43</sup>

That Dona Úrsula read the book in translation is clear in the Portuguese text, since the name of the work is quoted in Portuguese. It is possible to say so because Machado uses many quotes in foreign languages in his works, which motivated Grossman to note: 'non-Portuguese words used by Machado have been retained, untranslated'

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<sup>43</sup> João Guimarães Rosa, *Grande Sertão: Veredas* ("O diabo na rua, no meio do redemoinho...") 1st pub. 1956, 5th ed. (Rio de Janeiro: Olympio, 1967), p. 287. Further references to this work will be given after quotations in the text, by giving the initials of the work: 'GS:V'.

'The owner of the place could neither read nor write, but even so he had a leather-bound book, called "Senclér das Ilhas," which I asked him for, to pore over during rest periods. It was the first book of its kind I had ever seen -- a novel -- because until then I had known only school books'. João Guimarães Rosa, *The Devil to Pay in the Backlands*, trans. by James L. Taylor and Harriet de Onís, 2nd print. (New York: Knopf, 1971), p. 311.

Incidentally, De Onís has maintained Riobaldo's version of the book's title in Portuguese, and offers no explanation for it, although the explanation given by Caldwell is applicable here.

For a discussion of the influences of popular culture on *Grande Sertão: Veredas*, see Leonardo Arroyo, *A cultura popular em Grande Sertão: Veredas - Filiações e sobrevivências tradicionais, algumas vezes eruditas* (Rio de Janeiro: Olympio, 1984).

(Introduction to *Epitaph*, p. 14). This use of foreign languages would have allowed Machado to give the title in English, if that was the language in which Dona Úrsula had read it. Moreover, it would not be so surprising for Machado's characters to be able to read foreign languages: Helena spoke French fluently, and Iaiá Garcia was learning English.<sup>44</sup>

If Caldwell had left the title of the book that Dona Úrsula was reading in Portuguese, the reader of the English text would have found her/himself in the same situation as the Brazilian reader, that is, coming across the title of a book of which s/he has never heard, but which s/he is told is a 'moralíssimo livro, ainda que enfadonho e maçudo, como outros de seu tempo' (*Helena*, p. 282).<sup>45</sup>

Although Caldwell has not omitted this explanation, she has reduced it somewhat: 'most moral book, even though tedious and heavy' (Caldwell's *Helena*, p. 19), perhaps relying on the footnote and on the beginning of the following sentence to convey the idea that the book was as old as Dona Úrsula, or perhaps even older.

#### 4.5 - AMPLIFICATION, EXPLICITATION AND OMISSION

As can be seen from all the stretches of text quoted above, the

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<sup>44</sup> The fact that, when a male character in *Esau and Jacob* reads Shelley and Thackeray (p. 16), Caldwell makes no comment as to whether he read them in English or in translation gives a gender bias to her observation that D. Úrsula read the *St Clair of the Isles* in translation, as if Caldwell thought it more difficult to believe that a woman would know a foreign language.

<sup>45</sup> 'Most moral book, even though tedious and thick, like others of her youth'. [My translation.]



translations tend to be longer than the source language text, in spite of the frequent omissions. This is due to the strategies of 'amplification' and 'explicitation' that seem to have been favoured by the translators, together with the 'omissions'.

The strategies of 'amplification' and 'explicitation' have been described by Gerardo Vázquez-Ayora when examining translations between Spanish and English (see Vázquez-Ayora, pp. 334-58).<sup>46</sup> He describes amplification as additions made to fill structural gaps in the source language text, as compared to the structural needs of the target language.

An example taken from *Yayá García*, where the relevant words have been underlined, is:

-- Dize-me que não amas e eu te amarei como te amava! (*Iaiá*, p. 473)

'Tell me that you're not in love and I'll love you as I used to love you'. (*Yayá*, p. 155)

It can be seen that the subject 'you' has been added in English, whilst it <sup>is</sup> not necessary in Portuguese, and that the Portuguese preterite imperfect tense 'amava' was developed into 'I used to love'.

Vázquez-Ayora describes explicitation as a strategy which makes explicit what is left implicit in the source language text, in situations not normally related to structural needs. A passage from *Yayá* serves to illustrate this:

Jorge achou em casa, nessa mesma noite, uma carta de Buenos Aires. Procópio Dias narrava-lhe a viagem e os primeiros passos, e dizia ter toda a esperança de se demorar pouco tempo. (*Iaiá*, p. 471)

That same evening when he arrived home Jorge found a letter

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<sup>46</sup> See also Barbosa, *Procedimentos*, pp. 43-48; 68-69.

from Buenos Aires. In it Procópio Dias told him of the journey and the events of the first few days, saying that he had good reason to hope his stay would be a short one. (*Yayá*, p. 150)

It is possible to see that the explanation 'when he arrived home' makes the Portuguese 'em casa' more explicit. The expression 'in it' has been added to make it clearer where Procópio Dias's voice is heard: in the letter. 'Toda esperança' which could be translated as 'every hope', has been developed into 'he had good reason to hope'. Other additions have been made for grammatical reasons ('that', 'one').

Besides the omission (see Barbosa, *Procedimentos*, p. 68) of entire chapters, as discussed above, other omissions are also frequent, as the examples below, where the omitted words have been underlined in the Portuguese text, also from *Yayá*, show:

Iaiá tinha diante de si dois juízes, cada um dos quais buscava decifrar-lhe na frente a inscrição que lá lhe teria posto o seu destino. (*Iaiá*, p. 473)

Yayá sat with two judges in front of her, each of whom was wondering what fate had in store for her. (*Yayá*, p. 155)

Maria das Dores, doente de uma paralisia, ficou estupefata quando viu entrar um desconhecido pela mão de Iaiá, interrogou a moça com os olhos, e Iaiá, depois de um instante de acanhado silêncio, respondeu com desgarre: [...] (*Iaiá*, p. 477)

Maria das Dores, who was paralytic, was astonished to see Yayá come in leading a strange man by the hand. There was a moment's embarrassed silence before the girl boldly announced, [...] (*Yayá*, p. 162)

It must be pointed out that explicitations and amplifications occur side by side with omissions, in what may be compensatory mechanisms, aiming perhaps at not making the translated text much longer than the original. The use of these translation strategies

(when they are optional, not demanded by structural needs, but perhaps even then) seems contradictory, in view of the translators' acknowledgement of what is praised as Machado's greatest quality: his concision.

Glossaries, footnotes, and explanations in brackets are conspicuous translation devices which make the translation act visible, and give the reader the opportunity to distinguish between what belongs to the translator and what belongs to the author. Consequently, this kind of manipulation places more responsibility on both the translator and the reader, and may even repel those readers who wish to make no effort to read a foreign text.

The other manipulations described above (omissions, for example) can and have been done in an inconspicuous manner that masks the translation act, making the translator invisible, and rendering the reader incapable of distinguishing between what belongs to the translator and what belongs to the author. It also gives the reader less to do, since much of the interpretive effort has been made for her/him.

Since it is the second kind of manipulation that seems to have been preferred by the translators under examination, it would appear that they wish to remain invisible. It would appear that what they are aiming for is 'transparency' as defined by Lawrence Venuti:

transparency occurs only when the translation reads fluently, when there are no awkward phrasings, unidiomatic constructions or confused meanings, when clear syntactical connections and consistent pronouns create intelligibility for the reader.<sup>47</sup>

This indicates that the translators concerned here wish to help the

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<sup>47</sup> Lawrence Venuti, 'Simpatico', *Trabalhos em Lingüística Aplicada*, 19 (1992), 21-39 (p. 23). Further references to this work will be given after quotations in the text.

reader as much as they can, and that such help takes the form of rendering the translated text in a style that is as familiar to the reader as possible.

Explicitive translation strategies, such as pinning monetary values down to a point in time, contribute to dating translations. The often repeated statement that 'the "original" is eternal, the translation dates' does not obviously apply to all translations. It rather reflects the view that the original is superior to any of its possible translations, which is not the view that is being put forward here.<sup>48</sup> What is being suggested is that, by giving the most prominent position to the reader in the 'original + translator + reader' equation, and by believing that it is by having things made easy for her/him that the reader is best served, the translator may go to the extent of finding monetary equivalences that are not necessary, and of attempting to mask the act of translation as much as possible. It is suggested that, by so doing, translators may close gaps and resolve ambiguities that decrease the possibilities of interpretation, and, therefore, curtail the role of the reader.

As long as a text allows the reader to create metaphors for her/himself it will be open to different interpretations and therefore achieve the afterlife that Walter Benjamin talked about.<sup>49</sup> However, if translation strategies such as those discussed above are selected,

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<sup>48</sup> The view held here is identical to Popovic's definition of the 'aging of translation': 'change in the literary conventions under which the translation was produced and perceived'. Anton Popovic, *Dictionary for the Analysis of Literary Translation* (Edmonton: Department of Comparative Literature, University of Alberta, 1975), p. 1.

<sup>49</sup> 'For a translation comes later than the original, and since the important works of world literature never find their chosen translators at the time of their origin, their translation marks their stage of continued life.' Walter Benjamin, 'The Task of the Translator', trans. by Harry Zohn, in *Theories of Translation: An Anthology of Essays from Dryden to Derrida*, ed. by Rainer Schulte and John Biguenet (Chicago, IL: The University of Chicago Press, 1992), pp. 71-82 (p. 73).

which, even while attempting to help the reader, prevent her/him from grasping the metaphorical dimension of the text by, for example, tying it to a specific monetary value (1952, 1977 dollars), and prevents the reader from going beyond a point in time (1952 in the case of Grossman's translation, 1977 in the case of Schmitt' and Ishimatsu's), the translation will date, because the metaphorical dimension is stripped from the text. It is rather like translating the Bible and trying to find out exactly how much 'thirty silver coins' are worth in 1994 pounds in order to make it easier for the reader to understand the villainy of Judas' betrayal.

## TRANSLATING INDIANIST NOVELS

After an examination of translations of Machado de Assis' works has been made, turning one's attention to translations of Indianist novels seems to be the next logical step in an overview of the translations of Brazilian literary works into English. This is because Machado de Assis is an author who, according to his own translators into English, does not include much of the Brazilian landscape in his works, so that the Rio de Janeiro of the late nineteenth century that he depicts does not appear to be much different from Paris or Vienna. Consequently, it is mainly the European component of the Brazilian ethos that is emphasized in Machado de Assis' works. In indianist writing, Native Brazilians and their contribution to the Brazilian ethos is brought to the fore. For translators, this means having to deal with elements that are completely alien to Western culture. For the translation analyst, this means having the opportunity to investigate what additional translation strategies are employed.

The concept of Indianist novel that is being used here has been extended to encompass not only novels written by Brazilian Romantic authors, whose inspiration was the native inhabitant of

Brazil, the Indian, but also novels of different periods sharing the same theme.<sup>1</sup>

Looking at such novels from the point of view of their Indianist theme, it is possible to divide them into three moments, for the purposes of the analysis undertaken here. The first of these is Romanticism which, in Brazil, coincided with the first moment of post-colonialism, with the result that a recently independent nation attempting to forge its identity looked at the indigenous inhabitant of the land as the idealized symbol of its newly-gained freedom. The second moment came one hundred years later, with the Modernist movement, when the juggernaut of neo-colonialism again threatened the identity of this young nation, who once more sought the Indian as a source of inspiration. The third moment is contemporary, and sees the Brazilian nation looking in awe, with anthropological zeal, at the native inhabitant of the continent it is conquering, producing an Indianist literature which sees the Indian 'as being different and usually attractively different from the white' (Brookshaw, p. 195).

Owing to space and availability constraints, only three such novels and their translations are examined here, each of them representative of one of the moments of Indianist writing in Brazil, as described above. The first, *Iracema* (1865), by José de Alencar (1829-77) belongs to the first moment described above; *Macunaíma* (1928), by Mário de Andrade (1893-1945), to the second; and *Maíra* (1978), by Darcy Ribeiro (1922-), belongs to the third. In this way a representative novel of each period has been chosen. Other reasons support the selection of these novels specifically.

*Iracema* is among the very few Brazilian novels that have ever been re-translated. This circumstance gives it the advantage that two

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<sup>1</sup> This is how the concept is used by Brookshaw, '*Paradise Betrayed*', for example.

translations of the same text can be compared. Since these two translations were made some years apart, it also becomes possible to see how the reading of the novel changed in the intervening years, or how the ideas changed of what a translation should be.

*Macunaíma* and *Maíra*, on the other hand, were written fifty years apart, but their translations into English were published in the same year, with the result that they have become contemporary works in the English-language system, to the extent of being reviewed together. They were also translated by the same translator, which permits an examination of how this translator (albeit in cooperation with another translator in the case of *Maíra*) has dealt with works from different periods, although sharing the same theme.

### 5.1 - IRACEMA

José de Alencar was a journalist and a politician. He was a member of the Lower House of Parliament and Home Secretary during the reign of Brazilian Emperor Dom Pedro II (r. 1831-89), a contemporary of Machado de Assis in the Brazilian Academy of Letters.<sup>2</sup> His prolific writings cover these areas of activity and include essays, letters, poetry, as well as six plays and twenty-five novels.

The era to which Alencar belonged was one of intellectual

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<sup>2</sup> See Manuel Cavalcanti Proença, *José de Alencar na literatura brasileira* (Rio de Janeiro: Editora Civilização Brasileira, 1966); and Osvaldo Orico, *José de Alencar: Patriarca do romance brasileiro*, 2nd rev. ed. (Rio de Janeiro: Livraria Editora Cátedra, 1977). Further references to these works will be given after quotations in the text. Cavalcanti Proença's work will be mentioned by a short version of its title: *José de Alencar*.



emancipation for Brazil, a country which had become independent seven years before his birth. After three hundred years of territorial occupation of the Brazilian Subcontinent, Portuguese settlers had become Brazilian and had passed the test of battle against Dutch and French invaders.<sup>3</sup> When the time came to fight for independence, it was the descendants of Portuguese settlers, and their mixed-blood offspring, aided by Indians and African-Brazilians, who took up arms where this proved necessary. By the time Alencar was writing, the Portuguese were already going to Brazil as immigrants like any others, no longer as representatives of a colonial power.<sup>4</sup>

In Alencar's time, European active colonization efforts had already veered East. At this point, there were no more colonial wars to be fought in Brazil, but the foreign invasions to be fended off were those of the spirit, in the form of French art, literature, modes of behaviour and fashions; and those of British imperialism, the hegemonic power of the time. Alencar, as well as many others, resented this foreign influence.

As a reaction, and in an attempt to forge a Brazilian identity, Alencar sought something that could be considered an authentic Brazilian heritage as inspiration and theme for some of his novels and plays. This he found in the native Brazilian, the Indian, and thus

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<sup>3</sup> The city of Rio de Janeiro was founded in 1565 to fight off the French, who were defeated in 1581. The Dutch occupied Olinda, in northeast Brazil, for thirty years in the seventeenth century. Two of the works translated by the Burtons concern this last period of Brazilian history. Part of *Manuel de Moraes* takes place in Olinda during the Dutch occupation, and *Iracema* makes reference to the fight against the Dutch.

<sup>4</sup> Schneider and Kingsbury explain: 'The largest "white" component of the Latin American population today is not made up of descendants of the original colonizers, but instead dates from the heavy stream of European migration that began after the independence had been won and lasted until the 1930's'. Ronald M. Schneider and Robert C. Kingsbury, *An Atlas of Latin American Affairs* (London: Methuen, 1966), p. 6. Further references to this work will be given after quotations in the text.

wrote three novels with an Indian theme: *O guarani* (1857), *Iracema* (1865), and *Ubirajara* (1874).<sup>5</sup>

Of these, only *Iracema* will be the object of study of this section. Firstly, because it has become perhaps the most popular among the novels belonging to the Brazilian canon. At the time of publication, *Iracema's* popularity was such that the names of its Indian characters (Araquém, Caubi, Iracema, Irapuã, Jacira, Jatobá, Moacir) were adopted by Brazilian families wishing to embrace the nationalistic ideal.<sup>6</sup> Secondly, as has been discussed in section 2.2.1 above, *Iracema* was the first Brazilian novel to be the object of translation into English.<sup>7</sup>

When *Iracema* was written, however, Indians were already so cut off from national, political and social life that, to bring them back to the fore of Brazilian awareness, Alencar had to resort to events far in the past. Consequently, the author's notes to the novel begin with a 'Historic Argument' which takes the reader 260 years back to the struggle against the Dutch invader.<sup>8</sup>

Alencar also had to transport the reader spatially from Rio de Janeiro to the far off State of Ceará where the events in *Iracema*

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<sup>5</sup> See José de Alencar, *Ficção completa*, 3 vols (Rio de Janeiro: Aguilar, 1957).

<sup>6</sup> See Orico, p. 140, Cavalcanti Proença, *José de Alencar*, p. 63, and Earl Thomas, 'Emerging Patterns of the Brazilian Language', in *New Perspectives of Brazil*, ed. by Eric N. Baklanoff (Nashville, TEN: Vanderbilt University Press, 1966), pp. 264-97 (p. 295).

<sup>7</sup> The *NUC Pre-1956* (vol. 8, p. 134) also lists a translation of another of Alencar's novels, *Ubirajara: Ubirajara, a Legend of the Tupy Indians*, by T. W. Sadler 'into English verse', an undated publication of Ronald Massey of London. Since another translation of Sadler's (of Gastão Cruls' *Amazônia misteriosa -- The Mysterious Amazonia: A Brazilian Novel*) is dated 1944, it is possible to infer that his translation of *Ubirajara* is later than that of *Iracema*. It is also interesting to note that Sadler selected verse to translate Alencar's poetic prose. 'Poetic prose' is the expression used by scholarship in the field to designate the style of prose containing poetic elements which is used by several Brazilian authors.

<sup>8</sup> See José de Alencar, 'Argumento Histórico', in *Iracema, lenda do Ceará*, 1st pub. in 1865 (São Paulo: Edição Saraiva, 1956), pp. 106-108.

take place. As Charles Wagley observes,

it must be remembered that by 1857 the remaining Brazilian Indians lived thousands of miles from the big cities or in very inaccessible pockets inland from the coast. Most urban literates had never seen an Indian, and any knowledge of Brazilian indigenous life was derived mainly from the sixteenth-century chroniclers or from occasional writings of foreign scientists. It was just as easy for the Brazilian urban writer to romanticize and idealize the Indian as it was for such French writers as Chateaubriand. There were no Indians in Rio de Janeiro, São Paulo, or in any coastal city.<sup>9</sup>

Alencar himself was born in a coastal town in the State of Ceará, in Northeastern Brazil, thousands of kilometres from Rio de Janeiro. Since there were no longer any Indians there, the only first-hand contact he may have had with them probably took place during his family's cross-country migration to the capital. He is also reported to have been seen talking to some Indians and taking notes on a subsequent trip to the interior of Ceará, but he never took the trip by land again. Since his first-hand knowledge of Indians was limited, Alencar appealed to the chroniclers of the seventeenth century to refute the criticisms made to his portrayal of Indian customs. This is by no means accurate, as reference to anthropological works reveals.<sup>10</sup>

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<sup>9</sup> Charles Wagley, *An Introduction to Brazil*, rev. ed. (New York: Columbia University Press, 1971), p. 251. Further references to this work will be given after quotations in the text.

<sup>10</sup> See Cavalcanti Proença, *José de Alencar*, p. 5; Orico, p. 155-183, and José de Alencar, 'Pós-escrito', in *Iracema: Lenda do Ceará*, by José de Alencar (Rio de Janeiro: Saraiva, 1956). p. 154-55. Further references to this work will be given after quotations in the text, by mentioning a short version of its title, *Iracema*.

Cavalcanti Proença discusses some factual errors made by Alencar regarding Indian customs and the Brazilian flora and fauna (*José de Alencar*, p. 81-84).

As could be seen in the discussions of Machado de Assis' works and their translations, no Indian crosses their pages, although they are filled with characters of mixed blood. It was partly because Machado de Assis depicted this aspect of Brazilian reality, when Alencar and others, such as Gonçalves Dias (1823-64), wrote about the Indian, or protested against slavery, such as Castro Alves (1847-71), that he was accused of not being Brazilian enough.

From the historic point of view, *Iracema* is the story of 'friendly natives' -- those who sided with the victorious Portuguese. One of the novel's main characters is a real-life Indian, Poti, a hero of the struggle against the Dutch. After the victory, Poti became a Christian and received the name Antônio Felipe Camarão (1580-1648) -- the latter meaning 'prawn' or 'shrimp':

Ele recebeu com o batismo o nome do santo cujo era o dia e o do rei, a quem ia servir, e sobre os dois o seu, na língua dos novos irmãos. Sua fama cresceu e ainda hoje é o orgulho da terra, onde ele primeiro viu a luz. (*Iracema*, p. 105)<sup>11</sup>

The need to move back into the past and inland from the developed coastal cities to find the Indians and their alien culture makes *Iracema*, as it does virtually all Indianist novels, into a novel

See Antônio Gonçalves Dias, *Poesia*, ed. by Manuel Bandeira, 13th ed. (Rio de Janeiro: Livraria Agir Editora, 1989); and Antônio de Castro Alves, *Obra completa*, ed. by Eugênio Gomes, 4 vols (Rio de Janeiro: Aguilar, 1960).

For more up to date information about Brazilian Indians, see Berta G. Ribeiro and Darcy Ribeiro, orgs, *Suma etnológica brasileira*, 2 vols, trans. by Heloisa Gonçalves Barbosa and others (Petrópolis: Editora Vozes, 1986); Patricia J. Lyon, ed., *Native South Americans: Ethnology of the Least Known Continent* (Boston, MA: Little Brown and Company, 1974) and Paul Radin, *Indians of South America*, 1st pub 1942, 1st reprint (New York: Greenwood Press, 1969).

<sup>11</sup> José de Alencar, *Iracema, lenda do Ceará*, 1st pub. in 1865 (São Paulo: Edição Saraiva, 1956). Further references to this work will be given after quotations in the text, by mentioning a short version of its title, *Iracema*.

Isabel Burton offers the following translation: 'He received in baptism the name of the Saint whose day it was, and of the King he was about to serve; besides these two, his own translated into the tongue of his new brethren.

His fame increased, and it is still the pride of the land in which he first saw the light.' José de Alencar, *Iracema the Honey Lips: A Legend of Brazil*, trans. by Isabel Burton (London: Bickers & Son, 1886), p. 100. Further references to this work will be given after quotations in the text, by mentioning a short version of its title, *Iracema*.

Biddell's translation is: 'He received in baptism the name of the saint whose day it was, and that of the king whom he was about to serve, and after these two his own, in the language of his new brothers. His fame grew, and is still the pride of the land where he first saw the light.' José de Alencar, *Iracema (A Legend of Ceará)*, trans. by N. Biddell (Rio de Janeiro: Imprensa Inglesa, [n.d.]), p. 104. Further references to this work will be given after quotations in the text, by mentioning the translator's name.

of displacement. Martim Soares Moreno (a real-life Portuguese soldier fighting against the Dutch invader) is removed from Europe to the New World. There he meets an entirely different culture, into which he marries. His wife is the Indian girl Iracema (a fictional sister of Poti).

After their marriage, Martim discovers that he cannot survive in displacement. Confronted with her beloved's unhappiness, Iracema lets herself die in order to release Martim for his voyage back to his own cultural environment. In other words, because Iracema is a 'noble savage' she must die to clear a space for the White Man's civilization, as must all her people, unless they, like her brother Poti, are reborn in Christ. The only possibility of survival for Iracema's race rests in mixing their blood with that of the White Man. As the book ends, her half-breed son Moacir (meaning 'born of pain', *Iracema*, p. 122), is taken away by his father, Martim, presumably to be reared as a Portuguese.<sup>12</sup>

In order to make the members of a race fated to extinction, by death or by assimilation into a more powerful culture, into the heroes of his novels, Alencar endowed them with the qualities that the White Man holds dear, even though these qualities might not be those that an Indian cherishes: 'o índio vestido de senador do Império. Fingindo de Pitt. Ou figurando nas óperas de Alencar cheio de bons

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<sup>12</sup> Alencar sums up the situation, with the hindsight of a man living 260 years later, when the Indian was already isolated from the core of Brazilian political and social life:

'O primeiro cearense, ainda no berço, emigrava da terra pátria. Havia aí a predestinação de uma raça? (*Iracema*, p. 104).

Isabel Burton offers the following translation: 'The first Cearense, still in his cradle, thus became an Emigrant from his Fatherland. Did this announce the destinies of the race to be?' (*Iracema*, p. 100).

Biddell's translation is: 'The first Cearense, still in the cradle, was leaving his native land. Was there not in this the predestination of a race?' (Biddell, p. 103).

sentimentos portugueses'.<sup>13</sup> This is how Oswald de Andrade (1890-1954), the Modernist writer who introduced the concept of 'cannibalism' into Brazilian academic thought, described how he perceived the Indian in Alencar's works. It was with his sentiments so disguised that the distant, quasi-mythical Indian could be consumed by the reading public as an affirmation of Brazilian identity, and as a reaction against neo-colonialism. As Stern points out, 'ironically, then, the very ethnic group whose territorial and cultural rights had been most abused and that was most alienated from Brazilian society, became the token symbol of Brazilian nationalism and independence' (Stern, p. 167).<sup>14</sup>

### 5.1.1 - Language

Alencar not only sought what he perceived to be genuinely Brazilian themes for his works, but he also sought to break with the tradition of the Portuguese language heritage, which he, like Machado de Assis, acclimatized to Brazil. As Orico observes, Alencar 'deu à sintaxe da língua outra melodia pela simplificação que adotou e pela

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<sup>13</sup> Oswald de Andrade, 'Manifesto antropófago', in *Do pau-brasil à antropofagia e às utopias: Manifestos, teses de concursos e ensaios*, by Oswald de Andrade (Rio de Janeiro: Editora Civilização Brasileira, 1970), pp. 11-20 (p. 16). Further references to this work will be given after quotations in the text.

'The Indian dressed like a Senator of the Empire. Pretending to be Pitt. Or appearing in Alencar's operas filled with good Portuguese principles'. [My translation.]

Oswald de Andrade talks about 'operas' here because one of Alencar's novels is the theme of one of Carlos Gomes' (1836-96) operas: *O guarani, Il Guarani* (1870), with the libretto in Italian by Scalvini and C. d'Ormeville. See Silvio D'Amico, ed., *Enciclopedia dello spettacolo*, 12 vols (Roma: Casa Editore le Maschere, 1958), vol. V, p. 1456; and Stanley Sadie, ed. *The New Grove Dictionary of Opera*, 4 vols (London: Macmillan, 1992), vol 2, pp. 483-84 (p. 484).

<sup>14</sup> Irwin Stern, ed., *Dictionary of Brazilian Literature* (New York: Greenwood Press, 1988), p. 167.

instrumentação dos períodos de que se serviu para tornar mais dúbil, flexível e plástica a fala brasileira de seus romances' (p. 206).<sup>15</sup>

Alencar also allowed the influence of Indian languages, of which he was an avowed admirer, to impart a rhythm to his prose, so that it can be read like poetry, as is pointed out by Cavalcanti Proença (*José de Alencar*, p. 61-66). He also used Tupy words and metaphors -- even though he translated the latter into Portuguese, the language he made his Indians speak because he was addressing a Portuguese-speaking readership.

Some critics, however, chided him because of his spelling (including his use of diacritics), his syntax, and his use of lexical items.<sup>16</sup> Time has indeed proved Alencar right: although a few of his uses of language were idiosyncratic, most reflected the changes the Portuguese language was going through in its new abode. Some of such changes have long since been accepted into what may be called Brazilian Portuguese, as can be ascertained by examining any grammar or dictionary of the language.

In spite of his professed admiration for the Indians and their culture, it is not possible to sustain the idea that Alencar held their languages or the peoples who spoke them in very high regard. This is what he unwittingly reveals when he tries to exculpate himself from accusations of violating the Portuguese language:

Sem dúvida que o poeta brasileiro tem de traduzir em sua língua as idéias, embora *rudes* e *grosseiras*, dos índios; mas nessa tradução, está a grande dificuldade; é preciso que a *língua civilizada* se molde quanto possa à singeleza *primitiva* da *língua bárbara*; e não represente as imagens e pensamentos indígenas senão por termos e frases que ao leitor pareçam

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<sup>15</sup> 'He gave the syntax of the language a new melody by means of the simplification he adopted and by means of the tooling of the sentences he utilized, in order to make the speech of his novels more ductile, flexible and plastic.' [My translation.]

<sup>16</sup> José de Alencar refutes some of such accusations in 'Pós-escrito', in *Iracema*, pp. 131-155.

naturais na boca do *selvagem*. (My italics.)<sup>17</sup>

This reaction is evidence that Alencar was aware that the reading public was unaccustomed to words of Indian (Tupian-Guarani) origin, and unfamiliar with the tropes and metaphors of these languages. To overcome this difficulty, he prepared author's notes glossing vocabulary, tropes and metaphors to be appended to *Iracema*.<sup>18</sup>

### 5.1.2 - Translating *Iracema*

It was probably the novel's popularity that brought it to the attention of its future translators. The exoticism of its subject would also have been an important factor in motivating Isabel Burton and, later, Norman Biddell to translate it into English.<sup>19</sup> Biddell states: 'José de Alencar's works are especially remarkable for the local colour with which he paints primitive life in the tropical wilds of his native land'.<sup>20</sup>

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<sup>17</sup> José de Alencar, 'Carta ao Dr. Jaguaribe', in *Iracema*, pp. 124-30, p. 126.

'No doubt the Brazilian poet has to translate into his language the ideas of the Indians, although they are *rough* and *uncouth*. But it is in this translation that the great difficulty resides: it is necessary for the *civilized language* to adapt itself as much as possible to the *primitive* simplicity of the *barbarian language*, so as to represent Indian images and thoughts but in terms and phrases that will seem natural to the reader in the *savage's* mouth.' [My translation; my italics.]

<sup>18</sup> Published as end notes in Brazilian editions, but appearing as footnotes in Portuguese editions, for example: José de Alencar, *Iracema* (Mém-Martins: Publicações Europa América, [n.d.]).

<sup>19</sup> 'Burton believed that the British reading public would prefer "typical" works containing primitive, exotic elements, as did *O Uruguai* and the Brazilian novels he translated'. Garcia and Stanton, 'Introduction', p. 25.

<sup>20</sup> N. Biddell, 'Note on the Author', in *Iracema (A Legend of Ceará)*, by José de Alencar, trans. by N. Biddell (Rio de Janeiro: Imprensa Inglesa, [n.d.]), pp. 3-4 (p. 4).



Owing to its exoticism, attributable to the Indian element that is present in it, however, *Iracema* would appear to be much more difficult to translate than any of Machado de Assis' works. The strategies that each of its two translators employed to overcome such difficulty are very different.

Isabel Burton chose to add a profusion of footnotes to the author's own. As has been pointed out in the previous section, procedures such as this highlight the translational act and the translator, even as they help the reader. This wish to attract attention to the translational act and to the translator would seem to be consistent with the strong personalities of the Burtons, as described by their biographers, and with contemporary editorial practices.<sup>21</sup>

Norman Biddell, on the other hand, chose to reduce not only the number of the author's own notes, but also their length, while at the same time adding a few notes of his own. In order to be able to reduce the footnotes, Biddell also eliminated much of the Indian vocabulary in the text, as well as smoothing out some of its difficulties.

The opening paragraph of the novel, which is learned by heart

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<sup>21</sup> Richard Burton elected similar, and more thorough, procedures for the translation of Basílio da Gama's *O Uruguay*. He prepared a 'Preface' (pp. 41-47), a 'Biographical Notice of the Life and Writings of José Basílio da Gama' (pp. 103-107), a 'Notice of *The Uruguay*' and translator's notes which have been lost (see p. 115). The modern editors have added their own 'Introduction' (pp. 1-40), 'Notes to Burton's Preface', 'Notes to the Biographical Notice' (pp. 137-38), 'Notes to the Notice of *The Uruguay*' (pp. 139-140), and a 'Selected Bibliography' (pp. 251-58). They have also included 'Notes to *The Uruguay*', which are their own annotated translations of Gama's notes. It must be pointed out that the author of each is diligently identified. This would serve to show what contemporary editorial practices have in common with those of a hundred years ago, and also how they differ.

See José Basílio da Gama, *The Uruguay: A Historical Romance of South America*, trans. by Sir Richard F. Burton, ed. with an int., notes and bibliography by Frederick C. H. Garcia and Edward F. Stanton (Berkeley, CA: University of California Press, 1982).

by every school-child in Brazil, serves to illustrate its poetic qualities, as well as the different translation strategies:<sup>22</sup>

Verdes mares bravios de minha terra natal, onde canta a jandaia nas frondes da carnaúba;

Verdes mares que brilhais como líquida esmeralda aos raios do sol nascente, perlongando as alvas praias ensombradas de coqueiros;

Serenai, verdes mares, e alisai docemente a vaga impetuosa para que o barco aventureiro manso resvale à flor das águas.

The author's note to this passage explains why he employed the phrase 'onde canta a jandaia' (where the *jandaia* sings): 'diz a tradição que Ceará significa na língua indígena -- *canto de jandaia*' (*Iracema*, p. 108); and goes on to discuss the controversy regarding the etymology of the name of his native state, Ceará, where the action of the novel takes place.<sup>23</sup> Apparently he was confident that his readers knew the bird called *jandaia*, which received no explanation.

Isabel Burton, who claims to have 'endeavoured to be as literal as possible' (Burton, 'Preface', p. *iii*), offers the following translation of the passage, and adds some footnotes:

Wild green seas of my native land, where sings the Jandáia-bird<sup>1</sup> in the fronds of the Carnaúba-palm!<sup>2</sup>

Green seas which sparkle like liquid emerald in the rays of the orient sun, as ye stretch along the snowy beaches shaded by the cocoa-tree!

Be still, ye green seas! and gently smooth the impetuous wave, that yon venturesome barque may softly glide over thy waters. (*Iraçéma*, p. 1)

<sup>1</sup> *Jandáia* is a small yellow, red and green talking parroquet.

<sup>2</sup> *Carnaúba*, a well-known Brazilian palm of large size, with many thorny branches all the way up the trunk, instead of being plain and smooth. Each branch-tip is like a fan-palm.

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<sup>22</sup> See Orico, p. 140; Thomas, p. 295 and Cavalcanti Proença, *José de Alencar*, p. 63.

<sup>23</sup> 'According to tradition, in the indigenous language "Ceará" means -- the song of the *jandaia*'. [My translation.]

When young, it has a large fruit, full of oil, which is given to pigs and cattle. When grown up, its fan-leaves, dried, thatch the houses, and make hats and mats; its thorny branches are used for stakes; it also has a delicious small black fruit, and from other parts they extract wax for making the Carnaúba candles. (Biddell, p. 7)

It can be seen that she felt no need to translate the author's notes, or even to indicate which notes are hers or his. Neither did she feel that, by being 'as literal as possible' she had to translate his notes in full.

Moreover, she added a simile, 'snowy beaches', to translate the Portuguese phrase 'alvas praias'. The word 'alva' is the feminine form of the adjective 'alvo' meaning 'white, of a light colour', therefore 'the white or light coloured beaches'. The word 'alva' also means 'dawn', which therefore creates a lexical, cohesive tie with 'sol nascente' (raising sun) (see Ferreira, *Novo dicionário*, p. 94-95).<sup>24</sup> What is not in the text is snow. There is no snow in Ceará, which lies in an equatorial latitude (although there is sometimes snow in sub-tropical latitudes of Brazil, south from where Isabel Burton lived). The question remains whether she understood this, and what her reader would have understood from her use of the simile.

Norman Biddell provides the following translation:

Wild green seas of my native land, where the *jandaia* calls in the fronds of the carnaúba-palm! Green seas that glitter like liquid emerald in the rays of the rising sun, breaking on the white beaches shaded by cocoa-palms! Be gentle, green seas, and calm the impetuous waves, whilst the adventurous bark floats safely on the surface of the waters! (italics as in original)

His explanations are given in end-notes, and those referring to this paragraph are:

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<sup>24</sup> The concept of 'cohesion' is used here according to M. A. K. Halliday and Ruqaiya Hasan, *Cohesion in English* (London: Longman, 1976).

**Jandaia** -- Paroquet. The name Ceará is derived from Tupy words meaning the cry of the paroquet. (See introduction).  
**Carnaúba** -- A beautiful palm common to the Brazilian forests. (bold type as in original)

Biddell abridged the author's first note, and conveyed the information about the etymology of the word 'Ceará' in his translation of the author's historic argument, which he presents as an introduction.<sup>25</sup> He also included an explanation of *carnaúba*, as did Isabel Burton. A comparison between the two translations quoted above shows that Biddell's is simpler in style, even regarding the author's use of the graphic form to convey the poetic style of his prose.<sup>26</sup>

Another well known passage in the novel, the description of Iracema, allows further comparison of the treatment of Indian elements:

Além, muito além daquela serra, que ainda azula no horizonte, nasceu Iracema.

Iracema, a virgem dos lábios de mel, que tinha os cabelos mais negros que a asa da graúna e mais longos que seu talhe de palmeira.

O favo da jati não era doce como seu sorriso; nem a baunilha rescendia no bosque com seu hálito perfumado. (*Iracema*, p. 13)

The author had already explained the meaning of her name in a note:

*Iracema* -- Em guarani significa lábios de mel -- de *ira*, mel e *tembe* -- lábios. *Tembe* na composição altera-se em *ceme*, como na palavra *ceme iba*. (*Iracema*, p. 109)<sup>27</sup>

<sup>25</sup> N. Biddell, 'Introduction' in *Iracema (A Legend of Ceará)*, by José de Alencar, trans. by N. Biddell (Rio de Janeiro: Imprensa Inglesa, [n.d.]), pp. 5-6 (p. 6).

<sup>26</sup> The explanations about Brazilian Portuguese spelling given in the previous chapter apply here. Isabel Burton appears to have used the spelling norms that were valid in her time, for example: *Iraçéma*, *jandáia*, *játy*. Additionally, she capitalized most Brazilian Portuguese and Tupy nouns used in the text. Biddell appears to have used his contemporary spelling norms. In my quotations of Brazilian Portuguese texts I am using exclusively contemporary norms, unless otherwise stated.

<sup>27</sup> *Iracema* -- In Guarani this means honey-lips -- from *ira*, honey and *tembe* -- lips. In word composition *tembe* changes into *ceme*, as

To this he added:

*Graúna* -- É o pássaro conhecido de cor negra luzidia. Seu nome vem por corrupção de *guira* -- pássaro, e *una*, abreviação de *pixuna* -- preto. (Iracema, p. 109)

*Jati* -- Pequena abelha que fabrica delicioso mel.<sup>28</sup>

This shows that the author was certain that his readers knew the bird called 'graúna', and that his main objective was to explain questions of morphology. This would be the case because words such as 'graúna' and other words of Indian origin have become part of the Brazilian variety of the Portuguese language.

Isabel Burton translates the passage thus:

Far, very far from that Serra which purples the horizon, was born Iracéma.

Iracéma, the virgin with the honey lips,<sup>1</sup> whose hair, hanging below her palm-like<sup>2</sup> waist, was jetty as the Graúna<sup>3</sup> birds' wing.

The comb of the Játy-bee<sup>4</sup> was less sweet than her smile, and her breath excelled the perfume exhaled by the vanilla<sup>5</sup> of the woods.

and offers the following notes:

<sup>1</sup> *Iracéma* literally means "Lips of Honey".

<sup>2</sup> The Indians, speaking of a tall straight graceful figure, generally use the palm-tree as a simile.

<sup>3</sup> *Graúna* is a bird known by its shining black plumage and sweet song.

<sup>4</sup> *Játy* is a little bee which makes delicious honey.

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in the word *ceme iba*'. [My translation.] It has to be noted that no explanation is offered for the word 'ceme iba'. Additionally, there is consensus in Brazilian scholarship that Alencar made up the name 'Iracema' as an anagram of America. Perhaps more to the point is the fact that the simile 'honey-lips' arises out of the European custom of the kiss, unknown to the Indians. More anthropologically accurate writer such as Darcy Ribeiro, in *Maíra*, emphasizes the fact that the kiss on the mouth is not known by the Indian. The same is true of the film *At Play in the Fields of the Lord*, based on the book by Peter Matthiessen, *At Play in the Fields of the Lord*, 1st pub. 1965 (London: Panther Books, 1968), and directed by Hector Babenco.

<sup>28</sup> '*Graúna* -- This is the bird well-known for its bright black colour. its name originates from a corruption of *guira* -- bird, and *una*, an abbreviation of *pixuna* -- black.

*Jati* -- A small bee which makes delicious honey.' [My translation.]

<sup>5</sup> The vanilla tree, *Baunilha*. (*Iraçéma*, p. 3)

The explanation of the palm-tree simile does not appear in Alencar. It can only be supposed that, during the 'instructions in Tupy, the language of the aborigines' that he gave Isabel Burton, he might have given her this piece of information (Preface to *Iraçéma*, p. iv).

Biddell's translation is:

Far beyond that range of mountains which still shows blue on the horizon, Iracema was born. Iracema, the girl of the honey lips, whose hair was blacker than the raven's wing and longer than her slender form! The honeycomb was not sweeter than her smile, nor heliotrope than her perfumed breath. (Biddell, p. 8)

By transforming the *graúna* into a raven, the vanilla into the heliotrope, omitting the palm-tree simile and the *jati*-bee, and neglecting to explain the origin of Iracema's name, Biddell has eliminated the necessity of any further explanations, and made the text much easier to comprehend for the English-language reader.

Iracema's speech: 'O estrangeiro vai viver sempre à cintura da virgem branca' (*Iracema*, p. 52), which, according to the author, is a Tupy metaphor, is glossed by him thus:

*A cintura da virgem* -- Os indígenas chamavam a amante possuída *aguaçaba*; de *aba* -- homem, *cua* cintura, *çaba* -- coisa própria; a mulher que o homem cinge ou traz à cintura. Fica, pois, claro o pensamento de Iracema. (*Iracema*, p. 116)<sup>29</sup>

Isabel Burton translates this speech thus:

The stranger is going to live forever encircling the white virgin.<sup>1</sup> (*Iraçéma*, p. 45)

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<sup>29</sup> 'A *cintura da virgem* (at the virgin's waist) -- The Indigenes called *aguaçaba*; from *aba* -- homem, *cua* waist, *çaba* -- possessed object; the woman a man possessed carnally; that is, the woman whom the man holds or carries at his waist. Thus Iracema's thought is made clear.' [My translation.]

and offers the following note:

<sup>1</sup> In the original *á (sic) cintura da virgem*. The savages call a successful lover *aguaçaba*, which literally means, the woman whom the man's arm encircles (*Iraçéma*, p. 45)

It must be pointed out that the use of the word 'savages' is her own, Alencar says 'indigenes'.

Norman Biddell offers the following translation:

The stranger will always live wedded in heart to the white maiden. (Biddell, p. 48)

Since he has eliminated the Tupy metaphor, he offers no note.

Such examples make it clear that while Isabel Burton prioritized the enhancement of the exotic by maintaining Indian words and metaphors, reproducing the author's notes and adding many of her own, Biddell prioritized making things easy for the reader, thereby bringing the text closer to the reader's experience.

Isabel Burton also appeared to favour a more flowery style, with inversions ('where sings the Jandáia-bird'), with more old-fashioned and perhaps more poetic diction ('the rays of the orient sun, as ye stretch'; 'yon venturesome barque'), whereas Biddell opted for simpler language, accommodating the text more to the English language: 'where the *jandaia* calls'; 'the rays of the rising sun'; 'the adventurous bark'.

Neither translator however, make it explicit that many of the explanations that they give were and are needed by the Brazilian reader as well. This might allow the English-language reader to conclude that the Brazilian reader is much more familiar with Indian life than s/he in fact is, and to conclude that Indians are much more a part of Brazilian life than they really are.

## 5.2 - MACUNA IMA

In 1922, amidst the celebrations of the one-hundredth anniversary of Brazilian Independence, an event took place in São Paulo City which ushered Brazilian Art into the Modernist Movement: *Semana de Arte Moderna*, also known as *Semana de 22* ('Modern Art Week', or 'Week of '22'). Mário de Andrade was one of the participants in this movement.

Modernism entered Brazil via São Paulo, the capital of its most developed and industrialized State, what was already its largest city: 'the tumultuous industrial and financial capital of a continent-sized nation' (Morse, p. 59).<sup>30</sup> It was in this city that Andrade was born and where he spent almost all his life, except for the three years he lived in what was then the country's capital, and still is its second largest city, Rio de Janeiro, and for the time he spent travelling into the country's interior to collect folk music.

Andrade dedicated a poem, *Paulicea Desvairada*, to São Paulo City.<sup>31</sup> In it he reveals his bewilderment at the hurly-burly of the great metropolis, a feeling that many Brazilians must have shared. They must have been overwhelmed by the sudden changes which were brought on by the beginning of industrialization, and by the waves of immigrants (Germans, Italians, Japanese, Lebanese, Polish, Portuguese, Russians, Spaniards, Swiss and Syrians) that flooded the State of São Paulo and its capital (see Schneider, p. 112). These factors, added to the transition from empire to republic, as well as

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<sup>30</sup> At 19.2 million inhabitants, it is the second largest megalopolis in the world today. Tokyo, with 25.8 million is the largest, New York, with 16.2 million, comes in third, with Rio de Janeiro, at 11.3 million the eleventh. See Linden, p. 32.

<sup>31</sup> Mário de Andrade, 'Paulicea Desvairada', in *Poesias completas*, pp. 13-32.



the abolition of slavery, fundamentally changed the way of life of Brazilians (those representatives of Western culture of which the mainstream of Brazilian political, social and artistic life consisted).

The Brazilian identity again needed validating, and it was once more in the Indian that the key to it was sought. In this quest, Andrade, as José de Alencar had done before him, turned to the Indians. Perhaps they did so because they believed that the identity of a multi-cultural and multi-racial people could only be found in the native inhabitants of the land. Both authors, however, were firmly based in the literary and artistic movements prevalent in their times, which were of European origin. As Alfredo Bosi remarks, in Europe 'é o momento da África, de *art nègre*, e, logo depois do jazz afro-americano. Na América Latina, a hora é de redescobrir as fontes pré-colombianas'.<sup>32</sup>

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<sup>32</sup> Alfredo Bosi, 'Situação de Macunaíma', in *Macunaíma, o herói sem nenhum caráter*, by Mário de Andrade, critical ed., coor. by Telê Porto Ancona Lopez (Florianópolis: Editora da Universidade Federal de Santa Catarina, 1988), pp. 171-81 (p. 173). Further references to this work will be given after quotations in the text.

'It is the time for Africa, for *art nègre*, and, soon after, for African-American jazz. In Latin America, it is time to rediscover pre-Columbian sources'. [My translation.]

By seeking out the Indian, Andrade was being a Modernist because, as Bosi remarks, 'o moderno em Paris e o modernista entre nós iam à caça do primitivo' (p. 174). 'The modern in Paris and the modernist among us sought the primitive'. [My translation.]

In his poem *Paulicea Desvairada* ('Raving Mad São Paulo', p.29), Andrade states:

'Não quis também tentar ser primitivismo vesgo e insincero. Somos na realidade os primitivos  
duma era nova. Esteticamente: fui buscar entre as hipóteses feitas por psicólogos, naturalistas e críticos sobre os primitivos das eras passadas, expressão mais humana e livre de arte'.

'Neither did I want to attempt cross-eyed and insincere primitivism. We are in fact the primitives of a new era. Aesthetically: I sought, among the hypotheses put forward by psychologists, naturalists and critics about primitive men of long gone eras, a more human and freer expression of art.'  
[My translation.]

Andrade thus makes it clear that although he was influenced by the intellectual atmosphere of his time, he felt that his primitivism was sincere. At the same time, he also reveals that, for

However, owing to the same factors that made Andrade seek out the Indians, in order to find them he had to go much farther than his Romantic predecessors. As was mentioned in the previous section, there were no longer any unassimilated Indians in Brazilian coastal cities in as early as 1857. By Andrade's time, the few unassimilated Indians left in Brazil were those who had never left the deepest recesses of the Amazon Basin, or those who had been pushed there by Western civilization.<sup>33</sup>

Under these circumstances, Andrade had even less first-hand knowledge of Indians than José de Alencar and the Romantics did. For his information about Indians he had to resort to sixteenth century chroniclers and to the writings of foreign scientists, just as the Romantics had. Because he knew German, it was in the second volume (*Mythen und Legenden der Taulipang und Arekuna Indianer*) of Theodor Koch-Grünberg's *Vom Roraima zum Orinoco* (1916-17) that Andrade found the main source of inspiration for his *Macunaíma*, his best-known novel.<sup>34</sup>

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him, Brazilians are the 'primitive' citizens of an underdeveloped nation that is entering a new era.

<sup>33</sup> Schneider and Kingsbury (p. 6) point out that the great majority of South and Central America's 20 million unassimilated Indians live in Paraguay, the Andean highlands of Bolivia, Peru and Ecuador and the mountainous regions of Guatemala. There were only 185,500 unassimilated Indians in Brazil in 1988, less than one percent of the total given by Schneider for South and Central America.

Indians who became acculturated during the colonial period and/or who married into the general population cannot normally be distinguished from any other Brazilian -- a situation that is substantially different from that in the rest of the Americas. Whereas unassimilated Indians make up only under 0.1% of the population in Brazil, and people of mixed blood are indistinguishable among the general population, Indians make up 55% of the population of Guatemala and Bolivia, and people of mixed White and Indian blood make up 44% of the population of Guatemala and Bolivia, 97% of the population of Paraguay, 90% of the population of Honduras and 86% of the population of Nicaragua, for example, as shown by José Honório Rodrigues, *Brazil and Africa*, trans. by Richard A. Mazzara and Sam Hileman (Berkeley, CA: University of California Press, 1965).

<sup>34</sup> Mário de Andrade, *Macunaíma, o herói sem nenhum caráter*, 1st pub. 1928, critical ed., coor. by Telê Porto Ancona Lopez (Florianópolis: Editora da Universidade Federal de Santa Catarina,

Through Koch-Grünberg Andrade became acquainted with the Taulipang and Arekuna Indians of the Roraima Territory, on the Orinoco River, near the source of the Negro River (a tributary of the Amazon). Their home is a corner of Brazil between the borders of Venezuela and Guyana; this area can be called the far northwest of Brazil, its last frontier.

The need to know more about the Indians prompted Andrade to travel to the Amazon. Once in the distant forest, he went through its recesses all the way to the foot of the Andes, reaching Iquitos in Peru and the Brazilian border with Bolivia.<sup>35</sup>

### 5.2.1 - Displacement

Very much like *Iracema*, *Macunaíma* is a novel of displacement, not least the displacement of the authors who physically spanned the great Brazilian distances to encounter their subject. There are, however, some differences in such displacement, as Cavalcanti Proença remarks:

em *Iracema* é o civilizado vivendo entre índios; em *Macunaíma*, o índio entre civilizados; um e outro voltando à terra de origem. Em ambos, o mesmo desajustamento entre a mentalidade primitiva e a civilizada. (*Roteiro de Macunaíma*, p. 38)<sup>36</sup>

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1988). Further references to this work will be given after quotations in the text, by mentioning a short version of its title, *Macunaíma*.

These sources are mentioned both by Lopez and Cavalcanti Proença. The edition of *Macunaíma* coordinated by Lopez has a facsimile of a page of *Vom Roraima zum Orinoco* with the notes made on it by Andrade.

<sup>35</sup> Andrade visited the Amazon after *Macunaíma* had been written, but in time to incorporate a few changes to the novel, such as the ending, when *Macunaíma* is transformed into the Great Bear, a constellation visible only in equatorial latitudes of the Southern Hemisphere.

<sup>36</sup> 'In *Iracema* it is the civilized man living among Indians; in *Macunaíma*, the Indian among the civilized; one and the other going back to their place of origin. In both, the same maladjustment

Just as in *Iracema* the reader was transported back in time, Macunaíma's displacement is more than locomotion in space. He is born an Indian, but not just any Indian: a Black Indian belonging to the mythical tribe of the Tapanhuma.<sup>37</sup> This shows that, like Alencar, Andrade sought locomotion in time, however, he had to go much farther, beyond historical time, to the time immemorial of legend and myth.

Macunaíma soon suffers displacement: he does not remain in the forest where he was born. After a period of famine, Macunaíma is tricked by a spirit of the forest into killing his own mother. Feeling despondent after the incident, he and his brothers leave the forest to see the world.

Macunaíma then meets Ci, Mother of the Forest, who bears him a son, but, one day, in a drunken stupor, Macunaíma unintentionally causes his son's death. Desolate, Ci departs this earth forever, becoming a star (Beta Centauri); all she leaves behind is a stone amulet shaped as alligator (a *muiraquitã*).<sup>38</sup> Macunaíma loses it, and a

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between the primitive and the civilized mind.' [My translation.]

<sup>37</sup> Diléa Zanotto Manfio explains: 'de *tapuy'una*, selvagem negro. Tribo lendária pré-colombiana ou designação dos negros africanos que se refugiaram na selva'. Diléa Zanotto Manfio, 'Zamachi', in *Macunaíma*, pp. 436-63 (p. 460). Further references to this work will be given after quotations in the text.

'From *tapuy'una*, Black savage. A legendary pre-Columbian tribe or designation of the Black Africans who took refuge in the jungle'. [My translation.]

<sup>38</sup> 'Muiraquitã: do tupi *miraki'tã*. Artefato de nefrita ou jade, talhado em forma de serpentes, quelônios, batráquios, etc, encontrado no Baixo Amazonas, especialmente nos arredores de Óbidos e nas praias entre a foz dos rios Nhamundá e a do Tapajós. Aos muiraquitãs atribuem-se qualidades de amuleto. Segundo a lenda, seriam presentes que as amazonas davam aos homens em lembrança de sua visita anual' (Manfio, p. 454).

'Muiraquitã: from the Tupy *miraki'tã*. Artefact made of nephrite or jade, carved in the shape of snakes, turtles, alligators, etc. found in the Lower Amazon River, particularly in the vicinity of the town of Óbidos and on the beaches between the mouths of the rivers Nhamundá and Tapajós. Muiraquitãs are thought to have the qualities of amulets. According to legend, they are presents that the

centipede tells him that the amulet is in São Paulo, where it has become part of a collection owned by an evil giant. Macunaíma and his brothers then depart on a quest, in search of the amulet.

Macunaíma and his brothers then suffer their greatest displacement: racial transmutation. They bathe themselves in a pool of magic water, in what can be considered a ritual cleansing ceremony. Macunaíma, the first to bathe himself, becomes White: blue-eyed and fair-haired. When the next brother bathes himself in the now muddy water (consequently partially deprived of its cleansing powers), he only manages to become a Mulatto: the colour of freshly minted bronze. As almost no water is left for the last brother's bath (its cleansing powers nearly exhausted), he remains Black, with only the palms of his hands and the soles of his feet having become pink.<sup>39</sup>

When Macunaíma reaches the city, he is initially overwhelmed by what he sees; machines both frighten and mesmerize him. Finally, Macunaíma finds the villain, Piaimã, the Giant, and the *muiraquitã*. By means of tricks and devices Macunaíma manages to recover it, only to lose it again. At this juncture, there is nothing else left for him to do in the White Man's civilization.

Although he has become outwardly White, the Indian in Macunaíma's heart is unable to live a Western mode of life, so he returns to the forest. Very much like what has happened to many Brazilian Indians, however, the contact with the White Man has operated the second major change in Macunaíma: it has made him

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Amazons give men as mementoes of their yearly visits.' [My translation.]

<sup>39</sup> Cavalcanti Proença, in *Roteiro de Macunaíma*, shows how this episode has been taken from folklore and that it is a well-known myth of creation.

The contention here is that this episode suggests that, even though Andrade's hero appears to be unconventional, he in fact reinforces commonly held racial stereotypes. When Macunaíma reaches Western-style civilization, he is blue-eyed and blond-haired: to all appearances Caucasian, no longer an Indian.

unfit for life in the forest. Neither is he equipped to live in White, Western-style society. As was the case with *Iracema*, the only option left to Macunaíma is to die.

Upon death, unlike *Iracema* who leaves a son for posterity, Macunaíma, who has no son, becomes a star. However, he does not become a star in the Southern Cross, the constellation-symbol of the Southern Hemisphere. He becomes a star in Ursa Major (the Great Bear), an Northern constellation. Even after death, Macunaíma, who knows how to sleep with one eye open, keeps one eye on the underdeveloped South, another on the industrialized North.

### 5.2.2 - Language

Although a summary of the events in *Macunaíma* lends it the structural simplicity of a folk tale, it is indeed a difficult book.<sup>40</sup> In spite of its twenty editions by 1978, *Macunaíma* is still better liked by critics and read by students and scholars rather than appreciated by the general reading public.

The elusive quality of *Macunaíma* is due to the fact that Andrade used varieties of Brazilian Portuguese from all parts of Brazil side by side with Indian tropes, metaphors and legends. Much of the Indian vocabulary used by Andrade in the novel is so foreign to the Brazilian reading public that he was forced to incorporate explanations for them in the text. Andrade also employed words of

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<sup>40</sup> Haroldo de Campos, in *Morfologia do Macunaíma* (São Paulo: Editora Perspectiva, 1973), analyses the novel according to the structuralist terminology of Vladimir Propp for the analysis of the folk tale. See V. Propp, *Morphology of the Folktale*, trans. by Laurence Scott, 2nd rev. ed., 2nd print. (Austin: University of Texas Press, 1970); and V. Propp, 'Les transformations des contes fantastiques,' in *Théorie de la littérature: Textes des formalistes russes*, org. and trans. by Tzvetan Todorov (Paris: Éditions du Seuil, 1965), pp. 234-62.

African origin, and sometimes used words referring to the customs of both Indian and African peoples combined in the same sentence.

Alongside these elements, Andrade used swear-words and slang which enjoyed an ephemeral popularity within the city and State of São Paulo. A large number of these words and phrases have to some extent lost currency, which serves to make part of the language of the novel nearly inscrutable to the present-day Brazilian reader.<sup>41</sup>

The use of this vocabulary adds to the sarcastic and biting tone of *Macunaíma*. Andrade's use of vulgarity (for example, in the riddles proposed to Macunaíma by Ceiuci, the Greedy Old Woman's daughter, *Macunaíma*, p. 106) was considered facetious and in bad taste.<sup>42</sup> He was also condemned by some critics for the sexual explicitness of the novel, as evidenced in Macunaíma's sexual precocity and prowess. Some critics even found blasphemy in *Macunaíma*: Andrade changes the Lord's Prayer into a prayer to Exu (an African god worshipped in Afro-Brazilian cults, and whom Andrade incorrectly interprets as being the devil).<sup>43</sup>

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<sup>41</sup> Examples taken at random from *Macunaíma* are: 'à la garçonne', French for a type of haircut, a kind of 'bob'; 'paca tatu, cotia não', meaning 'you, but not me'; 'jacaré achou? nem ele', meaning 'did anybody find it? him neither!'; 'tiririca', meaning 'very angry'; 'sai azar!', meaning 'get lost!'; 'peidorreiro', meaning 'someone who farts a lot'; 'sapituca', meaning 'idea' or 'mind'; 'nuns trinquês', meaning 'elegant' or 'dressed up' (*Macunaíma*, pp. 123, 124, 127, 131, 134, 139).

<sup>42</sup> One of such riddles is:

'-- Vou dizer três adivinhas, se você descobre, te deixo fugir. O que é que é: É comprido roliço e perfurado, entra duro e sai mole, satisfaz o gosto da gente e não é palavra indecente?

-- A! isso é indecência sim!

-- Bobo! é macarrão!

-- Ahn... é mesmo!... Engraçado, não?' (*Macunaíma*, p. 106)

Goodland's translation is:

'I am going to ask you three riddles, and if you can guess the right answers, I'll get you away safely. Tell me: What is it that is long and round, has a hole in the middle, goes in hard and comes out soft, satisfies everyone's taste and is not a dirty word?"

"Oh, come now! That's not polite!"

"Stupid! It's... it's macaroni!"

"Uh-uh! So it is! Pretty good, that one!" (Goodland, p. 99).

<sup>43</sup> '-- ... O pai nosso Exu de cada dia nos dai hoje, seja feita vossa

Andrade also exploits the great distance between the spoken and the written form of the Portuguese language in Brazil. These differences are such that written Portuguese seems to be almost a second language to many Brazilians, and poses many problems to children learning to read and write. In Chapter 9, Macunaíma writes a letter to his subjects, the Icamiabas, telling them about what he has seen in the city.<sup>44</sup> When he writes, Macunaíma uses the 'second language' he learned in São Paulo, and is pompous and incorrect.<sup>45</sup> In this way, Andrade mocks Brazilians who speak in one way and write in another. Andrade is critical of the pedantics who aim at adhering to the strict norms imposed by grammarians, but, in the process, become incorrect and pompous like Macunaíma. Andrade also departed from strict European literary norms, and incorporated many features of oral Brazilian Portuguese into his writing. Since Brazilian Portuguese, particularly in its oral forms, is still thought to be incorrect by many, this accounted for much of the initial negative reaction to the novel. As Wesker observes, 'time, however, has

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vontade assim também no terreiro da senzala que pertence pro nosso padre Exu, por todo o sempre que assim seja, amém!...' (Macunaíma, p. 64)

*'Father Exu, each day henceforward, let thy will be done by us as it is [in] thy realm of the slave ranges, for a ays and forever let it be thus. Amen.'* (Goodland, p. 58, italics in original).

Exu is a messenger god, such as Hermes or Mercury in the Graeco-Roman tradition. Because he can also be very naughty, he is sometimes confused with the devil.

<sup>44</sup> 'Carta pras Icamiabas' (pp. 72-93, 'Letter to the Icamiabas', my translation). This letter is a clear reference to the letter by Pero Vaz de Caminha. See section 2.1.1. See also Maria Augusta Fonseca, 'A carta para Icamiabas', in *Macunaíma, o herói sem nenhum caráter*, by Mário de Andrade, critical ed., coor. by Telê Porto Ancona Lopez (Florianópolis: Editora da Universidade Federal de Santa Catarina, 1988), pp. 278-94.

<sup>45</sup> Macunaíma has this to inform his subjects about the language spoken and written in São Paulo: 'Ora sabereis que a sua riqueza de expressão intelectual é tão prodigiosa, que falam numa língua e escrevem noutra'. (Macunaíma, p. 84)

'You must now be informed that the richness of their intellectual self expression is so prodigious that they speak in one language and write in another.' (Goodland, p. 78)



quietened the huffing and puffing. Societies shudder at, absorb and finally appropriate with pride their *enfants terribles*'.<sup>46</sup>

### 5.2.3 - Intertextuality

The reaction of some critics to *Macunaíma* was in many ways similar to the reaction of José de Alencar's critics. Some features of *Macunaíma*, particularly the use of Indian languages, myths and tropes, immediately reveal the intertextuality that exists between it and *Iracema*.<sup>47</sup> Cavalcanti Proença finds several points of contact between the two novels, reaching the following conclusion:

Porém há coisa de mais importância, que é o sentido de manifesto lingüístico, de plataforma para a criação de uma língua nacional, um grito contra o complexo colonial na literatura brasileira. (*Roteiro de Macunaíma*, p. 37)<sup>48</sup>

Clearly, in spite of efforts such as those of Machado de Assis and José de Alencar, described above, and other authors in the past, in the first decades of the twentieth century Brazilian writers still felt the need to affirm the Brazilian language by means of the nation's literature.

Another critic, Alfredo Bosi, points to the major differences between *Iracema* and *Macunaíma*:

A escrita de *Iracema* afasta-se da oralidade popular: o seu andamento é refinadamente literário, ainda quando se entretece

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<sup>46</sup> Arnold Wesker, 'A nasty piece of work', *Sunday Times*, 6 June 1993, pp. 2-3 (p. 2).

<sup>47</sup> See Cavalcanti Proença, 'Iracema e Macunaíma', in *Roteiro de Macunaíma*, pp. 34-38.

<sup>48</sup> 'But there is something of greater importance, which is the sense of linguistic manifesto, of a platform for the creation of a national language, a cry against the colonial complex in Brazilian literature.' [My translation.]

de palavras ou metáforas vertidas livremente do tupi. O seu modelo nobre se chama Visconde de Chateaubriand ou, mais modestamente, o idílico Bernardin de Saint Pierre de *Paulo e Virgínia*. *Macunaíma*, ao contrário, desenvolve-se rente a construções coloquiais, não refugindo a expressões jocosas ou obscenas, tudo dentro de uma sintaxe quase "falada" e de uma estilização próxima do conto maravilhoso. ('Situação de *Macunaíma*', p. 175).

In sum, although José de Alencar's use of language was innovative, he still adhered to European literary norms, if not grammatical ones. His idealized Indians spoke like Portuguese noblemen. Andrade, on the other hand, departed from literary norms, and dared use all levels of language together. In spite of that, Andrade's Indians are mythical characters, not common people. They are not idealized to conform to European tastes, but are made as foreign as possible to Andrade's reading public.

*Macunaíma* is ugly, lazy, cunning, envious, lascivious, a liar and a cheat. His own creator called him 'um herói sem nenhum caráter'.<sup>49</sup> Whereas José de Alencar portrayed Indians who had the moral qualities most admired by European culture, Andrade's *Macunaíma* lacks all moral qualities.

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<sup>49</sup> The expression 'sem caráter' is the antonym of the expression 'de caráter', as in 'um homem de caráter', meaning 'a man of strong moral principles, a man of moral rectitude' (see Ferreira, *Novo dicionário*, p. 349). To this expression Andrade adds the word 'nenhum' in what may appear to be a double negative, but is in fact the Brazilian Portuguese way of emphasizing a negative. Accordingly, *Macunaíma* has no moral principles, no moral rectitude.

João Guimarães Rosa also uses the expression:

'-- O senhor é o sujeito meio ordinário, sem sustância, e *sem caráter!*' (my italics). See 'Duelo', João Guimarães Rosa, *Sagarana*, 1st pub. 1946, 21st ed. (Rio de Janeiro: Olympio, 1978), pp. 141-72 (p. 155). Further references to this work will be given after quotations in the text.

Harriet de Onís provides the following translation: "You're a poor excuse of a man, *without guts or backbone.*" (my italics). See 'Duel', in João Guimarães Rosa, *Sagarana*, trans. by Harriet de Onís (New York: Knopf, 1966), pp. 118-43 (p. 130). Her translation for the word 'caráter' is 'backbone'.

Further references to these works will be given after quotations in the text.

#### 5.2.4 - The Translation

The perception of *Macunaíma* as a difficult book on the level of both language and theme did not change in Brazil until it was made into a play, a ballet and a very successful film. From that point onwards, the general public's perception of the novel (and perhaps also that of critics and scholars) has become irreversibly filtered by such re-readings, particularly by the film.<sup>50</sup>

The difficulty of *Macunaíma* does not appear to have stood in the way of translators: it has been translated into six languages.<sup>51</sup>

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<sup>50</sup> John Gledson goes as far as stating that *Macunaíma* 'was for many years out of print in Brazil, and its recent popularity is partly due to a film made of it by Joaquim Pedro de Andrade'. See John Gledson, 'The Exuberant Moment', rev. of *Macunaíma* by Mário de Andrade and *Maíra* by Darcy Ribeiro, Times Literary Supplement, 20 December 1985, [n.p.]. See also Darcy Ribeiro, 'Liminar: *Macunaíma*', in *Macunaíma*, pp. xvii-xxii (p. xvii); Silviano Santiago, 'A trajetória de um livro', in *Macunaíma*, pp. 182-93; and Randal Johnson, 'Cinema Novo and Cannibalism: *Macunaíma*', in *Brazilian Cinema*, ed. by Randal Johnson and Robert Stam (East Brunswick, NJ: Associated University Presses, 1982), pp. 178-90. Further references to these works will be given after quotations in the text, Ribeiro's article by mentioning a short version of its title, 'Liminar'; Johnson's by mentioning a short version of its title, 'Cinema Novo'.

Johnson and Stam's study indicates how the film is a 'critical reinterpretation and an ideological radicalization of Mário de Andrade's rhapsody cast in terms of the social, economic and political realities of the late sixties' (p. 180). This aspect has undoubtedly helped in making the film popular. Another instrumental aspect in this, also mentioned by Johnson and Stam, is the use of the actor, Grande Otelo, who was already famous in 'chanchadas', the very popular Brazilian film comedies of previous decades (p. 184). The aspect they do not mention is that Grande Otelo was famous even before that, as a circus actor, an extremely popular form in Brazil before the popularization of film and the advent of television. The circus is a crucial link here, because in Brazil it included performances of mystery plays as well as comedies, attended by segments of society who did not frequent the theatre, which makes the circus another form of carnivalization.

See *Macunaíma*, dir. by Joaquim Pedro de Andrade, with Grande Otelo, Paulo José and Dina Sfat, prod. by Filmes do Serro/Grupo Filmes/Condor Filmes, 1969; *Macunaíma*, adapted for the theatre by Jacques Thiérot, dir. by Antunes Filho, Rio de Janeiro, 1978. For discussions of the concept of carnivalization, see *Carnival!*, ed. by Thomas A. Sebeok, ass. by Marcia E. Erickson (Berlin: Mouton Publishers, 1984).

<sup>51</sup> English, French, German, Italian, Magyar and Spanish. See Telê Porto Ancona Lopez, 'Traduções de *Macunaíma*', in *Macunaíma*, pp.

However, it was not until the film, released in the US as 'Jungle Freaks', had become relatively successful in the English-speaking world that a translation of the novel into English was published (see Johnson, 'Cinema Novo', p. 178).<sup>52</sup>

The English translation came out in 1984, in a decade which witnessed the awakening of global interest in the Rain Forest and in its peoples; the same decade that saw the publication not only of *Macunaíma*, but also of *Maíra*, *Quarup*, and *The Uruguay*, as well as of a body of criticism in English about the Indianist writing of Brazil and Latin America.

Moreover, because *Macunaíma* was published in the wake of the boom of Latin American literatures, this work of Andrade's, and Andrade himself, tend to be perceived as precursors of magical realism. As Helen Daniel notes: 'written in 1928 and only now translated from the Brazilian Portuguese into English, *Macunaíma* is a marvellous work of "magical realism"'.<sup>53</sup> The *Guardian* comments: 'the Brazilian Mario (*sic*) de Andrade, who died in 1945, is another neglected and important figure, though his *Macunaima* (*sic*), first published in 1928, is an obvious precursor of magical realism'.<sup>54</sup>

There seems to be a consensus among the reviewers of

429-35. Further references to this work will be given after quotations in the text, by mentioning its title.

<sup>52</sup> Johnson calls the English title 'inane', and refers to the film being 'immensely popular with the Brazilian masses'. ('Cinema Novo', p. 178).

*Macunaíma*'s first translation into English, by Margaret Richardson Hollingsworth, of 1930, has never been published, and only one chapter survives in manuscript. Another US translation, of 1985, exists, by Larry Wayne Gordon, which was awaiting publication when Lopez' edition of *Macunaíma* came out. See Lopez, 'Traduções de *Macunaíma*'.

<sup>53</sup> Helen Daniel, 'Magical Realism and Absurd Reality', rev. of *Macunaíma*, by Mário de Andrade, *Age*, 15 November 1986. Further references to this work will be given after quotations in the text, by mentioning a short version of its title, 'Magical Realism'.

<sup>54</sup> Rev. of *Macunaíma* by Mário de Andrade, *Guardian*, 22 August 1985. Further references to this review will be given after quotations in the text, by mentioning the name of the newspaper, '*Guardian*'.

*Macunaíma* in English not only as to *Macunaíma* being a magical realist work, but also as to the novel being 'almost untranslatable by definition' (*Guardian*), as well as to their praise of Goodland's translation. Doubtlessly Goodland had a great deal with which to contend in his task. However, in spite of the problems he may have had with Brazilian Portuguese, he might have been in a more favourable position than the author himself to cope with Indian elements.

E. A. Goodland is a British chemical engineer who lived in Guyana for thirteen years.<sup>55</sup> Guyana, which shares borders with Venezuela and Brazil, is much nearer to the habitat of the Arekuna Indians featured in *Macunaíma* than São Paulo. The translator also took 'arduous voyages by canoe on the Rio Negro and by stern-wheeler on the Rio São Francisco, observing much the same background encountered by *Macunaíma* himself on his way to São Paulo', as his publisher explains. However, by the translator's own admission, if he had not read Cavalcanti Proença's *Roteiro de Macunaíma*, nor had the assistance and collaboration of Brazilians, 'much of the meaning and most of the music [of the work] would have escaped' him.<sup>56</sup>

It was upon this foundation that Goodland proposed to draw for his translation (an enterprise that took ten years of his retirement in Pernambuco, Brazil) of a novel of which its own author said:

Quis escrever um livro em todos os linguajares regionais do Brasil. O resultado foi que, como já disseram, me fiz incompreensível até para os brasileiros.<sup>57</sup>

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<sup>55</sup> See Nicolas Rankin, 'Green Dreams', rev. of *Macunaíma* by Mário de Andrade, *The Literary Review*, November 1985, pp. 41-42 (p. 42). Further references to this work will be given after quotations in the text. See also the publisher's information on the author and translator in *Macunaíma*, p. 171.

<sup>56</sup> Translator's 'Acknowledgement', in *Macunaíma*, p. i.

<sup>57</sup> Transcribed by Telê Porto Ancona Lopez in 'Dossier da obra:

Goodland had to deal with the elements that give Macunaíma its elusive quality. For example, the mixture of words of Indian and African origin in the same sentence, as in:

As mulheres se riam muito simpatizadas, falando que 'espinho que pinica, de pequeno já traz ponta', e numa pajelança Rei Nagô fez um discurso e avisou que o herói era inteligente. (*Macunaíma*, p. 8)

A 'pajelança' is a healing ceremony performed by Amazonian shamans, and 'Rei Nagô' (Nagô King) is a reference to the Yoruba people from Nigeria who were taken to Brazil as slaves.<sup>58</sup>

Andrade felt that he had to provide his English translator with an explanation for the word 'pajelança': 'Pajelança = festa de feitiçaria religiosa. Rei Nagô é uma das divindades dessa feitiçaria'.<sup>59</sup>

The passage in question has been rendered by Goodland thus:

The women laughed knowingly, saying, 'The little one's prickly prickle has a point!' And in the tribal assembly, King Nagô declared that the hero had his head screwed on the right way.<sup>60</sup>

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Memória', section 6.2 'Considerações em entrevistas: 1927, 1943, 1944', in *Macunaíma*, pp. 311-480 (pp. 422-24).

'I wanted to write a book in all the regional dialects of Brazil. The result is that, as some have already said, I made myself incomprehensible even to Brazilians'. [My translation.]

<sup>58</sup> A 'pajé' (from the Tupy *pa'yé*) is an Indian shaman. Coupled to a Portuguese suffix (-lança), it becomes 'pajelança', meaning witchcraft, sorcery; or an Indian healing ceremony (see Ferreira, *Novo dicionário*, p. 1248).

The combination of Indian and African beliefs results in the religious syncretism that has taken place in Brazil.

<sup>59</sup> Mário de Andrade, 'Notas para a tradução norte-americana: 1930', in *Macunaíma*, pp. 386-93 (p. 387). Further references to this work will be given after quotations in the text, by mentioning a short version of its title, 'Notas para tradução'.

These notes were made for Margaret Hollingsworth, not for Goodland, who may not have seen them. In this explanation, Andrade does not appear to show great respect for Indian or African animist religions. He appears to think of them as sorcery (which replicates the accepted view in Brazil, as witnessed by the dictionary definition quoted above), and uses the word 'festa' to describe them, which is more akin to the mundane 'party' than to the 'ceremony' I used in my translation.

<sup>60</sup> Mário de Andrade, *Macunaíma*, trans. by E. A. Goodland (London:

'Pajelança' has been translated as 'tribal assembly', thereby decreasing the level of difficulty for the Anglo-American reading public, changing the meaning of the word, and also eliminating the evidence of religious syncretism, since a tribal assembly is not necessarily a religious ceremony. The word 'inteligente' ('intelligent'), on the other hand, has been rendered by the much more colloquial 'had his head screwed on the right way', perhaps in an attempt to compensate for another point in the translation where the colloquial tone of the original could not be maintained.

Goodland also had to deal with the intertextuality between *Macunaíma* and *Iracema*, paraphrased by Andrade in the passage below, when he describes the Uiara, a water serpent of Indian mythology who, disguised as a beautiful woman, lures men into the water and drowns them. Andrade draws from José de Alencar's description of Iracema, quoted in the previous section with its translations:<sup>61</sup>

Que boniteza que ela era!... Morena e coradinha que nem a cara do dia e feito o dia que vive cercado de noite, ela enrolava a cara nos cabelos curtos negros negros como as asas da graúna. (*Macunaíma*, p. 162-63. The words quoted from Alencar have been underlined here.)

Goodland provides the following translation (where the words used by Alencar are underlined, and the words added by Goodland have a double underline):

What a beauty she was! A brunette with rosy cheeks whose

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Quartet Books, 1984), p. 108. Further references to this translation will be given after quotations in the text, by mentioning the translator's name.

I have discussed 'compensation' as a translation procedure in my previous work. See Barbosa, *Procedimentos*, p. 69-70.

<sup>61</sup> Andrade also mentions Alencar twice in his poetry, in the poems 'Nocturno' (pp. 45-46) and 'Canto do mal de amor' (pp. 233-36), in *Poesias completas*.

face was like the face of day surrounded by night: her fair complexion was framed by hair as black as the wings of a cacique, glossier by far than those of a raven. (Goodland, p. 160).

The raven mentioned by Goodland is not in Andrade's text (although it appears in Biddell's translation of *Iracema*, with which intertextuality is created), and Goodland has omitted the fact that the Uiara's hair is short. Goodland succeeds in conveying some of Andrade's mocking tone by mixing a phrase such as 'a brunette with rosy cheeks' with the more formal tone of the paragraph. However, it is hard to imagine how a copper-coloured Indian could have 'a fair complexion' and 'rosy-cheeks' -- in fact, Andrade states that she is dark: 'morena'. Moreover, Goodland's Uiara does not pull her hair over her face as does Andrade's; her hair elegantly frames her face. The result is that Goodland's translation is much closer to José de Alencar's text than to Andrade's. It therefore lacks the mockery that is essential to the work because Andrade quotes José de Alencar not out of respect for a canonized author, but as a criticism of Alencar's treatment of Indians.

This becomes clear when a few features of this particular passage are examined. While Alencar emphasizes the length of Iracema's hair (the length an Indian woman's hair might be, and was fashionable in the nineteenth century), Andrade's Uiara has short hair (the length an Indian woman's hair might be, and was fashionable in São Paulo in his time). Also, while Alencar's Iracema is an elegant girl, Andrade's Uiara behaves in an odd manner, pulling her hair over her face. Moreover, Andrade uses the word 'cara' (meaning 'face', usually used of an animal, or in familiar language to mean a person's face) to describe the Uiara's face. He does not use either the word 'rosto' (also meaning 'face', but a word that has more



delicate connotations), or even the words 'face', 'fisionomia', 'feições', 'semblante', which would be more in keeping with the language normally used to talk about a beautiful woman (see Ferreira, *Novo dicionário*, pp. 346, 750, 766, 783, 1565). Andrade no doubt does this in the full knowledge that many Brazilians know Alencar's words by heart, will recognize the reference and will understand his mockery.

A large part of Andrade's mocking tone is conveyed through his use of various registers, colloquialisms and swear words. As one of the reviewers of the translation observes, 'clearly the translator has used contemporary idiom, but this tension in style is an integral part of the wider contradiction between the magical and the deliberately mundane, which is constantly disconcerting, constantly undermining our expectations' (Daniel, 'Magical Realism'). The reviewer seems to have reservations about this procedure of Goodland's, but, by choosing it, he is in fact being faithful to the original, while at the same time exercising his creative powers. Andrade wrote *Macunaíma* in 1928, and used contemporary colloquialisms; translating in 1984, Goodland also used contemporary colloquialisms. His translation of the passage below serves an example:

Depois a boca-da-noite enguliu todas as bulhas e o mundo adormeceu. Tinha só Capei, a Lua, enorme de gorda, rechonchuda que nem a cara das polacas depois duma noite daquelas, puxavante! quanta sacanagem feliz quanta cunhã bonita e quanto cachiri!... Então Macunaíma teve saudades do sucedido na taba grande paulistana. Viu todas aquelas donas de pele alvinha com quem brincara de marido e mulher, foi tão bom!... Sussurrou docemente: 'Mani! Mani! filhinas da mandioca!' (*Macunaíma*, p. 139)

Then nightfall swallowed up all the noise and the world slept. There was only Capei, the Moon, to be seen, huge and full, bloated like the face of that Polish trollop after a hard nights work, push and pull! What a happy wanton night that had been; what an armful of scrumptious cunt! What an ocean of booze! Macunaíma had feelings of homesickness, thinking if his successes in that great village of São Paulo. Fresh in his memory he could conjure up all that legion of white-skinned

women with whom he had made connubial love; what fun it had been! He whispered softly to himself, 'O Mani! O Mani! O you pale-faced Daughters of Manioc!' (Goodland, p. 134)

Here Goodland more or less successfully attempts to match Andrade's use of different registers. The problems he faces go from rendering the word 'saudade' in English, to rendering Indian words, such as 'taba', 'cachiri' and 'cunhã'.<sup>62</sup> He appears to have dealt successfully with the first two, but to have been led by a similarity of sound between Tupy and English to render 'cunhã', which means 'maiden', as a four-letter-word. This does not, however, detract from the overall effect of the passage. What is most prominent is that the text is easier to understand in English than in Portuguese, since Indian words have been rendered into standard English.

The feature of this translation that attracts most attention upon comparison with the source language text is that it is more literary than the Portuguese. The sentence 'O Mani! O Mani! O you pale-faced Daughters of Manioc!', for example, is more typical of Alencar than Andrade, and even more so of Isabel Burton. In this context, the four-letter-word that Goodland added to the passage, and which is not in the Portuguese, may make the English text more shocking than its Brazilian counterpart.

More prominent still in a comparison is the translation of the phrase 'brincar de marido e mulher' ('play husband and wife'). This expression is similar in meaning and use to the English 'play doctor', as used by children. This is rendered by Goodland as 'make connubial love', which is certainly what it means. However, the verb

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<sup>62</sup> Some of these have been accepted into Portuguese: 'taba' from the Tupy 'tawa', 'village', meaning 'Indian village' and 'cunhã', from the Tupy 'ku'ñã', 'maiden' meaning 'young woman' (see Ferreira, *Novo dicionário*, pp. 509, 1637). Others, like 'cachiri' have not, and are glossed by Manfio (as in fact is *cunhã* and its variations, *acunhã* and *cunhatã*). She explains 'cachiri' as a fermented drink made of manioc flour (see Manfio, pp. 441, 445).

'brincar' in Portuguese has a more restricted meaning than the English 'play', which could be translated into Portuguese as 'brincar' (as children do), 'jogar' (as in 'play games') and 'tocar' (as in 'play a musical instrument'). The use of 'brincar' (as children do) meaning 'to make love' is typical of the character Macunaíma, and helps to convey his childlike, carefree approach to life, becoming a very endearing phrase all through the novel. By rendering 'brincar' as 'to make love', Goodland therefore strips Macunaíma of this quality, and substitutes standard English for unusual Portuguese. In the passage above, he has rendered this expression in a much more literary, formal way that, although it helps to build the linguistic tension in the novel, is more in keeping with the written language that Andrade mocks, and which is used by Macunaíma only in the letter to the Icamíabas.

In this letter, Macunaíma is both pompous and incorrect; he uses colloquialisms, erudite language and old-fashioned spelling all together. The passage below is an example:

E já que nos detivemos neste delicado assunto, não no abandonaremos sem mais alguns reparos, que vos poderão ser úteis. As donas de São Paulo, sobre serem mui formosas e sábias, não se contentam com os dons e excelência que a natureza lhes concedeu; assaz se preocupam elas de si mesmas; e não puderam acabarem consigo, que não mandassem vir de todas as partes do globo, tudo o que de mais sublimado e gentil acrisolou a Sciência fescenina, digo feminina das civilizações avitas. (*Macunaíma*, p. 76)

Old-fashioned spellings are: 'excelência' ('excelência', 'excellence'), 'Sciência' ('ciência', 'science'). Old-fashioned and formal words are: 'reparos' in the sense of 'comments'; 'mui' and 'assaz' meaning 'muito' ('much', 'very much'), 'acrisolar' ('to perfect, to purify'). The words 'fescenina' (type of licentious Roman verse) and 'avita' ('coming from one's ancestors') are erudite (see Ferreira, *Novo dicionário*, pp. 38,

183, 208, 404, 738, 772, 1486, 1167). The construction 'e não puderam acabarem consigo' is so incorrect as to be difficult to understand. The correct form is probably 'e não puderam acabar consigo mesmas' which still does not explain adequately the meaning of the clause in the context. The pronoun 'no' is incorrect in 'não no abandonaremos' ('não o abandonaremos', 'we shall not abandon it'). Macunaíma uses the first person plural pronoun to talk about himself, and the second person plural pronoun to speak to the Amazons, both of which are pedantic and old-fashioned. At the same time, when he says 'donas de São Paulo', he uses the word 'dona' to refer to women in general, which is a colloquialism (see Ferreira, *Novo dicionário*, p. 608).

Goodland translates this thus:

And now, since we dwell on this delicate subject, let us not leave it without some more observations which you may consider useful. The ladies of São Paulo, over and above being very beautiful and accomplished, do not content themselves with the gifts and excellence nature has bestowed on them; they are greatly preoccupied with themselves; they refuse to apply the proper finishing touches unless they obtain from all parts of the globe everything that is most refined and elegant and have tried out the meretricious -- we mean to say, the meritorious -- feminine arts and sciences of the ancestral civilizations. (Goodland, p. 70-71)

It would seem that Goodland has not used any incorrect language, old-fashioned spellings, or colloquialisms to render the passage. It appears literary and formal, but no more formal than 'O Mani! O Mani! O you pale-faced Daughters of Manioc!' or 'to make connubial love', discussed above. In this way, the great difference in register evident in the Portuguese text is obscured in the translation.

Andrade's apparently intended Freudian slip, writing 'fescenina', instead of 'feminina' (feminine), has been made more explicit in English: 'meretricious', instead of 'meritorious', because Goodland uses commoner words in English, again lessening the

difference in register between the oral and the written forms of language which is central to *Macunaíma*.<sup>63</sup> Accordingly, when Vivian Schelling comments that 'Goodland's translation has preserved the delight and poetic depth of de Andrade's prose', a reference is being made rather to the more literary translation than to the original.<sup>64</sup>

Another of Goodland's problems seems to have been to deal with fixed expressions in Portuguese. At the point in the novel when Macunaíma has a son, he wishes him well, and says:

-- Meu filho, cresce depressa pra você ir pra São Paulo ganhar muito dinheiro. (*Macunaíma*, p. 26)

This is a traditional saying in Brazil. It is said jokingly that people from the Northeast of Brazil have flat heads because their parents say this to them while massaging the top of their heads. The reason for this is that countless people from the Northeast, driven out by severe drought and a stagnant economy, have migrated to São Paulo in search of jobs (internal migration is one of the reasons why São Paulo has become a megalopolis).

Goodland gives the following translation:

'Grow up quickly, son of mine, and go to São Paulo to make oodles of money!' (Goodland, p. 20).

The inversion 'son of mine' has made this translation sound vaguely quaint and formal in English, whereas the text is straightforward in Portuguese. By using 'oodles of money' to translate 'muito dinheiro'

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<sup>63</sup> The interpretation that the Freudian slip is intentional is given by Lopez in the annotations to the text of *Macunaíma*; see note 21, p. 76.

<sup>64</sup> Vivian Schelling, 'Brazilian Journeys', rev. of *The Land* by Antônio Torres, *Sergeant Getúlio* by João Ubaldo Ribeiro and *Macunaíma* by Mário de Andrade, *Third World Quarterly*, 1.10 (1988) 312-317 (316). Further references to this work will be given after quotations in the text.

Goodland appears to have attempted to match the colloquial tone of the Portuguese sentence with a colloquialism in English. Again, as pointed out above, Goodland seems to be employing 'compensation' as a translation procedure.<sup>65</sup>

Lastly, it appears to be relevant to join Schelling in her observation that 'a small if significant failing ought to be mentioned' in Goodland's translation (Schelling, p. 316). In her words:

At various points in the narrative, Macunaíma exclaims 'Oh, what laziness!' This has been translated as 'Aw, what a fucking life!'. While this colloquial Anglo-Saxon term manages to express some of Macunaíma's lassitude and irreverence, it fails to convey the deeper significance of the original phrase. (Schelling, p. 316)

She is referring to Macunaíma's key exclamation, the first words he utters in life, at the age of six, 'Ah... que preguiça!...' which is repeated throughout the novel like a refrain. Perhaps untranslatable because it stands in diametrical opposition to the work ethic of the Anglo-American world, the phrase means something like 'Aw... I feel so lazy!...' [My translation].<sup>66</sup>

The problem with Goodland's translation of this exclamation is

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<sup>65</sup> João Guimarães Rosa uses the same saying in his work:

'-- Eh mano velho! Baâmo pro São Paulo, tchente!... Ganhá munto dinheiro... Tchente! Lá tchove dinheiro no tchãao!...' ('Duel', p. 159)

Harriet de Onís provides the translation below, "We're going to São Paulo, man, . . . Make a lot of money. Money grows on trees there." ('Duel', p. 133). She does not reproduce Guimarães Rosa's spelling, which conveys the accent of people from the State of Rio Grande do Sul, or any syntactic features typical of non-standard speech that the author has used in this stretch of text.

<sup>66</sup> My translation is based on similar expressions in Portuguese, and on their English equivalents: 'que fome!' ('I'm so hungry!'); 'que sede!' ('I'm so thirsty!'); 'que cansaço!' ('I'm so tired!'); 'que raiva!' ('I'm so angry!'). Since 'I'm so lazy!', which would correspond to 'que preguiça!', would appear to mean that the character is describing himself (as in 'I'm so tall'), which is different from the Portuguese meaning, I have developed the sentence into 'oh, I feel so lazy!', which more or less corresponds to 'I feel so weak!' which describes a temporary state, not a characteristic of the speaker, as do the equivalent expressions in Portuguese.

that it takes responsibility away from the speaker, and places it on fate, or maybe even God: it is not the speaker who is lazy, but life that is unfair. In this way, the significance, if not the meaning, of the utterance has been completely changed. This utterance is crucial because the novel *Macunaíma* was written by a representative of a people who felt humbled by the shame of seeing their younger North American brothers and sisters take the lead in the world, and have blamed the situation on a supposed laziness of the Brazilian people.<sup>67</sup> This laziness is considered by many to be the chief trait of the Brazilian ethos. Oswald de Andrade defines Brazilians (in the peculiar telegraphic style of the 'Manifesto Antropófago') as: 'preguiçosos no mapa-múndi do Brasil' (p. 14).<sup>68</sup>

This dominating trait is supposed to have been inherited from the Indian who could not withstand slavery, from the moroseness of the enslaved African, and from the unwillingness to do manual work of the Portuguese settlers with their traces of Arab and Jewish ancestry. Forgetful of the present situation of former Dutch colonies, some Brazilians still conjecture what might have been if the Dutch

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<sup>67</sup> North Americans can be seen as younger brothers and sisters to Brazilians because the first successful attempt at colonization in the US took place in 1632, one-hundred years later than in Brazil.

My interpretation is diametrically opposed to that of Schelling. She interprets the sentence as being due to Andrade's placing 'a high value on idleness, which he believed was the pre-condition of artistic creativity' (p. 316).

<sup>68</sup> 'Lazy in the Brazilian world-map'. [My translation.] It is relevant to point out, however, that Oswald de Andrade wrote the 'Manifesto Antropófago' before he became a Marxist, that is, before he learned to take into account the economic and historic facts impinging upon Brazilian history. Upon becoming a Marxist, Oswald de Andrade recanted his former beliefs. However, disappointed because World War II did not forever end all Imperialism (an extremely naive view, hindsight allows one to say) he abandoned his Marxist ideas and reverted to 'anthropofagy' late in life. See Benedito Nunes, 'Antropofagia ao alcance de todos', in *Do pau-brasil à antropofagia e às utopias: Manifestos, teses de concursos e ensaios*, by Oswald de Andrade (Rio de Janeiro: Editora Civilização Brasileira, 1970), pp. xi-liii (pp. xv-xvi).

invaders had stayed.<sup>69</sup> Better still, if Brazil had been colonized by Britain or even the USA. Macunaíma exclaims:

Em breve seremos novamente uma colônia da Inglaterra ou da América do Norte!... (*Macunaíma*, p. 83)<sup>70</sup>

This is said in mockery of those who think that Brazil might have a better international position if it had been colonized by a rising world power like the US. It mocks those who think that Brazil might have an international language if it had been colonized by a strong European nation, instead of a declining one like the Portuguese. It is also said in shame that, instead of independence, a different kind of dependence has been the uncomfortable reality.

If the utterance 'Ah... que preguiça!...' is taken away from Macunaíma's lips, a totally different reading may be given the work, perhaps explaining the difficulty that Anglo-American critics have had in interpreting the works' subtitle, 'um herói sem nenhum caráter', omitted by Goodland.

The expression 'sem caráter' is the antonym of the expression 'de caráter', as in 'um homem de caráter', meaning 'a man of strong moral principles, a man of moral rectitude' (see *Novo dicionário*, p.

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<sup>69</sup> However, there are indications that other colonizers were no more successful than the Portuguese in the tropics when it comes to building great civilizations. As Cavalcanti Proença comments in relation to Belém do Pará, it is a 'cidade tropical que os ingleses, franceses e holandeses não conseguiram criar nas Guianas'. (*Roteiro de Macunaíma*, p. 30). 'Tropical city that the English, French and Dutch were unable to build in the Guianas'. [My translation.]

During my trip to the Amazon in 1988, I had the opportunity to witness a 'shopping spree' by Surinamese people: they are forced to do their shopping in Belém, capital of Pará, one of the Amazonian States, as Surinam imports all its consumer goods, a situation in which many former African colonies find themselves, as the data in the *The World Factbook 1993* show.

The question that is being begged here is of course whether a civilization such as that of the US is desirable in the tropics.

<sup>70</sup> 'In brief, we are again becoming a colony... of England or of North America' (Goodland, p. 76).



349). To this expression, Andrade has added the word 'nenhum' in what may appear to be a double negative, but is in fact the Brazilian Portuguese way of emphasizing a negative. Accordingly, Macunaíma has no moral principles, no moral rectitude. The expression is not meant to say that Macunaíma lacks an identity or a personality, but that he is all bad. As Andrade himself indicated: 'Tirei dele propositalmente o lado bom'.<sup>71</sup> In sum, in English translation Macunaíma may be perceived as a different person.<sup>72</sup>

### 5.3 - MAÍRA

Darcy Ribeiro is a distinguished anthropologist, specializing in the indigenous peoples of Brazil. Ribeiro is also an educator, and was Minister of Education and personal adviser to President João Goulart before the military coup of 1964 which forced him into exile. Returning to Brazil after the general amnesty, he was elected and served as Lieutenant Governor of the State of Rio de Janeiro (1983-87).<sup>73</sup>

*Maíra*, his first novel, and first volume of a trilogy (complemented by *O mulo* and *Utopia selvagem*) belongs to the third

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<sup>71</sup> 'I deliberately took out from him the good side.' [My translation.] Andrade, letter to Carlos Drummond de Andrade, in 'Dossier da obra', p. 407.

<sup>72</sup> As the expression has often been translated into English as 'without character', the perception of the work has changed accordingly in the English-speaking world. Macunaíma is understood as having no personality, no identity, or as being an unformed character, which fits the general perception of Brazilians as formless half-castes in a hybrid, shapeless culture.

<sup>73</sup> See Irineu Garcia, 'Maíra: Ofício litúrgico de Darcy Ribeiro'. in *Maíra*, by Darcy Ribeiro (Lisboa: Publicações D. Quixote, 1983), pp. 3-4.

moment of Brazilian Indianist writing which takes place in a context described thus by Brookshaw:

since the beginning of the century, and more especially since the end of World War II, successive Brazilian governments have given high priority to opening up the vast interior. The founding of Brasília, the creation of new states, the grandiose infrastructural schemes of the military dictatorship during the 'miracle' years, all came about in the name of both 'nationalism' and 'developmentalism'. The effect, however, has been an acceleration in the decline of the remaining Indian population, in relative terms probably without comparison since the colonial period. Indeed, it would not be an exaggeration to say that the last three decades have witnessed a second conquest of America, every bit as brutal as the first. (p. 194)

This conquest of the Brazilian territory, achieved by cutting roads through the forest, which is slashed and burned to make way for cattle, mining companies and gold prospectors, has encroached on previously untouched Indian lands and jeopardized the Indian's multi-millennar mode of life.

However, neither did the life of the Brazilian from the large industrialized coastal cities remain unchanged by the after-effects of the 'Brazilian miracle'. The result has been escalating inflation, a mounting foreign debt, homelessness, an increase in crime and violence, and a sense of despair and defeat. As a reaction to these problems, Brazilians have turned again to the Indian as a symbol of an alternative mode of life that allows people to exist in harmony with nature, in a paradise lost to the white man, where the Indian is forever at play in the fields of the lord. As Brookshaw observes,

no matter how much greater the ethnographic knowledge and anthropological sophistication of present-day writers, based often on personal experience, it is not so much the Indian *per se* that is being written about, but his symbolic role within the author's underlying critique of Brazil's urban, capitalistic civilization, now viewed as the norm rather than an option. (p. 195)

These elements of Brazilian life are clearly deployed for the conflict depicted in *Maíra*, of which the front line is the north of the far-off State of Mato Grosso. The novel is built like a Catholic Mass, and the voices of each camp are heard antiphony-style, alternating through the novel:

-- Isaías (or Avá), a Mairun Indian born to be his tribe's chief who is converted to Catholicism and goes to Rome to prepare for the priesthood but finally returns to his tribe;

-- Alma, a young white woman from sophisticated Rio de Janeiro who journeys into the jungle in search of herself;

-- the Catholic priests and nuns;

-- the protestant missionaries;

-- the government officers;

-- the mestizo workers;

-- the local lay preacher;

and many other characters speak with their own voices. Foremost among these is Maíra, or God: 'Deus é Deus e Maíra. Maíra é Deus.'<sup>74</sup>

The novel centres on the disrupted lives of Alma and Isaías; like *Iracema* and *Macunaima*, *Maíra* too is a novel of displacement. Not only is the reader taken from the forest to Rome and back again, but

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<sup>74</sup> Darcy Ribeiro, *Maíra*, 1st pub 1978 (Lisboa: Publicações D. Quixote, 1983), p. 99. Further references to this work will be given after quotations in the text, by mentioning its title.

'God is God and Maíra. Maíra is God.' Darcy Ribeiro, *Maíra*, trans. by E. H. Goodland and Thomas Colchie (New York: Vintage Books, 1984), p. 82.

Further references to this work will be given after quotations in the text, by mentioning the translators' names.

The culture hero Maíra belongs to Tenetehara and Tupinamba mythology. See Charles Wagley and Eduardo Galvão, 'The Tenetehara', in *The Handbook of South American Indians*, ed. Julian H. Steward, 7 vols, vol 3, *The Tropical Forest Tribes* (New York: Cooper Square Publishers, 1963), pp. 137-48 (pp. 147-48) and Alfred Métraux, 'The Tupinamba', in *The Handbook of South American Indians*, ed. Julian H. Steward, 7 vols, vol 3, *The Tropical Forest Tribes* (New York: Cooper Square Publishers, 1963), pp. 95-133 (pp. 131-33).

so are its characters. The greatest displacement, however, is that of the Mairun Indians who are losing not only their ancestral culture and their place in global civilization, but also their very homeland.

Whilst Alma represents the White Man who has lost touch with a part of himself, and seeks it in a more primitive civilization, Isaías, the converted Indian, is emblematic of this loss. The result of Alma's quest is death, but, with death, she earns (like Macunaíma) a place in Indian mythology, as Mosaingar, the mother of the twin gods.<sup>75</sup> The outcome of the quest for Isaías is worse than death: conversion to Catholicism has robbed him of his soul (which Alma carries in her name; in Portuguese 'alma' means 'soul'). Not only is he frail and sexually impotent, therefore unable to fulfil his destiny and take his place as a Mairun chief, but he ends neither as a Catholic nor an Indian, but as a translator of the Bible into Mairun for the Protestant

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<sup>75</sup> The fact that Alma's twins are stillborn presages the extinction of the Mairun people.

This is one of the possible readings of *Maíra* as regards Alma. The one offered by the official investigator into her death seems to be equally valid, perhaps even more so: 'era por assim dizer (digo eu, não os padres) uma aventureira em busca de novas experiências. Seria religiosa, dizem eles, mas principalmente confusa. Quisera abraçar a carreira religiosa do mesmo modo que, antes, fizera psicanálise como remédio e saída para uma existência desregrada (o comentário é meu). No dizer dos padres, era uma pobre moça, como tantas hoje em dia, confusa e carente de caridade e compreensão'. (*Macunaíma*, p. 316)

'She was, so to speak (in my own words, not those of the priests), an adventuress in search of new experiences. She may have been religious, they say, but mainly she was confused. She wanted to embrace a religious career in the same way as she had indulged in psychoanalysis as a cure and as an escape from dissolute life (the commentary is mine). As the priests said, she was an unfortunate girl, as so many are today, confused and needing care and understanding.' (Goodland and Colchie, p. 282)

The translated text is more judgemental of Alma's having resorted to psychoanalysis than the Portuguese text. This comes through in the choice of the expression 'indulge in psychoanalysis' to render the neutral 'fazer psicanálise'. It is also more conclusive as to what she really was when it chooses 'as the priests said' (which implies that the speaker agrees with what was said) to translate 'no dizer dos padres' (which implies that the speaker is merely quoting the priests, without agreeing with them).

The view of Alma as an adventuress approximates her to Sonia of Antônio Callado's *Quarup* and even to Isabel of Updike's *Brazil*.

missionaries who live in a house that is like a metallic flying-saucer.<sup>76</sup>

### 5.3.1 - Translating *Maíra*

For the translators of *Maíra*, E. A. Goodland and Thomas Colchie, the difficulties are similar to those encountered in the previous translations of Brazilian Indianist works.

Foremost among such difficulties is, naturally, the Indian vocabulary. Goodland's previous experience with *Macunaíma* would doubtlessly have equipped him with the necessary strategy to deal with this problem, but would not necessarily have equipped him with a ready-made Indian-language vocabulary since the language spoken by the Mairuns is totally different from that spoken by the Arekuna and Taulipang of *Macunaíma*.

The Indian vocabulary that both works have in common consists in the Indian words that have become part of Brazilian Portuguese. Since a knowledge of Brazilian Portuguese implies a knowledge of

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<sup>76</sup> John Gledson resolves Isaiás situation thus: 'can one ever return to one's place of origin? The answer, obvious enough when one follows it through, is not "always an Indian", but "always a Catholic"'. ('The Exuberant Moment'). My view is different. I suggest that, for a Catholic, to serve Protestants in translating the Bible is not to remain a Catholic. As Padre Xantes, in *At Play in the Fields of the Lord* says of an Indian converted to Protestantism: 'Sí, I raised him myself in the mission, raised him a pure *católico*, and now he is -- eh? What is he, this Indian we have fought over? A protestant? Do you believe so? Is he neither? Is he both?' (p.31).

Further, I suggest that Isaiás' fate is one of total emasculation. Not only does he remain in a position of subservience to the Protestant missionaries, but the position is that of a translator, not a creator, but merely a transmitter, and a transmitter at the service of another. The view Ribeiro puts forward of translation as menial, clerical work (p. 388-89) allows this interpretation. This negative interpretation is somewhat diluted in translation. For example, in Portuguese the US missionary is said to be working towards an MA in linguistics; in English she is working towards a 'doctorate'. (Goodland, pp. 348-49)

such words, both Goodland and Colchie, an experienced translator of Portuguese himself, would be equally well-equipped to deal with them.<sup>77</sup>

The strategies employed by Goodland in *Macunaíma*, of not using footnotes to explain Indian terminology, of substituting standard English words, and of glossing them within the text have been employed in the translation of *Maíra* as well, with the result that *Maíra* too is easier to read in English than in Portuguese.

All through the novel, while the Brazilian reader encounters many Indian words, the English reader finds standard English. Examples are: 'aroe', translated as 'guide of souls'; 'tuxaua' and 'tuxauareté' as 'chieftain'; 'porongo' as 'hanging jar'; 'jamaxins' as 'baskets'; 'camucins' as 'wide mouthed pots'; 'canuinagem' as 'ceremony'; 'tacape' as 'war club'; 'baíto' as 'great house'; 'caraíba' as 'European'; 'rancuãí' as 'penis' (or its Anglo-Saxon synonyms); 'quicés' as 'knives'; 'mocasís' as 'guns'; 'oxim' as 'sorcerer'.

Of these, only 'tacape' and 'tuxaua' are usually known by Brazilian readers, in the same way that 'tomahawk' and 'wigwam' are known to US readers, that is, as signifiers denoting elements of Indian life and culture.<sup>78</sup> The word 'caraíba' is known in the same way, and Brazilians are aware that it was employed by the Indians to

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<sup>77</sup> Brazilians use words of Indian and African origin without any special awareness of their origin. For example, the Indian word 'tipóia', meaning 'sling', as in 'to have one's broken arm on a sling', is used universally in Brazil, inclusively by the medical profession. It was not until I, for example, started doing academic research into etymology that I discovered that the word is derived from the Tupy 'ti'pói', referring to a similar device that Indian women wrap around their heads to carry heavy weights (e.g. firewood) and around their bodies to carry babies (see Ferreira, *Novo dicionário*, p. 1679).

<sup>78</sup> Goodland and Colchie do not use such words ('tomahawk' and 'wigwam') to translated Brazilian Indian words, as does Isabel Burton. In this they show more sensitivity than she, since these words refer to completely different cultural objects.

Indian words such as 'tacape' and 'tuxaua' are learned by Brazilians in school, as part of history lessons; they are not necessarily part of their active vocabulary.

designate the White Man. In *Maíra* it has been translated as 'European'. Since the word is used in the novel by contemporary Indians, it is clear that it cannot refer to 'Europeans' as such, but that it refers to non-Indians, in the same way as Greeks used the word 'barbarians', or Jews use the word 'goy'. In the context of *Maíra* in English, where the word 'European' is used to translate 'caraíba', every Brazilian has become a European, which is contrary to fact.

The passage below serves as an example of Indian words rendered in English. Indian words have been underlined in Portuguese, and their equivalents have been underlined in English:

Lá embaixo, rodam que rodam no espaço ambir os mortos-manon bebendo cauim e esperando Anacã. Até os mamaés dos oxins esvoaçam e grasnam chumbados. (*Maíra*, p. 90)

There below, in odorous space, the living spirits of the dead wing and whirl, drinking cashew brew and waiting for Anacã. Even the unweaned spirits of the sweet and piercing graveyard stench revolve and croak drunkenly. (Goodland and Colchie, p. 73)

Of the Indian words used in the passage above, only 'cauim' is widely known by Brazilians, as being an Indian beverage (see Ferreira, *Novo dicionário*, p. 372). The others can only be understood by careful reading of the novel, and learning the words as the reading progresses, doubtlessly what Goodland and Colchie themselves did.<sup>79</sup>

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<sup>79</sup> Such a procedure is not restricted to Brazilian Indianist works. It is used in Anglo-American writing as well, even in popular literature. A work such as *Shogun*, by James Clavell, teaches the reader Japanese as s/he enjoys the novel. The author goes as far as teaching the reader Japanese grammar. This linguistic sophistication does not appear to have prevented *Shogun* from having become a best-seller. See James Clavell, *Shogun: A Novel of Japan* (London: Hodder, 1976). In *At Play in the Fields of the Lord*, words such as 'maloca', for the Indian great house, and 'masato', for the fermented manioc drink, are explained once and thereafter used with no further explanation.

It is important also to point out that the English text is more literary than the Portuguese. The structure 'rodam que rolam', for example, is typical of Indian languages, and has entered informal Portuguese (see Lopez' notes to *Macunaíma*). The adjective 'chumbados' (which is used adverbially) is a colloquialism in Brazilian Portuguese, but has been translated by the neutral adverb 'drunkenly'.

The translation into English of the Mairun word 'mirixorã' at certain points in *Maíra* is capable of changing the tone of the text to a great extent. This is what has happened to the passages below, for example, where the Indian words and their translations into English have been underlined:

A garça Tuim era a mais sururuqueira das mairunas. Pudera, era mirixorã e linda. (*Maíra*, p. 42)

and in English:

The Heron Tuim was the most expert hip shaker ever among women. She knew how -- she was a noble public whore and beautiful. (Goodland and Colchie, p. 31)

The word 'mairunas', 'Mairun' with a Portuguese ending for the feminine plural, has been translated as 'women', which makes the comparison include all women in the world, not only Mairun women. 'Sururuqueira', an adjective formed with an Urubu-Kaapor Indian verb that came into Portuguese via the Tupy '*suru'ruka*' added to a Portuguese suffix means 'to copulate' (see Ferreira, *Novo dicionário*, p. 1634). It was translated by the colloquialism 'expert hip shaker', probably to compensate for the Brazilian colloquialism 'pudera' that follows it. The word 'sururuqueira' is not part of the daily vocabulary of Brazilians, but would be perceived as a playful slang word for a performer of the sexual act, much in the way that Andrade



used 'brincar' with the same meaning.<sup>80</sup> The word 'mirixorã' has been given in its literal meaning in English, a meaning that is explained in *Maíra*, and left to the reader to interpret as the novel progresses. The result is that the English text is more explicit than the Portuguese, which is lighter, and more playful.

The example above includes the use of suffixes in Portuguese, a problem mentioned by Scott-Buccleuch in his translations of Machado de Assis. This was put in evidence above, when Portuguese suffixes were used to alter Indian words. Portuguese suffixes and word formation in general appear to have always caused problems to translators working into English. An example in *Maíra* is the phrase 'a passarinhada rugecanta', where the word 'passarinhada' is formed by the word 'pássaro' plus a diminutive (*-inho*), giving 'passarinho', 'little bird', to which was added another suffix (*-ada*), giving 'passarinhada', meaning 'lots of birds' (see Ferreira, *Novo dicionário*, p. 1277). 'Rugecanta' is a creation of Ribeiro's, joining the verbs 'rugir' ('roar') and 'cantar' ('sing'). Goodland and Colchie provide the following translation: 'the birds are singing in a glorious cacophony', where several words are needed to express the meaning of 'rugecanta'.

The other difficulty in the translation of *Maíra* is that several registers are used concomitantly, as are colloquialisms and swear-words. However, since *Maíra* was written almost fifty-years after *Macunaíma*, it takes advantage of the fact that the earlier work had extended the readers' horizons of expectations: such stylistic devices no longer shock the readers.<sup>81</sup> Additionally, the Brazilian variety of

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<sup>80</sup> That this would happen may be attributed to the intertextuality between the two works, and to the widening of the horizon of expectations of readers achieved by *Macunaíma* the novel, the ballet, the play and the film.

<sup>81</sup> The language of *Macunaíma* was considered so shocking at the time that Andrade himself was disturbed by the fact that its translation

the Portuguese language was much further along its road to validation, not only by literary works, but also by a powerful media.

Each character, or group of characters, in *Maíra* uses a different register, or mode or speech, which gives the reader an insight into their personalities and motivations and, indeed, serves to identify them. This is a crucial aspect of the novel's structure, since each of its voices narrates the chapters relative to its own life, with very little intrusion from an omniscient narrator.<sup>82</sup>

A good example is the written report of the finding of Alma's body, excessively formal and riddled with jargon:

Hoje, dia 10 de Janeiro de 1975, compareceu a esta Delegacia o abaixo assinado Peter Becker, cidadão suíço do cantão de Basel, para declarar, a bem da Verdade e da Justiça, o que viu no dia 26 de Outubro de 1974, numa praia do rio Iparaná, próxima da aldeia dos índios Mairuns: chegando àquela praia na madrugada do referido dia, em companhia de um prático de nome Joaquim Quinzim e de seu colega, F. Huxley O'Thief, viu o que segue. (*Maíra*, p. 5)

and in English:

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into English was to be done by a woman (Margaret Hillingsworth; the translation was never published. See Telê Porto Ancona Lopez, 'Traduções de *Macunaíma*', p. 429.

<sup>82</sup> This narrator's interference is felt most in the chapters relative to Xisto, the lay preacher, or 'beato'. The word is left untranslated and unexplained by Goodland and Colchie. Although the equivalence offered by dictionaries is only that of 'zealot', 'overpious' and 'blessed', in the context of *Maíra* and of the northeast of Brazil it refers to a person whose counterpart in US culture would be the lay preacher (see Ferreira, *Novo dicionário*, p. 243). The reference to US culture here is due to the fact that the culture of the US Deep South is in many ways similar to that of the Brazilian northeast. Many northeasterners have migrated to the Amazon basin, and Xisto is one of them: he even speaks with a Ceará accent. Additionally, although the reader of the English text may not realize it, Xisto is a Protestant: he, as most people in the town, are 'Crentes'. In modern, colloquial Brazilian Portuguese Jehovah Witnesses or members of other Adventist or Pentecostal Protestant sects are referred to as 'crentes'. The English text says that Xisto is a '*believer*' (in italics), which would lead the reader who is not aware of the growth of Protestant sects in Brazil to assume that he is a stern Catholic.

## DECLARATION

Today, 10 January 1975, the undersigned, Peter Becker, a Swiss citizen of the Canton of Basle, came to this Delegacia to declare, in furtherance of Truth and Justice, what he saw on 26 October 1974 on a beach up the Iparana near the village of the Mairun Indians.

Arriving at said beach early in the morning of said day in the company of a colleague F. Huxley O'Thief and a pilot named Joaquim Quinzim, Becker saw the following: [...] (Goodland and Colchie, p. 5)

Perhaps because they were not sure that the reader would understand that the novel had, from one line to the next, switched into the written mode with no warning, the translators chose to break the text and add the label 'declaration'. It is interesting to point out that the word 'delegacia' has been left in Portuguese, when there appears to be no special reason to do so, since 'police station', 'precinct' (in American English), or even 'this office' would have served equally well, since police stations are not an exclusively Brazilian institution.

The mestizo workers' subservience to their bosses is evident in the way they speak, as is the bosses' arrogance. An example is:

-- Então o gringo não te deu nada? Nem um tostão ele não deu procê? Olha que eu ainda viro você pelo avesso, seu merda. Não te pago nada, não. Aluguei o batelão e recebi. Disse que pagava as suas diárias. Mas você demorou demais, pegou o dinheiro do gringo e está escondendo. Também quero saber tintim-por-tintim essa história da mulher branca morta lá na praia. Está muito mal contada. Vamos, Quinzim, quero ouvir isso tintim-por-tintim.  
 -- Pois é siô Juca, começa Quinzim, seja como o senhor quiser. Os homens vinham devagar demais, sempre olhando a barranca para encontrar casa de cupim, formigueiro, içaizeiro. Nunca vi procurarem minérios com a tal caixa de ponteiros que nem relógio que o senhor mandou olhar. vigiei muito, de-dia-e-de-noite. Se um saía, eu ficava com o outro porque não podia seguir os dois. Mas olhava bem o que ele levava e o que trazia na volta. Vi também tudo o que eles tinham nas caixas, nas latas e nos sacos. Amostras de minério? Pó? Pedras? Nenhuns, nada! (*Maíra*, pp. 103-04)

and in English:

"Then the gringo didn't give you anything? He didn't give you a bean? Be careful or I'll turn you inside out, you little shit. I'm not going to pay you anything, not on your life. I rented the boat, and I received a fee. I told you that I would pay you your daily wage. But you've taken too much time; you took the money from the gringo and now you're hiding it. another thing: I want to know chapter and verse of that story about the white woman dead there on the beach. It has been very badly told. Come on, Quinzim, I want to know all the details."

"Yes, Sr. Juca," Quinzim beings, "as you wish. The men were moving very slowly, staring at the bank the whole time for termites' nests, or ant heaps. I never saw them searching for minerals with that box with dials that isn't a clock, which you told me to keep an eye on. I watched carefully, day and night. If one went out I stayed with the other because I couldn't follow both of them. But I carefully watched what they took with them and what they had in their boxes, cans, and bags. Samples of minerals? Powder? Stones? Nothing like that, nothing." (Goodland and Colchie, pp. 86-87)

In this dialogue, the worker is more formal and correct than his boss, because he is kow-towing to him, wanting to receive his wages. The boss is rude, and uses swear words.

This stands in contrast with the sophisticated dialogue between Alma and Isaiás, mixing cultured words with slang, to which Alma adds a few swear words. In the passage below they discuss Brasília:

-- Será isso a anti-Roma? Aprendi a pensar que Roma é a cidade. Ali nasceram e ali estão os arquétipos de todos os estilos. Ao menos dos ocidentais. Mas Brasília não está lá. Nem como promessa. Será Brasília uma criação nova, o novo estilo de um homem novo? Que é que se anuncia aqui? Um cânon? O cânon de uma civilização brotando no descampado? -- Pergunta a Alma, se ela também vê Brasília como a cidade.

-- Qual nada! Brasília é uma sacanagem do Oscar e uma fantasia do Lúcio. Atenderam ao pedido de J. K. (Quero uma cidade de embasbacar). Conseguiu! Brasília embasbaca a qualquer um. Você mesmo aí está, estatelado. Não é? (*Maíra*, pp. 120-21)

and in English:

"This is perhaps the Anti-Rome? I learned to think of Rome as being the city. In Rome, the archetypes of all styles, at least of Western styles, were born and remain. But there is nothing of Brasília there, not even a hint of it. Will Brasília be a new creation, the new style of a new man? What is being announced here? A canon? The canon of civilization burgeoning in the jungle?" He asks Alma if she also perceived Brasília as the city. "Not at all! Brasília is Oscar's joke and Lucio's fantasy. They

complied with Kubischek's request, 'I want a city that baffles the imagination!' He got it! Brasília baffles everyone. You, too, are stunned by it, aren't you?" (Goodland and Colchie, p. 103)

There is little difference in the way Alma and Isaías speak in English, although in Portuguese it is clear that Isaías is the more cerebral, and that Alma makes sweeping statements using words that are slight adaptations of swear words. It is interesting to note that the last name of President Juscelino Kubistchek, albeit incorrectly spelled, has been substituted for his initials, although there is no explanation of who he, 'Oscar' and 'Lucio' are.<sup>83</sup>

When the Indians speak, they do so in a child-like manner, reminiscent of the language in which Brazilian children's stories are told orally, and even in writing. Many of the Indian contributions to the novel are their narrations of their myths of creation, for which this story-telling style seems appropriate. The Indians show what is considered by modern Westerners to be their innocence in the way they talk openly about sex and bodily functions, and how these are interwoven in the myths of creation. In the Portuguese text, explicit language concerning these matters flows easily from the mode of expression selected for the Indians. For example:

É bom viver como ensinou Maíra. As vezes pensamos que ele gosta mais dos caraíbas, mas a culpa bem pode ser nossa. Como nós só queremos rede e bubuia, ele deu a outros a obrigação de trabalhar duro, sem sossego, fazendo coisas. Nós não fomos feitos para isso. Somos bons é para namorar carinhoso e surrucar demorado. Também somos bons para companheirada, porque nos vexa muito guardar as coisas com sovínice: gostamos de dar. E não nos afobamos. Mulher está aí mesmo para a gente namorar quando quiser. Amigos também há muitos para conversar, para jogar, para lutar. Comida, que é bom, nunca há

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<sup>83</sup> It was President Kubistchek who decided to build Brasília and move the capital there. Lúcio Costa is the city planner who designed the plan for Brasília, and Oscar Niemeyer is the architect who designed and its buildings and supervised the construction of Brasília. The way Alma uses their first names to talk about them is evidence of the familiarity the rich believe they enjoy with the famous.

de faltar. As roças todo ano dão bastante mandioca e o peixe e a caça não hão de acabar. (*Maíra*, p. 209)

and in English:

It is good to live the way Maíra taught. At times, we think that he likes the Europeans best, but the blame may well be ours. As we prefer to lounge in a hammock or drift with the current, he obligated the others to work hard, without repose, and make things. We were not created for that purpose. We are best at gentle loving and slow fucking. Also we are good for companionship in general as we are not driven by avarice, not given to hanging on to property. We like to give. And we don't overtax ourselves. Women are there for a man to make love to if he wants to. Friends are there to converge (*sic*), play, and wrestle with. Good food is never missing. Every year the fields yield enough manioc, and there is no end of fish and game. (Goodland and Colchie, p. 182)

However, because the text in English is much more formal than the Portuguese, the more explicit swear words are proportionally more shocking.

All the different voices appear to have been translated more formally in English, with the result that the differences among them have been neutralized. The greater formality is noticeable particularly in the voices of the Indians. A few lexical items serve to show this. In this series of examples, the Portuguese word will be given first, and the English translation found for them in *Maíra* next: 'arqueado', 'recumbent'; 'saiote', 'caparison'; 'cicatriz', 'cicatrix'; 'pátio', 'dancing ground'; 'bem no meio', 'in the exact centre', and many others, which can also be seen in the quotes above.

The difference in registers reaches a climax in the last chapter, 'Coda', when all the characters that remain alive at the end of the story speak in turn, in an unbroken paragraph that runs for several pages. All there is for the reader to identify each of them is their speech habits, the Indians speaking the last sentence of the novel in their own language. It would appear that the English reader would

only be able to distinguish the speakers from the content of their conversation, rather from their diction. It is perhaps for this reason that the paragraph has been broken in places in translation.

It becomes very clear upon reading Goodland and Colchie's translation that they attempted to recreate the stylistic diversity of *Maíra*. To what extent they succeeded is more difficult to judge. Even the book as a physical object works against them. Although the volume containing the novel is a quality paperback with a colour drawing by Keith Sheridan on the cover illustrating the two major clans of the Mairun, the Falcons and the Jaguars, as well as the two faces of Maíra, the sun and the moon, the actual editing of the book is poor.

There are several printing errors in the book, not only in the Latin quotes and in the spelling of Portuguese and Indians words, but also in English. Additionally, there is no consistency in the spelling of Portuguese names. These are spelled in different ways through the book. In the examples here the correct form is given first although, in some cases, it does not appear at all: Antão, Antao, Anato; Maxi, Maxi; Cori, Cori; Anoã, Anoa; Epexã, Epexe; Manuelão, Manuelao; Urutãpiá, Urutapia; Mbiá, Mbia; Inimá, Inima; Ipanema, Ipanemã. Such spellings do not seem to have been choices made by the translators, as they did in the case of the translations of Machado de Assis' works. Firstly, they vary throughout the book; secondly, diacritics (in particular the tilde) are added where there are none, as in the case of 'Cori', 'Maxi' and of 'Ipanemã'. The latter is particularly curious, since the word 'Ipanema' is well-known in English owing to the popularity of the song 'The Girl from Ipanema', recorded by Frank Sinatra, and has even acquired an English

pronunciation.<sup>84</sup>

Consequently, it is not possible to know whether the omission of the Mairun family genealogy, which closes the book *Maíra* in Portuguese, was decided by the translators or by the publisher. Nor is it possible to know, when stretches of text are missing, sometimes two consecutive paragraphs, whether such omissions are the translators' choice, or editorial interference.<sup>85</sup>

At the end of the ninth chapter, 'Avá', which introduces Isaiás by his Indian name, two long paragraphs have been omitted in the English translation. These paragraphs explain why Isaiás was in Rome, why he is returning to the Mairun people, and how he is doing so. In the absence of this information, the novel is all the more magical, since in the absence of logical explanation, the reader may be compelled to find explanation in magical realism.<sup>86</sup>

If this indeed occurred, the view of Brazilian works as magical

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<sup>84</sup> The song, originally called 'A garota de Ipanema' is by Antônio Carlos Jobim e Vinícius de Moraes.

The tilde over the 'i' and the 'e' is not used in Portuguese, although it may be used to transcribe Indian languages, which have no writing systems. The use of the tilde in such cases is so foreign to Portuguese that I cannot obtain it through the computer software that is available to me to produce this thesis, with the result that I have had to put it in by hand.

The printing errors in the English translation of *Maíra* are extremely annoying. So much so that, half-way through the book, a previous reader of the available copy, presumably a native speaker of English, started correcting the spelling of Portuguese names based on the form that had been used most frequently (not necessarily the correct one).

<sup>85</sup> Such omissions were clearly the translator's choices with respect to the works of Machado de Assis, which could be discerned through the way the text was manipulated to accommodate the omissions.

<sup>86</sup> I did with *Maíra* what I tried to do with every novel under discussion in this thesis that I had not read before: I read it in English first, as an original. As a result, I was not sure about the reasons that had led Isaiás to return until I read the Portuguese text. Since much is left in the novel for the reader to deduce (the reader is not ever told exactly how Alma died, s/he is left to fill in the gaps, and thereby to find the novel's leitmotif), I thought the same applied to Isaiás. This however, unbalances the narrative, since Alma's motivations are discussed at length. It is my contention that these two paragraphs are essential to the understanding of Isaiás and his motivations.



realist would have been reinforced by translation. As far as *Maira* is concerned, the work has lost some of its power in translation, owing to the erasure of the differences between its characters, which their use of language helps to enhance and make more poignant.

TRANSLATING REGIONALIST NOVELS  
AND JOÃO GUIMARÃES ROSA

The fact that in Brazilian Regionalist writing 'the common Portuguese origin is blended [...] with the Indian and Negro contributions, and later with the various foreign influences' (Coutinho, *Literature in Brazil*, p. 175) means that this kind of writing may pose even greater problems for translators than either Machado de Assis' works or Indianist writing.

Considering that such translation problems might well result in problems for the readers of Brazilian literary works in English translation, this chapter therefore sets out to examine translations of Brazilian Regionalist works as a first step towards an examination of the translations of the works of João Guimarães Rosa in general, and of the short story 'A terceira margem do rio' in particular, since the translations of this story have been selected for the reading experiment described in Chapter 7 below.

To situate Regionalist writers in Brazil, it is necessary to begin by explaining that the development of Brazil has not been a smooth, uninterrupted flow, but a journey marked by fits and starts in which a part of the country would suddenly shoot ahead of the others, only

to have its fortunes reversed so that it soon lagged behind again. Consequently, the history of Brazil and of its literature can be told by reference to its regions, and to the economic cycles that brought them momentary wealth and prominence.<sup>1</sup> Such cycles and regions are roughly: the rubber cycle in the Amazon; the sugar cycle in the Northeast; the gold cycle in Minas Gerais; the coffee cycle in São Paulo; the cattle cycle in the south of Brazil. The impact of such colonial cycles, added to the great variety in the physical and climatic conditions of the Brazilian territory, has preserved regional differences to the present day.

Even though, strictly speaking, writers of any part of Brazil could be called regionalists (even those of Rio de Janeiro, such as Machado de Assis, who wrote about life in that city) it is the writers of the Northeast who are usually considered Regionalist writers in Brazilian literature. When, as a reaction to Romanticism, literature turned to Realism, Naturalism and Parnasianism, Regionalism emerged in Brazil, around the 1930s. Regionalist writers did not look nostalgically at the past, nor did they idealize local customs or local peoples, as the Romantics had done. They looked at the people of the area of Brazil where they had their roots and derived their substance from it. As Coutinho observes, their 'substance comes about primarily from the natural background (climate, topography, flora, fauna, and so forth) as elements that affect human life in the region; and also from the manners peculiar to human society established in that region' (Coutinho, *Literature in Brazil*, p. 172). That region consists of the backlands of Brazil, one of its least developed areas,

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<sup>1</sup> See Coutinho, 'Regionalism in Prose Fiction', in *Literature in Brazil*, pp. 171-75; and [Clodomiro] Vianna Moog, *An Interpretation of Brazilian Literature*, trans. by John Knox (Westport, CN: Greenwood, 1970).

distant from the industrialized coastal cities, in particular the dry areas where yearly drought cycles drive part of the population to migration in search of greener pastures, or of jobs in the industrial centres.

As a group, Brazilian regionalist writers are amongst those whose works have most consistently been translated into English.<sup>2</sup> Even while such works have the characteristics (authenticity in depicting Brazilian life, and ethnicity, as discussed in sections 3.2 and 3.4 above) that seem to appeal to the Anglo-American reading public, they pose great difficulties not only to this reading public but also to the Brazilian reader of the industrialized centres. These difficulties arise because such works depict a way of life that is alien to their prospective readers, and because they employ varieties of Brazilian Portuguese that are not familiar to such readers.

Since the examination of translations into English of Brazilian literary works carried out so far in this thesis reveals that the translators employ several strategies to make things easier for the reader, an examination of the translations of Regionalist works, with their even greater difficulty, becomes relevant in the context of the study of Brazilian literature in English translation. Owing to constraints of space and availability (as discussed in 7.1 below), only a sample of such translations will be discussed here.

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<sup>2</sup> This group contains authors such as Rachel de Queiroz, Dinah Silveira de Queiroz, José Américo de Almeida, José Lins do Rego, Graciliano Ramos, Euclides da Cunha, Gilberto Freyre, the first phase of Jorge Amado, Ariano Suassuna, José Sarney, as well as Adonias Filho, Antônio Olinto, Antônio Torres, João Ubaldo Ribeiro and, to an extent, João Guimarães Rosa. They make up about one third of the translated authors in my survey.

## 6.1 - TRANSLATING REGIONALIST NOVELS

Those who have translated Brazilian regionalist works have had to cope not only with the difficulties normally encountered in any translation, but also with those that are caused by a depiction of a specific environment with its specific vocabulary. Additionally, they have had to contend with the constant mixture of several registers in such works, which bring together very literary descriptive language and regional dialects.

The most conspicuous strategy used to bridge such gaps appears to have been the addition of glossaries, a prime example of which are those appended to the translations of Jorge Amado's works. The cultural element that appears to pose a major problem for translators of Regionalist works is the very setting of many such novels, the 'sertão'. This word therefore appears in the glossaries of many of the translations, such as in that appended to José Lins do Rego's *Plantation Boy*:

*sertão* -- hinterland, backland, the interior.<sup>3</sup>

To judge from the treatment given to this term by the translators, no word in the English language is capable of conveying its meaning. The *sertão* is not the Australian outback, nor is it the African bush. Neither does the geographical term 'hinterland' derived from German, or its English translation, 'backland', or 'backlands', appear to be sufficient to convey the local colour of the word *sertão*, so that, as a

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<sup>3</sup> 'Glossary', in José Lins do Rêgo, *Plantation Boy*, trans. by Emmi Baum (New York: Knopf, 1966), p. 529-50 (p. 530).

rule, translators keep it in Portuguese, and add an explanation in the glossary.<sup>4</sup>

However, the gap that is being bridged by such glossaries is not only the gap between Brazilian Portuguese and English or between the Brazilian reality and that of the Anglo-American world. It is also the gap between European and Brazilian Portuguese, and the gap between industrialized Brazil and its backlands. So much so that European Portuguese editions of Jorge Amado's works also contain glossaries. In the European Portuguese edition of *Terras do sem fim*, for example, the glossary contains such words as: 'fumo' (tobacco, of Latin origin), 'cacife' ('ante', or the stake in gambling, of Arab origin), 'tocaia' (ambush, of Tupy origin), 'xingar' (to insult, of Kimbundu origin), 'porre' (slang for drunkenness).<sup>5</sup>

Moreover, a work such as *A bagaceira* (1928), by José Américo de Almeida, includes a nineteen page long glossary for the use of

<sup>4</sup> Critics and scholars also find it necessary to explain in detail the meaning of the word. Examples are:

'Sertão: that arid backland region of the northeast where at regular intervals the entire population is forced to flee the devastating droughts, many of them to leave their bones along the cactus-bordered trail. As a result the regional novel becomes a social document in place of a mere colorful depiction of rural manners.' (Putnam, *Marvelous*, p. 155). Here Putnam also highlights a crucial aspect of the regionalist novel for the Anglo-American reading public: its value as a social document.

'The word *sertão*, [...] untranslatable, is usually carried into English as "backlands" or "hinterland". It generally refers to an area in the interior of Northeast Brazil, particularly the extremely arid sections, but here it refers also to the northern part of the state of Minas Gerais'. Vincent, p. 164.

<sup>5</sup> Jorge Amado, *Terras do sem fim*, (Lisbon: Edição Livros do Brasil, 1940). See also Antônio Geraldo da Cunha, ed., *Dicionário etimológico Nova Fronteira da língua portuguesa*, 2nd print. (Rio de Janeiro: Editora Nova Fronteira, 1982).

Words of Tupy and Kimbundu origin were probably added to Portuguese in Brazil (or in Angola, as far as Kimbundu is concerned) so could be unknown to the reader of European Portuguese. The fact that words of Latin and Arab origin also have to be explained to them bears witness to the different line of evolution that Portuguese has followed in Brazil: words that have lost currency in Portugal are still used in Brazil, and some words have acquired new meaning.

Brazilians.<sup>6</sup> Robert Scott-Buccluch, the work's translator into English, explains why a glossary is needed for Brazilian readers, and what makes the work difficult to translate:

quite apart from its own intrinsic literary merit, *A Bagaceira* is therefore perhaps the single most important work in the history of the twentieth-century Brazilian novel. The question then arises why it had to wait nearly fifty years to be translated into any language. The answer, in the author's words, is that he felt the book to be untranslatable. In a sense he is right. This is not merely on account of the extreme difficulty of his vocabulary (an extensive glossary of regionalisms is necessary for the average Brazilian reader) but also, and perhaps mainly, to his very personal style. It is virtually impossible to give an entirely satisfactory rendering of a style which combines and contrasts earthy, colloquial dialogue with descriptive passages that are rich and extravagant in language and phraseology, resembling the kind of prose-poem so beloved of the Brazilians. Something is inevitably lost.<sup>7</sup>

Nevertheless, Scott-Buccluch's translation does not include a glossary, nor does it have any footnotes. The few explanations of the Brazilian context (the *sertão* -- the dry, arid interior, and its counterpart, the *brejo* -- lush, fertile land along the coast in the northeast) are given in the foreword. It would appear to be quite pertinent to ask how it is possible that Brazilians need a glossary to understand the work, while English readers do not. The answer is simple: Scott-Buccluch has made all the effort for them. An example is the translation of the passage below:

Os cajus começaram a cair. Caíam cajus, castanhas.

<sup>6</sup> 'Glossário', in José Américo de Almeida, *A bagaceira*, 8th ed. (Rio de Janeiro: Olympio, 1954), pp. 247-65.

<sup>7</sup> R. L. Scott-Buccluch, 'Translator's Foreword', in *Trash*, by José Américo de Almeida, trans. by R. L. Scott-Buccluch, (London: Peter Owen, 1978), pp. 5-9 (pp. 7-8).

It must be pointed out here that some critics think that the elaborate descriptive passages of Almeida's were a flaw in his writing, and that this kind of writing disappeared in the regionalist writers who followed him. The prose-poem, however, remains as a feature of Brazilian writing.

maturis...

Exasperavam-se os cajueiros confidentes.

Não eram mais as árvores acolhedoras dos solilóquios matinais. Expulsavam os intrusos de sua casta intimidade. E sacudiam neles folhas, cajus, castanhas, maturis... Até galhos secos sacudiam.

Molhavam-nos com o orvalho restante.

Era uma pateada em regra. E rangiam, balançando-se, gingando, em meneios de capoeiras. Contorciam-se, como se quisessem, outra vez, saltar das raízes, cair em cima desse par bêbedo de perfumes que profanava o pudor da alameda aromal.

E o vento ajudava assobiando.

.....  
Lúcio saiu desconfiado com o sentido nos bosques sagrados. Mas, não eram dríadas nem hamadriadas despeitadas: era mesmo a refega... (dotted line as in original, the underlined words have been omitted in translation)<sup>8</sup>

This is an example of the prose-poem that Scott-Buccler mentions. It mixes together erudite language ('dryads', 'hamadryads') to the name of Brazilian fruits ('caju', 'maturi') and of an Afro-Brazilian dance ('capoeira'). Of these, 'maturi' was simply omitted; 'caju', which should pose no problem because the word has entered the English language as 'cashew', has had its frequency decreased, undoubtedly to improve the flow of the text. 'Capoeira', however, was left unexplained, in italics:<sup>9</sup>

Cashews and chestnuts began to fall around them, shaken down by the over-proud trees. These were no longer the welcoming companions of his morning soliloquies, but angry trees that in their exasperation rained down leaves, fruit and even dry branches to drive out those who had intruded into their chaste intimacy. The remainder of the dew felt wet to them too.

There was a commotion as the trees creaked, swayed and danced in the antics of a *capoeira* dancer, twisting as if striving to uproot themselves. Over all came the whistling of the wind.

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<sup>8</sup> José Américo de Almeida, *A bagaceira*, 8th ed. (Rio de Janeiro: Olympio, 1954), p. 57. Further references to this work will be given after quotations in the text, by mentioning its title.

<sup>9</sup> *Capoeira* was an Afro-Brazilian martial art that the slaves passed off as a dance so that their masters would allow them to practise it. It has survived in Brazil both as a sport practised by all races and social classes, and as a performing art. The word would pose no problem for Brazilians in general, whereas 'maturi' is a local plant, not known in the southern areas of Brazil.



Lúcio left the sacred woods in consternation. But here were neither dryads nor hamadryads venting their fury: nothing but the wind itself.<sup>10</sup>

The layout of the passage is the first indication of how it has been simplified for the reader: the broken, halting form of the Portuguese text, heralded by the layout, now flows smoothly in standard English.<sup>11</sup>

Another passage, an utterance made by one of the peasants in the novel, where the colloquial language and local dialect are more prominent, serves as an example of how they too are rendered in standard English:

-- Como ia dizendo, soltei-lhe um pontapé de esbagaçar a dentuça. O bicho deu o bute, ficou tirando fogo. Foi em cima, foi em baixo e, quando deu acordo de si, ficou feito um condenado. Acatitou os olhos e escumava, como juá. Aí, dei um mergulho e, saindo por debaixo, virei ele de pernas pra riba. Segurei pelo cachaço e enfiquei-lhe o focinho na lama. Ele voltou bufando. Nadei pra longe e perguntei: 'Casa ou não casa? Olhe que quando eu carrego opinião!' Nessa voz foi que o bruto se peitou. Levantou os braços: 'toma! toma!' E, perdendo o jeito, sorveteu-se de novo. Esperei ele nas borbulhas. Moço, o senhor não imagina! Aí, Quincão se grudou comigo. Num sofragante trincou-me o dente aqui, parecia um molestado. (*A bagaceira*, p. 67)

The forms 'virei ele' and 'esperei ele', although used by many Brazilians in the spoken language, are considered incorrect by some grammarians, who favour the grammatically accepted form 'virei-o'

<sup>10</sup> José Américo de Almeida, *Trash*, trans. by R. L. Scott-Buccluch, (London: Peter Owen, 1978), p. 45. Further references to this work will be given after quotations in the text, by mentioning its title.

<sup>11</sup> At one point in this passage, however, Scott-Buccluch appears to have been deceived by that enemy of translators, false friends. He interpreted the Portuguese word 'confidentes', applied to the trees, to mean 'confident' in English, and translated it as 'over-proud'. In fact, the word means 'confidante': the cashew trees and the other trees in the orchard were Lúcio's confidantes -- every morning he went there to pour out his heart to them. The word 'confident' in English may be translated as 'confiante' in Portuguese, although 'seguro' or 'seguro de si' would be more colloquial equivalents. See Ferreira, *Novo dicionário*, p. 451.

and 'esperei-o'. The word 'para' has been spelled 'pra' to mirror the spoken form, as has the word 'imagina' been spelled 'magina'. Old-fashioned slang has also been used, and is reminiscent of *Macunaíma*: 'num sofragante' and 'sorveteu-se'.<sup>12</sup> Such devices do not appear to have been used in the English translation:

'As I was saying,' the old man went on, 'I gave him a kick that must have knocked his teeth in. It hurt and he didn't like it. It turned him over and when he came to he went out of his mind, eyes flashing and mouth slobbering. Then I dived under him, turned him upside down, and holding him by the scruff of the neck pushed his face into the mud. He came up spluttering. I swam away and said, "Well, are you marrying her or not? When I'm set on something I mean it!" At this he lost his temper; he squared up to me shouting, "Come on, then," but lost his balance and went under again. I waited for him amid the bubbles then, you'll hardly believe it lad, but Quincão grabbed hold of me and viciously sank his teeth in here like a mad dog'. (*Trash*, p. 51)

Several explicating strategies are used here. For example: 'Casa ou não casa?' is translated as 'Well, are you marrying her or not?' to comply with the grammatical needs of English. The unfinished sentence 'Olhe que quando eu carrego opinião!' has been completed: 'When I'm set on something I mean it!'. The most apparent of such explicitations is the addition of the sentence 'It hurt and he didn't like it.' It would appear to be quite obvious that having one's teeth kicked in would be painful, and that no one would enjoy it, and that the English-language reader would be able to reach such a conclusion without help from the translator.

The strategies employed by Ralph Edward Dimmick in translating Graciliano Ramos' *Vidas secas* are similarly explicating

<sup>12</sup> 'Sorveter' is explained in the glossary to *A bagaceira*. It means 'to disappear', by analogy with an ice-cream ('sorvete') that melts and disappears. This slang has lost currency to such an extent that it is only glossed tentatively by Lopez in *Macunaíma* (p. 16), since Mário de Andrade himself sometimes spells the word 'sorveter', sometimes 'soverter'. See also Ferreira, *Novo dicionário*, p. 1615.

and normalizing. For example, his translation of the sentence below:

Saciado, caiu de papo para cima, olhando as estrelas, que vinham nascendo. Uma, duas, três, quatro, havia muitas estrelas, havia mais de cinco estrelas no céu.<sup>13</sup>

in which Fabiano's inability to count beyond five is hinted at, rather than made explicit, is made explicit for the English reader:

His thirst quenched, he lay on his back, watching the stars that were beginning to come out. One, two, three, four -- there were many stars, more than he could count, in the sky.<sup>14</sup>

There would appear to be no reason, however, why an English-language reader would be unable to make the inference for her/himself, since there is at least one well-known attempt in English literature to convey the thought patterns of a primitive being: William Golding's *The Inheritors*.<sup>15</sup>

Dimmick also uses more formal language to render the mixture of old-fashioned modes of address, colloquialisms and dialect. For example:

-- Lorota, gaguejou o matuto. Eu tenho culpa de vossemecê esbagaçar os seus possuídos no jogo? (*Vidas secas*, p. 40)

is translated into standard English, with the usual spelling

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<sup>13</sup> Graciliano Ramos, *Vidas secas* (Rio de Janeiro: Olympio, 1947), p. 15. Further references to this work will be given after quotations in the text, by mentioning its title.

<sup>14</sup> Graciliano Ramos, *Barren Lives*, trans. by Ralph Edward Dimmick, 4th print. (Austin: University of Texas Press, 1984). Further references to this work will be given after quotations in the text, by mentioning its title.

<sup>15</sup> William Golding, *The Inheritors* (London: Faber and Faber, 1961). The way in which this work uses language to convey what goes on in a primitive mind is discussed at length by M. A. K. Halliday in *System and Function in Language*, ed. by G. R. Kress (London: Oxford University Press, 1976).

convention added to convey the man's stammering, perhaps in an attempt to make the passage less formal:

'Don't be a f-fool,' stammered the backlander. 'Is it my fault you lost your shirt playing cards?' (*Barren Lives*, p. 27)

Even while the relative pronoun 'that' was omitted, perhaps to make the sentence more colloquial, an explanation was added of at what kind of game exactly it was that Fabiano lost all his money.

The meaning in Dimmick's translation often shifts slightly. In the example below, 'sentir fome' is rendered as 'feel hungry':

Pensou na família, sentiu fome. (*Vidas secas*, p. 15)

His thoughts turned to the family and suddenly he felt hungry. (*Barren Lives*, p. 10)

Here the man who cannot count beyond five has 'thoughts' in English. In Portuguese he 'has a thought' ('pensa'), a momentary flash, and it is this momentary flash that gives him a pang of hunger. This interpretation is consistent with the translator's own view that:

one can hardly speak of psychological analysis in the case of Fabiano and his family; they are not so much simple as elementary. Their actions are guided by instinct rather than thought; Fabiano's attempt to understand how he comes to be in jail, for instance, suggests that ratiocination is beyond his capabilities.<sup>16</sup>

In the passage below, Fabiano, for whom being hungry used to

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<sup>16</sup> Ralph Edward Dimmick, 'Introduction', in *Barren Lives*, by Graciliano Ramos, trans. by Ralph Edward Dimmick, 4th print. (Austin: University of Texas Press, 1984), pp. vii-xxxiv (p. xxv). Further references to this work will be given after quotations in the text.

be a permanent state, has found a good place to live, a good job, now that the drought is over. He is no longer hungry, but he can have the luxury of feeling like eating something:

Fabiano sentiu vontade de comer. (*Vidas secas*, p. 32)

The difference between this sentence and the one discussed above is not so clear in English:

Fabiano was hungry. (*Barren Lives*, p. 22)

The greatest manipulation of *Vidas secas* by Dimmick has taken place perhaps in the area of names. For example, 'Sinhá Vitória' becomes simply 'Vitória'. The use of the honorific 'Sinhá' (discussed in 4.3 above) in Portuguese adds to the feeling that the characters are old-fashioned, and that there is little intimacy between Fabiano and his wife, which is consistent with the translator's view that:

having a minimum of ideas to convey to one another, the members of the family are generally silent, to such an extent that the parrot they once owned never learned to talk. A gesture or an interjection serves for a large part of the communication among them. (Dimmick, pp. xxv-xxvi)

'O Soldado Amarelo' ('the yellow soldier') the childlike expression, reminiscent of 'o soldado de chumbo', ('the toy soldier', or 'the tin soldier') which Fabiano uses to refer to the village policeman, becomes 'The Policeman in Khaki'. Perhaps most important of all is that the dog, Baleia, remains nameless, like a sort of Mrs. De Winter of the animal kingdom:<sup>17</sup>

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<sup>17</sup> See Daphne du Maurier, *Rebecca*, 1st pub. 1938 (London: Gollancz, 1993).

A casa no escuro, os meninos em redor do fogo, a chachorra Baleia vigiando. (*Vidas secas*, p. 42)

The house would be dark, the boys would be sitting by the fire, the dog would be keeping watch. (*Barren Lives*, p. 29)

Since there is no explanation of translation techniques in Dimmick's introduction, it becomes difficult to understand why Baleia's name has been omitted. The only explanation that seems possible is that Dimmick thought that the English-language reading public would not believe that such ignorant people, living far from the ocean, would be able to name their dog Whale ('baleia'). Here Dimmick has discarded the collective memory of the Portuguese people who were the greatest sailors of the past, as well as religious tradition. Even if Fabiano's family could not read, they would have heard the story of Jonah and the whale either at church, or from a story-teller in the market.<sup>18</sup>

This would not be so relevant if Baleia had been just another dog. However, she is one of the main characters of *Vidas secas*, and one of its chapters is named after her: 'Baleia' (pp. 124-34; 'The Dog', pp. 86-92). It is an incursion into her mind, ending with her death, and her view of what paradise would be like:

Baleia queria dormir. Acordaria feliz, num mundo cheio de preás. E lamperia as mãos de Fabiano, um Fabiano enorme. As crianças se espojariam com ela, rolariam com ela num pátio enorme, num chiqueiro enorme. O mundo ficaria todo cheio de preás, gordos, enormes. (*Vidas secas*, p. 134)

The dog wanted to sleep. She would wake up happy, in a world full of cavies, and lick the hands of Fabiano -- a Fabiano

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<sup>18</sup> It is interesting to note that Scott-Buccluch, in his translation of *São Bernardo*, has translated the name of Paulo Honório's dog: 'Tubarão' has become 'Shark'. Scott-Buccluch did not seem to object to a dog being named after a sea animal, and gave it the distinction of being named, even though it is a mere dog, not a character with its own voice, as Baleia is.

grown to enormous proportions. The boys would roll on the ground with her in an enormous yard, would wallow with her in an enormous goat pen. The world would be full of cavies, fat and huge. (*Barren Lives*, p. 92)

Although the English dog is unnamed, its vocabulary is larger than that of Baleia, and its syntax more elaborate. For example, whereas Baleia uses only the adjective 'enorme' (four times), the dog uses: 'grown to enormous proportions', 'huge', and 'enormous' twice.

It was, however, exactly for using elaborate language in his translation of Graciliano Ramos' *São Bernardo* (1934) that Scott-Buccleuch was criticised. As he observes:

O crítico do Times Literary Supplement, como todos os outros, foi pródigo em seu elogio ao *São Bernardo*, mas fez uma ressalva. Ele disse que, "algumas expressões soavam estranhas quando postas na boca de um personagem como Paulo Honório, simples camponês". Isto, certamente, leva o leitor a concluir que o tradutor emprestou às palavras de Paulo Honório um tom literário que não existe no original. Entretanto, qualquer pessoa que tenha lido o romance em português sabe que isso não é verdade. Paulo Honório realmente usa palavras e expressões que não combinam com sua educação e sua origem. (Scott-Buccleuch, *A bagaceira*, p. 107)<sup>19</sup>

The key to this statement is probably the fact that the reviewer has not read the novel in Portuguese. Neither does he seem to have been aware of the distances between written and spoken Portuguese, because, although *São Bernardo* expresses the thoughts of an uneducated man, not too different from Fabiano in this respect, those thoughts are expressed in the written mode, in a book that this man,

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<sup>19</sup> 'The critic of the *Times Literary Supplement*, was prodigal in his praise to *São Bernardo*, as were all others, but he had a reservation. He said that "some expressions sounded odd when put in the mouth of a character such as Paulo Honório, a mere peasant". This would certainly lead the reader to conclude that the translator gave Paulo Honório's words a literary tone that does not exist in the original. However, anyone who has read the novel in Portuguese knows that this is not true. Paulo Honório does indeed use words and expressions that do not suit his education and his origin.' [My translation.]

Paulo Honório, himself wrote.<sup>20</sup>

However, although Paulo Honório writes correctly, sometimes hypercorrectly, at the same time he uses the local dialect and slang:<sup>21</sup>

Enquanto ele tesourava o próximo, observei-o. Pouco a pouco ia perdendo os sinais de inquietação que a minha presença lhe tinha trazido. Parecia à vontade catando os defeitos dos vizinhos e esquecido do resto do mundo, mas não sei se aquilo era tapeação. Eu me insinuava, discutindo eleições. É possível, porém, que não conseguisse enganá-lo convenientemente e que ele fizesse comigo o jogo que fazia com ele. Sendo assim, acho que representou bem, pois cheguei a capacitar-me de que ele não desconfiava de mim.<sup>22</sup>

Here, words such as 'tesourar' and 'catar' are colloquialisms; while 'tapear' is not only a colloquialism, but a Brazilianism as well, which creates tension with the correct spelling, correct positioning of objective case pronouns, and the use of more formal words, such as the very formal 'capacitar-me' (see Ferreira, *Novo dicionário*, pp. 340, 368, 1648, 1670). Scott-Bucclough's translation is:

While he was running down his neighbour, I was watching him. Little by little he lost the signs of uneasiness that my presence had caused. He seemed perfectly at ease, commenting on the defects of others and forgetful of everything else, but I'm not

<sup>20</sup> This is of course a reference to the fictional premise of the work.

<sup>21</sup> The phenomenon of hypercorrection is known variously as overcorrection and hyper-urbanism, and applies more directly to pronunciation, or word-swapping owing to a similarity in sound. The concept has been amplified here to encompass the use of more formal words than necessary or the use of incorrect words for the context by a person who wants to sound very correct. Labov also uses the term, albeit in a slightly different sense in his breakdown of New York City accents per social class and ethnic background. See: William Labov, 'On the Mechanism of Linguistic Change', in *Directions in Sociolinguistics: The Ethnography of Communication*, ed. by John J. Gumperz and Dell Hymes (New York; Holt, Rinehart and Wiston, 1972), pp. 512-38, (p. 528, 533-35). See also R. R. K. Hartman and F. F. Stork, *Dictionary of Language and Linguistics* (London: Applied Science Publishers, 1972), p. 106 and 160. Further references to these works will be given after quotations in the text. See also Crystal, *Dictionary of Linguistics*, p. 176; and Pei, p. 117 and 190.

<sup>22</sup> Graciliano Ramos, *São Bernardo* (Rio de Janeiro: Olympio, 1955), p. 31.



sure whether it wasn't all put on. I tried to ingratiate myself by discussing elections. But it's possible I didn't really succeed in fooling him and he was playing the same game with me. If so, he played it very well for I convinced myself that he didn't suspect me.<sup>23</sup>

Scott-Buccluch has used a few colloquialisms in his translation, but the overall tension is lacking, perhaps because there is no such great distance between written English and spoken English. It was perhaps the lack of such tension that led the reviewer to infer that something was amiss, although he could not say what, since he did not know Portuguese.

Scott-Buccluch himself indicates the reasons for this:

The author achieves his effects through the combination of profound psychological insight with a Portuguese style that is taut, terse and almost spartan in its bareness. The qualities of this style are not easy to convey in English and Ramos's fondness for regional idioms, not commonly used in the rest of Brazil and frequently obscure in meaning, further add to the difficulties of the translator.<sup>24</sup>

The greatest problem of the translation is that although it succeeds in using the words and expressions that do not suit Paulo Honório's education and origin, it fails in using the words and expressions that would suit Paulo Honório's education and origin. This is perhaps the greatest problem is translating regionalist works in general, not only Brazilian ones: to find the right tone, to select a dialect in the target language that would match the one used in the source language text. Faced with such difficulty, the translators seem to have opted for a neutral kind of English, so much so that not even the differences between British English and American English

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<sup>23</sup> Graciliano Ramos, *São Bernardo*, trans. by R. L. Scott-Buccluch (London: Peter Owen, 1975), p. 27.

<sup>24</sup> R. L. Scott-Buccluch, 'Translator's Foreword', in *São Bernardo*, by Graciliano Ramos, trans. by R. L. Scott-Buccluch (London: Peter Owen, 1975), pp. 5-7 (p. 6).

are outstanding in the translations examined above.

## 6.2 - TRANSLATING GUIMARÃES ROSA

João Guimarães Rosa (1908-67) is considered a Post-Modernist writer by Brazilian scholarship. Although he may be considered a regionalist writer, his regionalism is different from that of his predecessors in the Brazilian literary polysystem. As Coutinho points out:

the regionalist authors in Brazil have always been preoccupied exclusively with the physical and social aspects of the region they were dealing with (the struggle between man and nature and the conflict between the country-worker and the landowner) and have tried to reproduce these aspects in a language as objective as possible. However, in their search for objectivity, they have fallen into a onesided view of reality very similar to that of the Realist writers of the late nineteenth century which consisted of the mere reproduction of the external. Guimarães Rosa has transcended this perspective and has gone much deeper into the reality of men.<sup>25</sup>

One of the means that Guimarães Rosa used to achieve such greater depths was his creative manipulation of language, to the extent that he built 'his universe in language. Dialectically, his language, and consequently, the work he has produced, implies a new vision of the world' (Coutinho, *Revitalization*, p. 24).<sup>26</sup>

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<sup>25</sup> Eduardo de Faria Coutinho, *The Process of Revitalization of the Language and Narrative Structure in the Fiction of João Guimarães Rosa and Julio Cortázar* (Valencia: Albatros Ediciones, 1980). Further references to this work will be given after quotations in the text, by mentioning an abbreviation of its title, 'Revitalization'.

<sup>26</sup> As a result, his works were not well-received by some Brazilian critics at first. These critics reacted against what they thought was the hermetic quality of Guimarães Rosa's prose. The phenomenon that had occurred with Mário de Andrade's *Macunaíma* was repeated with Guimarães Rosa's works: the reaction to them was initially adverse,

To translators, all the difficulties encountered in the translation of Brazilian works in general, and in Regionalist works in particular, would seem to reach a climax in the works of Guimarães Rosa. The reason for this is that, as Coutinho remarks:

Guimarães Rosa escreveu sua obra no português do Brasil, uma língua muito mais rica do que o português europeu na medida em que assimilou um sem-número de elementos provenientes dos idiomas dos índios e negros que desempenharam papel de relevo na formação étnica e cultural do país. Entretanto, o autor não se limitou apenas a reproduzir a linguagem falada no Brasil. E à síntese já existente, acrescentou a sua própria síntese: uma estrutura sintática bastante peculiar e um léxico que inclui grande número de neologismos; vocábulos extraídos de idiomas estrangeiros ou revitalizados do antigo português; e uma série de termos indígenas ou dialetais que ainda não tinham sido incorporados à sua língua de origem.<sup>27</sup>

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but they have finally won critical acclaim, and Guimarães Rosa's works have gone into almost thirty editions.

Guimarães Rosa was not a prolific writer, and the time elapsed between the publication of each of his works bears witness to the care that went into their composition. He wrote only one novel, *Grande Sertão: Veredas* (1956), and several collections of novellas and short stories: *Sagarana* (1946), *Corpo de Baile* (1956 -- at present published in three separate volumes: *Manuelzão e Miguilim*, *No Urubùquaquá*, *no Pinhém*, and *Noites do sertão*), *Primeiras histórias* (1962), *Tutaméia* (1967). The collections *Estas histórias* (1969) and *Ave, palavra* (1970) were published posthumously.

<sup>27</sup> Eduardo F. Coutinho, 'Guimarães Rosa e o processo de revitalização da linguagem', in *Guimarães Rosa: Coletânea*, org. by Eduardo F. Coutinho (Rio de Janeiro: Editora Civilização Brasileira, 1983), pp. 202-34 (p. 208).

'Guimarães Rosa wrote his works in the Portuguese spoken in Brazil, a much richer language than European Portuguese, insofar as it has incorporated countless elements originating from the languages of the Indians and Africans who played a relevant role in the country's ethnic and cultural make up. However, the author did not restrict himself to reproducing the language spoken in Brazil. To the already existing synthesis, he added his own: a very peculiar syntactic structure and a lexicon which includes a large number of neologisms; words taken from foreign languages or revitalized from old Portuguese; and a series of Indian or dialectal words which had not been incorporated to his original language'. [My translation.]

An comparison between the 1964 and 1989 editions of the dictionary of Brazilian Portuguese edited by Aurélio Buarque de Holanda Ferreira, reveals that many words were lexicalized after they were used by Guimarães Rosa. See Aurélio Buarque de Holanda Ferreira, ed., *Pequeno dicionário brasileiro da língua portuguesa*, 11th rev. enl. ed. (Rio de Janeiro: Editora Civilização Brasileira, 1964); and Ferreira, *Novo dicionário*. Further references to this work will be given after quotations in the text.

The first problem faced by translators when dealing with Guimarães Rosa's works is their main setting, the *sertão*. In *Grande Sertão: Veredas*, the *sertão* is the physical space through which Riobaldo, its main character, journeys in search of good and evil, so that it is central to the novel.<sup>28</sup> To Riobaldo:

o sertão é do tamanho do mundo. (GS:V, p. 59)

the sertão is as big as the world. (DPB, p. 60)

is the translation offered by James L. Taylor and Harriet De Onís, leaving the word *sertão* in Portuguese and adding an explanation to the glossary.

The *sertão* is also central to other works of Guimarães Rosa, such as 'A hora e a vez de Augusto Matraga', whose narrator has a different view of the *sertão*:

tudo é mesmo muito pequeno, e o sertão ainda é menor<sup>29</sup>

Apparently, the translator, Barbara Shelby, also has a different view of the *sertão*, so that she opted for translating the word.

the world is really very small, and the backlands even smaller.<sup>30</sup>

However, she created a greater intertextuality between the two

<sup>28</sup> For another definition of *sertão*, see Robert M. Levine, *Historical Dictionary of Brazil* (Metuchen, NJ: The Scarecrow Press, 1979), p. 197.

<sup>29</sup> João Guimarães Rosa, 'A hora e a vez de Augusto Matraga', in *Sagarana*, 1st pub. 1946, 21st ed. (Rio de Janeiro: Olympio, 1978), pp. 324-70 (p. 343).

<sup>30</sup> João Guimarães Rosa, 'Augusto Matraga's Hour and Turn', in *Sagarana*, trans. by Harriet de Onís (New York: Knopf, 1966), pp. 264-303, p. 280. Further references to these works will be given after quotations in the text.

English quotes above than there is between the Portuguese ones. By translating the word 'tudo' ('everything') as 'the world', she has changed the meaning of the sentence. In Portuguese, everything is really very small, therefore trifling, not just small in relation to size.

The next problem faced by translators is the historical event that plays a fundamental role in *Grande Sertão: Veredas*. Late in the nineteenth century and early in the twentieth, landed-estate owners in the *sertão* armed the cow-hands and share-croppers working their land hoping to have a private militia to obtain more land, and to protect them against rival landowners. These armed men were called 'jagunços'. However, as soon as the long arm of the law extend itself towards them, the powerful landowners left their *jagunços* on their own, and even turned against them: betrayed by their masters, persecuted by government troops on one side, chased by private militias on the other.<sup>31</sup>

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<sup>31</sup> These outlaws of the *sertão* captured the Brazilian imagination, perhaps because they were the first national figures to have their exploits publicized by the press and the mass media. There was more in this, however. The *jagunços* appealed to the Brazilian imagination because they were the wretched of the earth who rebelled against the establishment, therefore doing what many Brazilians wished they could do. Admittedly, however, *jagunços* were guilty of acts of extreme cruelty. Like Samurai warriors, however, they followed a strict code of conduct that tempered their cruelty and which earned them the respect and the support of the peasants of the *sertão* and the admiration of the Brazilian public. As Riobaldo says: 'É de ver que não esquentamos lugar na redondez, mas viemos contornando -- só extorquindo vantagens de dinheiro, mas sem devastar nem matar -- sistema de jagunço'. (GS:V, p. 391) 'We didn't let the grass grow under our feet, but kept on the move -- extorting sums of money as we went, under the jagunço system, but without plundering or killing' (DPB, p. 420)

The most famous *jagunço* was a man nicknamed Lampião. He roamed the *sertão* with his band made up of his men and their partners. Lampião and his partner, nicknamed Maria Bonita, as well as other *jagunços* have been the subject of Brazilian novels, films, songs and television soap operas. A whole cycle of Brazilian literature and performing arts was based on the *jagunços*. This is the so-called 'ciclo do cangaço' ('cangaceiro' being another name for *jagunço*). Today, however, the descendants of the *jagunços* are among the landless peasants who are seeking land reform.

See Maria Isaura Pereira de Queiroz, *Os Cangaceiros: Les*

It was these fierce warriors that Guimarães Rosa chose as the main characters of *Grande Sertão: Veredas*. For its translators, the solution was to offer an explanation of the word in the glossary appended to their translation:

*jagunço* [zhah.goon'soo], in this book, a member of a lawless band of armed ruffians in the hire of rival politicians, who warred against each other and against the military, at the turn of the century, in northeastern Brazil.<sup>32</sup>

*Grande Sertão: Veredas* is narrated in the first person by Riobaldo, and may be said to be 'um discurso escrito para ser lido como se estivesse sendo ouvido'.<sup>33</sup> Consequently, features of oral language are prominent in the work, and the characteristics of oral Brazilian Portuguese, added to the particular characteristics of Guimarães Rosa's prose make the translators' job extremely difficult.

At the time of the narrated action, Riobaldo was a *jagunço*, but, by the time he narrates the story, he has become an established landowner. Riobaldo tells his story to a learned visitor who writes it down. Although the voice of Riobaldo's interlocutor is never heard, the dialogue between them is established from the very first line in the novel, which begins with Riobaldo apparently answering a question put to him by his interlocutor:

-- Nonada. Tiros que o senhor ouviu foram briga de homem não,

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*bandits d'honneur brésiliens* (Paris: Julliard, 1968). See also Harry Cook, *Samurai: The Story of a Warrior Tradition* (London: Blanford Press, 1993); and Catharina Blomberg, 'My Armour Was My Pillow...: An Introduction to *Bushido* and the Life of a Samurai', *Japan Digest*, October 1991, 33-39.

<sup>32</sup> James L. Taylor and Harriet De Onís, 'Glossary', in DPB, pp. 493-94 (p. 494).

<sup>33</sup> Teresinha Souto Ward, *O discurso oral em Grande Sertão: Veredas* (São Paulo: Livraria Duas Cidades, 1984), p. 80. Further references to this work will be given after quotations in the text.

'A discourse written to be read as if it were being listened to'. [My translation.]

Deus esteja. (GS:V, p. 9)

Although the word 'nonada' means simply 'trifle', it is not part of the active vocabulary of many educated Brazilians. It is used to great effect in *Grande Sertão: Veredas* because it sounds strongly negative, as it seems to be made up of 'não' (no) + 'nada' (nothing).<sup>34</sup> The use of the word 'não' (no), particularly as the first word in a novel, may be considered as sign of orality.<sup>35</sup>

In the English translation, the negative meaning has been maintained, although it is rendered by a standard phrase (it's nothing):

It's nothing. Those shots you heard were not men fighting, God be praised (DPB, p. 3).

Riobaldo's narrative features several other characteristics of oral narrative, such as those in which Ong considers oral thought to have to be cast:

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<sup>34</sup> The etymology given by Ferreira, *Novo dicionário* is: 'non', archaic form for 'não' ('no'), plus the suffix 'ada' (p. 1198). The word is a noun, but it is used adverbially in this instance in *GS:V*. Nei Leandro de Castro provides a more detailed study of the uses of this word in the novel, in *Universo e vocabulário do Grande Sertão*, 2nd rev. ed. (Rio de Janeiro: Edições Achiamé, 1982), pp. 140-41. See also *Novo Michaelis dicionário ilustrado*, 2 vols, 2nd ed. (São Paulo: Edições Melhoramentos, [1961]), 2 vols, p. 885; James L. Taylor, *A Portuguese English Dictionary*, 2nd rev. print. (London: Harrap, 1963), p. 444. Further references to these works will be given after quotations in the text.

<sup>35</sup> As Stubbs observes, because yes and no are highly elliptic, they must be non-initial in [written] discourse. They cannot be initiations, but have to be a response to a preceding utterance. This, in itself, makes them essentially an interactive or [oral] discourse phenomenon. They will therefore not normally occur at all in written language, unless rarely after 'rhetorical' questions. Michael Stubbs, 'Lexical Density: A Computational Technique and Some Findings', in *Talking About Text: Studies Presented to David Brazil on His Retirement*, ed. by Malcolm Coulthard, (Birmingham: English Language Research, University of Birmingham, 1986), pp. 27-42 (p. 112). Further references to this work will be given after quotations in the text, by mentioning a short version of the title, 'Lexical Density'.

your thought must come into being in heavily rhythmic, balanced patterns, in repetitions and antithesis, in alliterations and assonances, in epithetic and other formulary expressions, in standard thematic settings (the assembly, the meal, the duel, the hero's 'helper', and so on), in proverbs which are constantly heard by everyone so that they come to mind readily and which themselves are patterned for retention and ready recall, or in other mnemonic form. Serious thought is intertwined with memory systems. Mnemonic needs determine even syntax.<sup>36</sup>

The rhythmic, balanced patterns, alliterations and assonances mentioned by Ong are present all through Guimarães Rosa's works, and may also pose problems for translators. Paragraph size, italics, bold type, punctuation (including dashes, question marks, exclamation marks) and even diacritics are used to lend the narrative an oral rhythm. Guimarães Rosa also makes ample use of italics and bold type in his work. Ward, for example, observes that: 'através da pontuação e outros sinais gráficos, explorados ao máximo por Guimarães Rosa, há alguma indicação de pausas e mesmo de entonação' (Ward, p. 29).<sup>37</sup>

Any passage picked at random from *Grande Sertão: Veredas* will serve as an example:

O secreta, xereta, todo perto, sentado junto, atendendo, caprichando de ser cão. (GS:V, p. 17)

Here the rhythm given by the tonic syllables of each group between a pair of commas echoes the rhythm of the wheels of a moving train, on which the scene takes place. In an attempt to show this, the quote has been divided into syllables by slashes; double slashes have been used to show punctuation-induced pauses; stressed syllables have

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<sup>36</sup> Walter J. Ong, *Orality and Literacy: The Technologizing of the Word* (London: Methuen, 1982), p. 34. Further references to this work will be given after quotations in the text.

<sup>37</sup> 'Through punctuation and other graphic signs, explored to the full by Guimarães Rosa, a few indications of pauses and even of intonation are given'. [My translation.]



been underlined, with a double underline for main stresses:

O/ se/cre/ta//, xe/re/ta//, /to/do/ per/to//, sen/ta/do/  
jun/to//, a/ten/den/do//, ca/pri/chan/do/ de/ ser/ cão//

This rhythm is aided by the use of nasal sounds, here represented by the letters (*n*) and the tilde (~). The assonance pattern is very clear: repeated vowel sounds ([e] and [o]), coupled with consonances in [s], [t] [d] and [sh] (xereta, caprichando).

The pattern of assonances is broken very effectively by the introduction of the only phoneme [i] in the passage, especially because this phoneme's shortness and high pitch is followed by the elongated syllable realised with a [sh] and a nasal sound following the long vowel [a].

Particularly effective is the ending in a strong, nasal syllable: 'cão'. This effectiveness applies in terms of lexis as well, as the word 'cão' ('dog') can be used derogatorily in Brazilian Portuguese. Here it conveys the idea that although the man is ingratiating as a dog -- man's best friend -- he is also an ignominious wretch (Ferreira, *Novo dicionário*, p. 339).<sup>38</sup>

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<sup>38</sup> Moreover, 'o Cão' is also one of the names by which Riobaldo, making use of a Brazilianism, calls the devil (GS:V, p. 33, 129, 201, 418, *passim*) -- a relevant point in GS:V, since the main theme of the book is whether the devil exists or not, which prompts Riobaldo to call him by at least ninety-six different names, and to state, in the last paragraph of the novel: 'Amável o senhor me ouviu, minha idéia confirmou: que o Diabo não existe. Pois não?' (GS:V, p. 460). 'It was kind of you to have listened, and to have confirmed my belief: that the devil does not exist. Isn't that so?' (DPB, p. 492).

An alphabetical list of those ninety-six names, drawn from *Grande Sertão: Veredas*, is provided by Pedro Xisto, in 'A busca de poesia', in *Guimarães Rosa: Coletânea*, org. by Eduardo F. Coutinho (Rio de Janeiro: Editora Civilização Brasileira, 1983), pp. 113-41 (p. 132). Further references to this work will be given after quotations in the text.

Arroyo, provides a different list, totalling sixty-nine names (p. 235). Castro, in turn, found seventy-three different names for the devil in *Grande Sertão: Veredas*.

The English translation of this passage,

the secret agent, a bootlicker, seated close beside him, was being eagerly helpful, and as ingratiating as a dog (DPB, p. 12-13)

appears to have opted for conveying the more general surface meaning, without any attempt to reproduce any other features of the text. In the process, it has made everything clear and explicit, in vocabulary and syntax.

Other graphic devices are also used. In 'A terceira margem do rio', as well as in the whole of *Primeiras Estórias*, direct speech always appears preceded by a dash enclosed within quotes, all in bold type, which is not the usual graphic presentation in Portuguese.<sup>39</sup> Moreover, direct speech is always presented without a change of paragraph, which, again, runs counter usual procedure in Portuguese. Such graphic features are absent from the English translations of Guimarães Rosa's works. Perhaps the most conspicuous absence of a graphic signal is that of the sign of infinity ( $\infty$ ) with which Guimarães Rosa ends *Grande Sertão: Veredas*. 'A sign both bounded and unbounded, a sharp geometric pattern representing eternal flux. [...] The circle signifies closure, the figure eight incessant renewal'.<sup>40</sup>

'The juxtaposition and co-operation of learned and colloquial elements' (Daniel, p. 124) that are a constant in Guimarães Rosa's lexical style are a source of great difficulty for translators.<sup>41</sup> This

<sup>39</sup> João Guimarães Rosa, *Primeiras estórias*, 1st pub. 1962, 6th ed. (Rio de Janeiro: Olympio, 1972).

<sup>40</sup> Richard M. Morse, *New World Soundings: Culture and Ideology in the Americas* (Baltimore, MD: The Johns Hopkins University Press, 1989), p. 200.

<sup>41</sup> Mary Lou Daniel, 'Guimarães Rosa: A Linguistic Study' (doctoral thesis, University of Wisconsin, 1965). This thesis has been published in Portuguese translation: Mary Lou Daniel, *João Guimarães*

juxtaposition occurs both in terms of grammar and lexis, involving all kinds of language, ranging from Brazilian dialects of the *sertão*, to erudite language and foreign tongues. This juxtaposition of learned and colloquial elements in Guimarães Rosa's work may be explained as a conscious reproduction of two phenomena occurring in the *sertão*, namely the use of archaic forms and hypercorrection.

Examples of these two elements can be found in the speeches made by the *jagunços* during the very formal occasion of Zé Bebelo's trial, when the *jagunços* are instigated to address their assembled company and chiefs, an unusually formal situation for them. This situation would be conducive to their producing some special language, as 'there is always the suspicion that in extraordinary situations people produce extraordinary language' (Stubbs, p. 255). One of the *jagunços*, Gú, described by Riobaldo as 'papa-abóbora, beiradeiro, tarraco mas da cara comprida', makes the following speech, where a few relevant forms have been underlined:<sup>42</sup>

-- "Com vossas licenças, chefe, cedo minha rasa opinião. Que é -- se vossas ordens forem de se soltar esse Zé Bebelo, isso produz bem... Oséquio feito, que se faz, vem a servir à gente, mais tarde, em alguma necessidade, que o caso for... Não ajunto por mim, observo é pelos chefes, mesmo, com esta vênia. A gente é braço d'armas, para o risco de todo o dia, para tudo o miúdo do que vem no ar. Mas, se alguma outra ocasião, depois, que Deus nem consinta, algum chefe nosso cair preso em mão de tenente de meganhas -- então também hão de ser tratados com maior compostura, sem sofrer vergonhas e maldades. A guerra fica sendo de bem-criação, bom estatuto..." (GS:V, p. 207)

Here the second person plural possessive adjective 'vossas' is

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*Rosa: Travessia literária* (Rio de Janeiro: Olympio, 1968), and has become a standard work for the study of Guimarães Rosa's use of language. However, the Brazilian version was not available to me in the UK, so that I consulted the original thesis. See Eduardo F. Coutinho, 'Bibliografia passiva: Seleção', in *Guimarães Rosa: Coletânea*, org. by Eduardo F. Coutinho (Rio de Janeiro: Editora Civilização Brasileira, 1983), pp. 21-33 (p. 25).

<sup>42</sup> 'A river man, squat but with a long face' (DPB, 227).

employed, a usage no longer current in Brazilian Portuguese, to be found nowadays almost exclusively in prayers (Cunha, *Gramática*, p. 207).<sup>43</sup> The word 'oséquio' is an alternative spelling of the formal word 'obséquio', to show mispronunciation of a formal word. The word 'vênia', which came into Portuguese straight from the Latin 'venia', is very formal, and usually found in legal discourse (Ferreira, *Novo dicionário*, p. 1762).

The phrase 'tudo o miúdo que vem do ar' seems to be more difficult to explain. It may mean 'the risks of everyday and whatever may befall', as the English translator interpreted it, but it may also mean simply 'bullets', which are indeed 'small things that come/travel through the air'. At any rate, in standard Brazilian Portuguese, the word 'todo' would be used instead of 'tudo', in this phrase, if it were to be used at all, which does not appear to be very likely. Finally, the word 'meganhas' is a local Brazilianism for 'military police' (Ferreira, *Novo dicionário*, p. 1111) is very informal.

In the English translation, the language is formal, and perhaps even stilted, but no colloquialisms appear to be present, and the grammar appears to be correct.

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<sup>43</sup> According to Cunha: 'o pronome *vós* praticamente desapareceu da linguagem corrente do Brasil e de Portugal. Mas em discursos enfáticos alguns oradores ainda se servem da 2ª pessoa do plural para se dirigirem cerimoniosamente a um auditório qualificado'. ('The pronoun *vós* has practically disappeared from the current language in Brazil and in Portugal. But in emphatic speeches some orators still make use of the 2nd person plural to formally address a distinguished audience'. [My translation.]) Cunha gives as an example a formal speech by Joaquim Nabuco, a Brazilian diplomat and man of letters. Celso Cunha, *Gramática do português contemporâneo*, 7th rev. ed. (Belo Horizonte: Álvares, 1978), p. 207. Further references to this work will be given after quotations in the text.

Compare how the English "'thou" is designated sociolinguistically as within a special register, namely within religious discourse'. Vimala Herman, 'Subject Construction as Stylistic Strategy in Gerard Manley Hopkins', in *Language, Discourse and Literature: An Introductory Reader in Discourse Stylistics*, ed. by Ronald Carter and Paul Simpson (London: Unwin Hyman, 1989), pp. 213-34 (p. 219).

"With your permission, chief, I will give my honest opinion, which is, that if you order the release of this Zé Bebelo, good will come from it. A favor done, that one does, stands one in good stead later on, in case of need. I am not speaking for my own benefit, but I speak in behalf of you chieftains yourselves, with your permission. The rest of us are just bearers of arms, running the risks of everyday, and whatever may befall. But if on some later occasion, which God forbid, a chieftain of ours should fall prisoner in the hands of some lieutenant of Government dog-catchers, he too, will receive better treatment, without having to suffer indignities and cruelties. In this way, the war will become one of good manners, of good behavior" (DPB, p. 227).

Yet another *jagunço*, João Goanhá, differently described by Riobaldo as 'aquele capiau peludo' [GS:V, p. 206; 'that hairy backlander' (DPB, p. 225)], a description fitting a much coarser man (the word 'peludo' appears to be stronger than the English 'hairy'), has his speech reported directly. Reductions and apostrophes are used so as to convey a much more regional accent and/or the character's difficulty in expressing himself:

-- "Eu cá, ché, eu estou p'lo qu' o ché pro fim expedir..." (GS:V, p. 206)

The misspelling of the word 'por' and the word 'ché', instead of 'chefe' ('chief'), where the reduction is shown through the use of the acute accent, help in representing a rural dialect, while the word 'expedir' is not commonly used to mean 'to decide' and sounds formal in this context, therefore hypercorrect. The English translation uses colloquial, if plain language, and correct grammar:

"Me, boss, I go for whatever the boss decides." (DPB, p. 225)

### 6.2.1 - Translating 'A terceira margem do rio'

The language of 'A terceira margem do rio' is undoubtedly unusual, and two of its aspects are responsible for this: its oral tone and the juxtaposition of colloquial and learned elements. The story is told in the first person by a confessional narrator, a device which allows the text to be manipulated in such a way that the reader feels almost compelled to read the story aloud.<sup>44</sup>

The narrator begins by providing a description of his father, matched by one of his mother. To start the actual story, he changes topic by using an opening which is typical of the oral telling of stories: 'Mas se deu que...' (5).<sup>45</sup> This is not the traditional opening of fairy tales ('Era uma vez...'/ 'Once upon a time...'), but the traditional opening for the telling of 'causos'.<sup>46</sup>

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<sup>44</sup> The narrators of 'A terceira margem do rio', and of GS:V may be classed alongside other 'confessional' narrators who tell their personal stories in an idiosyncratic manner, as well as alongside other 'story-tellers' who do not focus solely on their personal history, but also relate a series of events which they witnessed and which fundamentally altered their lives. This analysis of the narrator is based on the concepts of 'confessional narrator' and 'story-teller' defined by Roger Fowler, in *Linguistics and the Novel*, rev. reprint. (London: Routledge, 1989), p. 83. Further references to this work are given after quotations in the text.

<sup>45</sup> João Guimarães Rosa, 'A terceira margem do rio', pp. 31-37, in *Primeiras estórias*, 1st pub. 1962, 6th ed., (Olympio, Rio de Janeiro, 1972). References to quotes from the short story in its three versions will be given in the text by means of numbers in brackets referring to 'sentences' in the texts. For the purposes of quotation here, a 'sentence' means 'an orthographic division beginning with a capital letter and finishing with a full stop,' as defined by Michael Hoey in *On the Surface of Discourse* (London: George Allen & Unwin, 1983), p. 15, for similar purposes. The name of each author will appear in brackets after each quote. The full texts are to be found in Appendix II, where the texts have been set out in columns to facilitate comparison, and the sentences have been numbered accordingly.

<sup>46</sup> 'Causos' are usually factual stories, sometimes embellished in the telling so as to become tall tales told around the fire, over a cup of

The sentence begins with 'mas', a coordinating conjunction, which is typical of oral narrative.<sup>47</sup> The conjunction is important here, because it helps to establish that the Father's actions run against his reputation and personality, and are therefore unexpected, thereby implying that all that follows is likewise unexpected.

This has been translated as:

(5) But it happened one day that... (GROSSMAN)<sup>48</sup>

(5) Then one day... (SHELBY)<sup>49</sup>

where Shelby's translation appears to make this transition smoother, therefore not against the Father's presumed character.

Another sign of orality in the story is the avoidance of objective case pronouns.<sup>50</sup> Two such instances are quoted below,

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coffee and a hand rolled cigarette in the area of Brazil where Guimarães Rosa's stories take place (See Ferreira, *Novo dicionário*, p. 372-73).

<sup>47</sup> Called a 'conjunção coordenativa adversativa' in Portuguese, see Cunha, p. 392. Its immediate translation in English would be 'but'. Quirk and others call 'but' a 'coordinator'. Randolph Quirk, Sidney Greenbaum, Geoffrey Leech and Jan Svartvik, *A Comprehensive Grammar of the English Language* (London: Longman, 1985), pp. 918-35.

As Ward explains: 'a partícula *mas*, como adversativa ou "contrastiva", é [uma] forma oralizante de iniciar sentenças e criar coesão' (p. 117). 'The particle *mas* (but), as an adversative or "contrastive" [conjunction], is an oralizing means of initiating sentences and of creating cohesion'. [My translation.]

<sup>48</sup> João Guimarães Rosa, 'The Third Bank of the River', in *Modern Brazilian Short Stories*, trans., ed. and with an int. by William L. Grossman (Berkeley: University of California Press, 1967), pp. 125-130.

<sup>49</sup> João Guimarães Rosa, 'The Third Bank of the River', in *The Third Bank of the River and Other Stories*, trans. with an introduction by Barbara Shelby (New York: Knopf, 1968), pp. 189-196.

<sup>50</sup> The same procedure was detected by Ward in the speech of the people of the *sertão*: 'evitam-se formas de terceira pessoa e o posicionamento dos poucos *lhes* e demais pronomes -- *me*, *te*, *se*, *nos* -- é ditado pela eufonia e diverge do que se observa nos procedimentos mais rígidos da língua escrita'. (Ward, p. 65) 'Third person pronouns are avoided and the positioning of the few *lhes* and other pronouns -- *me*, *te*, *se*, *nos* -- is dictated by euphony and diverges from what can be seen in the more rigid procedures of written language'. [My translation.]

(the pronouns in case have been underlined):

(40) Me viu, não remou para cá, não fez sinal. (ROSA)

(19) Espiou manso para mim, me acenando de vir também,  
por uns passos. (ROSA)

In the first example, the sentence begins with the first person objective case pronoun 'me', which is a violation of the literary norm, but extremely common in the oral language, including that of educated speakers.<sup>51</sup> In the second example, the same pronoun is used in a position which also violates the norm. In order to rewrite this sentence according to the norm, however, it would not be sufficient to alter the position of the pronoun; other changes would be necessary as well (these are underlined below):

Olhou-me mansamente, acenando-me para que eu viesse também,  
por uns passos.

Here the Brazilianism 'espiar' ('espiou'), meaning 'olhar' (the superordinate 'to look'), not 'to observe secretly, try to find out about someone else's actions, with the aim of causing harm' (Ferreira, *Novo dicionário*, p. 704, my translation), which is what it means in standard Portuguese, has been replaced by the standard form 'olhar' ('olhou'). The verb's transitivity has been restored to the standard form, and its direct object has been placed in its normal position.

To the adjective used adverbially has been added the standard

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<sup>51</sup> [A regra] 'mais infringida no falar normal do Brasil' ('The most broken rule in the normal speech of Brazil'. [My translation.]) Cunha, p. 225.



adverbial ending, 'mente'.<sup>52</sup> The object of the verb 'acenar', has been moved to its normal position. The preposition ('de') has been replaced by the more usual one ('para'), the infinitive clause has been developed, and the subject ('eu') added, to avoid ambiguity, as the paradigmatic ending of the verb form in this case is the same for the first and third persons.

The result of this 'normalization' is that the sentence has become banal, and devoid of the ambiguities brought in, for example, by the interplay between the standard meaning of 'espiar' and its meaning as a Brazilianism, and by the near nominalization of the verb 'vir' (to come), caused by the use of a preposition which differs from the norm, and by the use of a more literary verb, 'acenar', in the context of so many violations of the norm.

Other different readings become possible as well, such as that in adding the suffix 'mente' to the word 'manso' has transformed it from a usual trait of the Father to a momentary attitude.

It would appear that it was this virtual, normalized sentence that was translated into English:

(19) He looked gently at me and motioned me to walk along with him. (GROSSMAN)

(19) He gave me a mild look and motioned me to go aside with him a few steps. (SHELBY)

The same appears to have been the case with sentence (40) quoted above:

(40a) He saw me but he did not row toward me or make any gesture. (GROSSMAN)

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<sup>52</sup> The use of adjectives as adverbs has been in general use in Portuguese for a long time, and is by no means 'incorrect' (see, for example, Cunha, p. 185). This replacement has been made here simply to underscore the distance between Guimarães Rosa's use of language and the strict rules of normative grammars.

(40) He saw me. but he did not paddle over or make any sign.  
(SHELBY)

The third person objective case forms 'a' and 'o' are entirely absent from 'A terceira margem do rio'. It seems to be a remarkable feat achieved by the author to avoid those two forms entirely as they are the usual co-referents for direct objects, whether these are people or inanimate objects, and it seems unlikely that any text would be able to do without any objective case pronouns at all. Neither are 'ele' or 'ela' used at all, instead of 'o' and 'a', as would normally happen in the spoken language, although this is a violation of the literary norm.<sup>53</sup> Upon examining the text, it becomes clear that Guimarães Rosa used several alternative turns of phrase in order to be able, on the one hand, to avoid formal constructions with 'a' and 'o', which would not match the oral mode, and, on the other hand, not to use forms that run against the norm, which would intensify the feeling of orality of the text, but which might also label its characters as uneducated.

An absence is difficult to prove, but the examples below might give an idea of the kind of strategy used by Guimarães Rosa in such cases. For example, making the verb 'desamarrar' intransitive is one of the devices that he used to avoid employing an objective case pronoun:

(24) Nosso pai entrou na canoa e desamarrou, pelo remar.  
(ROSA)

Normally, using the traditional transitivity of the verb, the sentence

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<sup>53</sup> For example: \*'comprei ele/ela' (the asterisk marks an ungrammatical form), instead of 'comprei-o/a' ('I bought it'); or 'encontrei com ele/ela' instead of 'encontrei-o/a' (I met her/him).

would read:

Nosso pai entrou na canoa e a desamarrou, pelo remar.

However, the adverbial phrase 'pelo remar' is very unusual. Here the verb 'remar' ('to row'/'to paddle') has been nominalized and appears preceded by a preposition, in an adverbial phrase. This makes for two possible readings of the sentence; first, that the Father untied the boat 'in order to row it', and, second, that the Father untied it from the stern, as the boat had been tied from the place where the rower sits.

To help make these points clear, the sentence is set out here boxed against its translations. Firstly the source language text, then Grossman's and Shelby's translations. The texts have been divided into boxes headed: S+V, for subject plus verb, ID for the indirect object, DO for the direct object, CON for the connectives, and COMPLEMENT for the complement, in this case an adverbial phrase.

	S	V + COMP	CON
Rosa Grossman Shelby	Nosso pai Father Father	entrou na canoa got into the boat stepped into the canoe,	e

	V	OD	CON	V
Rosa Grossman Shelby	desamarrou, untied	it,	and and	rowed began to paddle

	COMPLEMENT
Rosa Grossman Shelby	pelo remar. away. off.

Here Shelby has used an objective case pronoun as direct object of the verb 'untie', whereas Grossman has omitted the untying altogether. Both translators have made it clear that the Father untied the boat in order to row it, and have added adverbials to make it explicit that he rowed away, whereas the source language text left these conclusions to the reader.

Guimarães Rosa also avoids the use of the formal relative and possessive pronoun 'cuja', a use that appears to follow the trend in Brazilian Portuguese of dropping it altogether, even in the written language. The sentence below could have been phrased in several ways:

(51) e só ele conhecesse, a palmos, a escuridão daquele. (ROSA)

-- e só ele conhecesse, a palmos, sua escuridão - using a third person possessive pronoun, which, as has been shown, Guimarães Rosa avoids; and

-- e cuja escuridão só ele conhecesse, a palmos - using the possessive pronoun 'cuja', and thereby making the sentence very formal.

In source language text sentence (51) the connective 'e' has been used, coupled with the pronoun 'daquele' in final position, to replace the relative pronoun 'cuja'. Using the more formal pronoun, the cliché expression 'palmo a palmo' (which Guimarães Rosa has reinvented here, transforming it into 'a palmos'), and the more normal imperfect subjunctive, the sentence would read:

cuja escuridão só ele conhecia, palmo a palmo

It is possible to provide at least three versions in English, by manipulating English syntax. These are listed below in decreasing

levels of formality:

1. (the swamp) of which only he knew the darkness
2. only he knew its darkness
3. only he knew the darkness of it

The translators, on the other hand, provide:

(51a): Only he knew every hand's breadth of its blackness (the underlined text has the same structure as [2]). (SHELBY)

(51): 'which he knew like the palm of his hand' (GROSSMAN) (the relative pronoun 'which' refers to 'the marshes', not the darkness of them. Perhaps influenced by the source language text, Grossman has turned the English phrase upside down; instead of knowing the marshes like the 'back' of his hand, the Father knows them like the 'palm' of his hand. However, this can also be interpreted as an attempt at creativity, at recreating a cliché phrase as was done in the source language text).

Guimarães Rosa also makes use of the personal pronoun 'se' and its various usages to achieve specific effects in 'A terceira margem do rio', besides the normal use of 'se' as part of certain verbs that usually express a mental state or a change of state (Cunha, p. 218-19), as in:

- mental state:

a gente teve de se acostumar (52) (ROSA)  
 we had to get accustomed (52) (GROSSMAN)  
 we just had to try to get used (52) (SHELBY)

ele não se lembrava (73) (ROSA)  
 Father didn't seem to care (73) (GROSSMAN)  
 he didn't remember (73) (SHELBY)

- change of state

minha irmã se casou (67) (ROSA)

my sister got married (67) (GROSSMAN)  
 my sister married (67) (SHELBY)

minha irmã se mudou (80) (ROSA)  
 my sister and her husband moved (80) (GROSSMAN)  
 my sister moved (80) (SHELBY)

In one instance, 'se' is used instead of 'I', in one of the key sentences in the work:

(105) Soubesse-se as coisas fossem outras. (ROSA)

Here the Narrator is expressing all his despair with the situation, as well as his wish to know, and his feeling that things would be different if he did know. But he does not dare say openly 'if I knew', but uses an impersonal form to distance himself emotionally.

Both translators interpreted the subject to be 'I', and made it quite explicit. Grossman also appears to have turned the situation on its head:

(105) Perhaps I would know -- if things were different.  
 (GROSSMAN)

Things being different would allow the narrator to have knowledge, it is not knowledge that would alter things, as the source language text has it. Shelby, on the other hand, eliminates the cause and effect relationship between knowledge and change, and make the two parallel:

(105) If I only knew -- if only things were otherwise. (SHELBY)

Ellipses and reiterations are also used in 'A terceira margem do rio'. In fact, in almost every one of its sentences something has been elided: an auxiliary verb form (e sido assim [1] - e tinha sido

assim), a pronoun (quando indaguei a informação [1] - quando lhes indaguei a informação), or a noun (no seguinte [38] - no dia seguinte), making it very concise and literary sounding, as these are not the ellipses normally found in oral language.

Foremost among these is, perhaps, the one below:

(68) A gente imaginava nele, quando se comia uma comida mais gostosa; assim como, no gasalhado da noite, no desamparo dessas noites de muita chuva, fria, forte, nosso pai só com a mão e uma cabaça para ir esvaziando a canoa da água do temporal. (ROSA)

Here, again, the translations, which make all terms in this sentence explicit, can be helpful in showing where elision has taken place:

(68) It would have been a sad affair, for we thought of him every time we ate some especially tasty food. (68a) Just as we thought of him in our cozy beds on a cold, stormy night -- out there, alone and unprotected, trying to bail out the boat with only his hand and a gourd. (GROSSMAN)

(68) He came into our minds whenever we ate something especially tasty, and when we were wrapped up snugly at night we thought of those bare unsheltered nights of cold, heavy rain, and Father with only his hand and maybe a calabash to bail the storm water out of the canoe. (SHELBY)

To begin with, Grossman makes explicit the relation between the Family's eating tasty food and the wedding banquet that does not take place -- this is a cause and effect relationship: the banquet did not take place because the Family could not forget the Father. In the source language text and in Shelby's text, however, the connection has to be made by the reader. Secondly, all the relations obtaining in the sentence have been made explicit by both translators, by means of connectives and pronouns. To have an idea of what the source language text reads like, the target language text reader has only to

omit the underlined words above.

Only a few spellings are used in 'A terceira margem do rio' to give an indication of pronunciation. The major example is:

(17) -- "**Cê vai, ocê fique, você nunca volte!**" (ROSA) (bold type in the original)

Here, the Mother begins her curse against the Father with the shortest, most intimate form of the second person form of address, 'cê'.<sup>54</sup> As her fury mounts, she changes into a longer, more complete form, 'ocê', finally using the longest, correct form, 'você', thus using gradually more impersonal ways of speaking. By doing so, she strengthens her curse, distancing herself emotionally from the Father.<sup>55</sup>

The others are: 'viajava s'embora' (35) (travel off somewhere/Grossman; go away/Shelby); 'croas' (57) (mainland shore/Grossman; sandbars/Shelby) and 'n'água' (125) (Grossman has omitted the word; in the water/Shelby). Of these, 'n'água' is acceptable in formal and even literary language. 'Croas', for 'coroas', has gained acceptability after Guimarães Rosa: it does not appear in Ferreira 1964, but has been entered in Ferreira, *Novo dicionário*, p. 502.<sup>56</sup>

<sup>54</sup> In Brazilian Portuguese, the form of address 'você/vocês' is practically universally used instead of the second person pronouns 'tu/vós'. This form originates from the formal, respectful ('vous' form) 'Vossa Mercê', which changed into 'vossemecê', then into 'vosmecê', and finally into 'você'. Originally a form of address that changed into a second person pronoun, this form still retains the third person verbal agreements used with all other forms of address in Portuguese. See Cunha, p. 210-11, and Ferreira, *Novo dicionário*, 1989, p. 1787.

<sup>55</sup> Simpson describes how pronouns can be used to 'impersonalize'. See Paul Simpson, 'Politeness Phenomena in *The Lesson*', in *Language, Discourse and Literature: An Introductory Reader in Discourse Stylistics* (London: Unwin Hyman, 1989), pp. 171-94, especially p. 178.

<sup>56</sup> Quite obviously, this addition is not due exclusively to one use in



Nominalization is a well-known feature of the works of Guimarães Rosa.<sup>57</sup> Surprisingly, not that many instances of nominalization are to be found in 'A terceira margem do rio'. Where it does appear, however, it has the effect of giving the work a tone of wistfulness and nostalgia. Below are a few examples, boxed next to their translations by Grossman and Shelby, to help make their meanings clear:

ROSA	<u>o entanto</u> (33)
GROSSMAN	however (33)
SHELBY	(omitted)

ROSA	<u>ele no ao longe</u> (39)
GROSSMAN	far off
SHELBY	he was way off

ROSA	<u>o meu conseguir</u> (43)
GROSSMAN	where I could easily steal it
SHELBY	where I was sure to find them

ROSA	<u>para dormir seu tanto</u> (58)
GROSSMAN	to get a little sleep
SHELBY	to catch a little sleep

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one short story. The word is part of Guimarães Rosa's vocabulary, who uses it to mimic the pronunciation of the people of the *sertão*. This use is frequent in GS:V, for instance, because of the importance of the river in that work. One of such uses is: 'A casa dele -- espaçosa, casa-de-telha e caiada -- era na beira, ali onde o rio tem mais croas.' (GS:V, p. 106) ['His house -- roomy, tile-roofed and whitewashed -- was situated on the bank, there were the river was full of low water and sand bars and beaches.' (DPB, p. 115)].

<sup>57</sup> Nominalization is signalled in Portuguese by a definite or indefinite article in pre-position to an adjective, and more rarely, a verb. Guimarães Rosa extends this use to involve also adverbs and adverbial phrases.

ROSA	<u>no não-encontrável?</u> (73)
GROSSMAN	beyond the possibility of seeing us or being seen by us
SHELBY	where he would never be found?

The use of verbal phrases made by Guimarães Rosa, primarily by using an auxiliary verb with a noun, rather than the verb form, is remarkable. This gives a strong feeling of nominalization because it gives more weight to the noun, although it is not nominalization as such. These are listed below:

aux. verb	noun	instead of verbal form
FAZER	amarração recordação ausência  véspera  um saudar	amarrar (tie) recordar (remember) ausentar-se (absent oneself) procrastinar (procrastinate) saudar (wave, gesture)
TER	esquecimento	esquecer (forget)

Other verbs are sometimes used instead of auxiliary verbs, as below:

verbs	noun	instead of verbal form
revelar manejar	a explicação remo	explicar (explain) remar (row)

Daniel and Ward make detailed examinations of the use of augmentatives and diminutives in Guimarães Rosa's work but, in spite of the various features of oral language used in 'A terceira margem

do rio', augmentatives and diminutives are used very sparingly, as they might give the work a childish tone.<sup>58</sup>

It is relevant to point out that all instances of these uses are related to the Father and/or the Boat, perhaps as an attempt to minimize the situation in the case of diminutives, and to emphasize the hardship the Father was going through, in the case of augmentatives. The few instances of augmentatives and diminutives are listed below:

DIMINUTIVES	AUGMENTATIVES
tabuinha lapinha foguinho criancinha canoinha	brejão

Of these, 'tabuinha' (ommitted/Grossman; a narrow board/Shelby) and 'brejão' (marshes/Grossman; thick swamp/Shelby) have been lexicalized, that is received into the language's common stock of words, as often happens with augmentatives and diminutives (Cunha, p. 140; Ferreira, *Novo dicionário*, pp. 1639 and 284).

Thus, only four diminutives are left, in a short story with two thousand and ninety-four words, which may be considered a low density.<sup>59</sup> Moreover, diminutive suffixes are applied only to nouns,

<sup>58</sup> Diminutives are also typical of the spoken language in Portuguese, and are not always an indication of size, but often have affective value. Augmentatives are similarly used. In Portuguese, augmentative and diminutive suffixes may be applied to nouns, adjectives and adverbs. When one of these suffixes is applied to an adjective or adverb, these are said to be in the 'superlative degree' ('grau superlativo'), the traditional terminology in Portuguese grammar (Cunha, p. 140. pp. 179-81; pp. 373-75). Some of the implications of augmentatives and diminutives for translation has been discussed in Chapter 4.

<sup>59</sup> The concept of lexical density employed here is expanded from the notion explained by Stubbs: 'the percentage of lexical as opposed to

where they may have greater relevance in terms of dimensions, and never to adjectives and adverbs, where an affective load might be greater, particularly because the 'superlative degree' of adverbs formed with the diminutive ('agorinha' - right now, 'pertinho' - very near) is typical of the spoken language (Cunha, p. 375)

Two of the diminutives in 'A terceira margem do rio' are related to size rather than to an affective aspect. These are 'lapinha' (lapinha de pedra; hollow rock/Grossman; hollow stone/Shelby) and 'criancinha' (baby/Grossman; baby/Shelby). In the case of 'lapinha', the diminutive is used because the neutral form refers to 'a large stone that forms a sheltered niche', so that the diminutive denotes 'a small sheltered niche'. In the case of 'criancinha' (small child), the diminutive is used because the baby that is shown to the Father is indeed a very small one, perhaps only a few days old.

There are only two diminutives left, then, that have an affective load. As the first one, 'canoinha', might refer simply to a 'small boat', the affective tone is given by the addition of the intensifying phrase 'de nada', lexicalized as meaning 'very small or insignificant; of no account' (Ferreira, *Novo dicionário*, p. 1178) - the phrase is underlined in the quote below:

(136) Mas, então, ao menos, que, no artigo da morte, peguem em mim, e me depositem também numa canoinha de nada, nessa água, que não pára, de longas beiras: e, eu, rio abaixo, rio a fora, rio a dentro -- o rio. (ROSA)

The translations are:

(136) But when death comes I want them to take me and put me

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grammatical items in a text'. This concept has been expanded to encompass the percentage of any specific item used in the text. The percentage of true diminutives is 0.19%, as opposed to 2.15% for the word 'não' (no). See Stubbs, 'Lexical Density', pp. 27-42.

in a little boat in this perpetual water between the long shores; and I, down the river, lost in the river, inside the river... the river... (GROSSMAN)

(136) At least, when death comes to the body, let them take me and put me in a wretched little canoe, and on the water that flows past its unending banks, let me go -- down the river, away from the river, into the river -- the river. (SHELBY)<sup>60</sup>

The remaining item is the only one where a diminutive is used in a truly affective manner:

(59) Mas não armava um *foguinho* em praia, nem dispunha de sua luz feita, nunca mais riscou um fósforo.

The item is used here to underscore the Father's unwillingness to fulfil his own basic needs, to even build 'a small fire'. The translations are:

(59) He never lit a fire or even struck a match and he had no flashlight. (GROSSMAN)

(59) But he never lighted a fire on shore, had no lamp or candle, never struck a match again. (SHELBY)

The vocabulary of 'A terceira margem do rio' is largely responsible for the feeling of strangeness provoked by the story, owing mainly to the merging of dialectical, hypercorrect, and archaic forms with literary ones which co-exist with syntactic features belonging to all of these modes.

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<sup>60</sup> The language play in the sequence 'rio abaixo, rio a fora, rio a dentro' appears to have been difficult for the translators to grasp. The first, 'rio abaixo', is the usual form for 'down the river'; the second, 'rio a fora', is a mixture of the usual 'estrada a fora' or 'mar a fora' (as in 'to set out on the road', or 'to set out on the sea') applied to the river; the last 'rio a dentro' is the usual 'mato a dentro' (as in 'to go into the forest/the jungle), applied to the river. This language manipulation may be interpreted as meaning that there are several ways of travelling on a river: as if it were the sea, or a road, or a jungle. Shelby somehow found that 'away from the river' adequately translated one of the meanings of the phrases above.

The dialectical, regional forms used in 'A terceira margem do rio', as happens with the other works of Guimarães Rosa, are not restricted to the area the author came from, but cover the whole of Brazil. These forms are listed below, with their place of origin, and their respective translation:

general Brazilianisms:

- (17) bramou (said/Grossman; said bitterly/Shelby)
- (51) brejão (marshes/Grossman; thick swamp/Shelby)
- (57) capim (grass/Grossman; grass/Shelby)
- (19) espiou (looked gently/Grossman; gave me a mild look/Shelby)
- (45) fazenda (farm/Grossman; farm/Shelby)
- (60) gameleira (omitted/Grossman; fig tree/Shelby)
- (25) jacaré (crocodile/Grossman; alligator/Shelby)
- (16) matula (food/Grossman; food/Shelby)
- (135) rasos (unmarked plains/Grossman; shallows/Shelby)
- (7) vinhático (mimosa wood/Grossman; *vinhático* wood/Shelby)

Brazilianisms per area of Brazil:

Amazon:

- (101) bubuiasse (que bubuiasse sem pulso) (let the current carry it downstream/Grossman; drift unguided/Shelby)

Minas Gerais and São Paulo:

- (2) estúrdio (melancholy/Grossman; crazier/Shelby)
- (46) (75) menino (children, baby boy/Grossman; children, baby boy/Shelby)
- (101) tombo (omitted/Grossman; rushing fall/Shelby)

Northeast:

- (15) enalcou (enalcou o chapéu) (put on his hat/Grossman; pulled his hat well down on his head/Shelby)

North:

- (101) tororoma (omitted/Grossman; omitted Shelby)<sup>61</sup>

South:

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<sup>61</sup> Tororoma, from the Tupy '*toro'rom*', means a strong and noisy stream. See Ferreira, *Novo dicionário*, p. 1692.

(62) de esbarro (crash/Grossman; crashing/Shelby)<sup>62</sup>

(97) perrenguice (nagging/Grossman; twinges/Shelby)

Three of these Brazilianisms appear together in sentence (101), and it is not surprising that this sentence has been difficult for translators, since even Brazilians would have to resort to dictionaries to understand it:

(101) De tão idoso, não ia, mais dia menos dia, fraquejar do vigor, deixar que a canoa emborcasse, ou que bubuiasse sem pulso, na levada do rio, para se despenhar horas abaixo, em tororoma e no tombo da cachoeira, brava, com o fervimento e morte. (ROSA)

(101) He was so old. (101a) One day, in his failing strength, he might let the boat capsize; or he might let the current carry it downstream, on and on, until it plunged over the waterfall to the boiling turmoil below. (GROSSMAN)

(101) Old as he was, was he not bound to weaken in vigor sooner or later and let the canoe overturn or, when the river rose, let it drift unguided for hours downstream, until it finally went over the brink of the loud rushing fall of the cataract, with its wild boiling and death? (SHELBY)

Overly formal words are also used, in a way that bears some resemblance to the speech of the *jagunços* in *Grande Sertão: Veredas*:

(104) Sou o culpado do que nem sei, de dor em aberto, no meu foro. (ROSA)

(121) E falei, o que meurgia, jurado e declarado, tive que

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<sup>62</sup> Normally, in Portuguese, the verb 'esbarrar' means 'to bump into something'. This is perhaps the reason why the translators translated the expression 'de esbarro' as 'to crash', as it appears to make sense that the objects in question would crash into the Father:

'quando no lanço da correnteza enorme do rio tudo rola o perigoso, aqueles corpos de bichos mortos e paus-de-árvore descendo -- de espanto de esbarro'.

However, in the south of Brazil the expression 'caçar de esbarro' means 'to follow up a trail noiselessly, to surprise the prey' (see Ferreira, *Novo dicionário*, p. 680). For this reason, I believe that the meaning of the expression here is 'stealthily': 'de espanto de esbarro' = 'startingly, stealthily'.

reforçar a voz. (ROSA)

The underlined words are normally used in very formal legal contexts. 'Urgia', in (121), is also a very formal word. These formal elements are used in (121) side by side with the expression 'tive que' which is considered incorrect by the norm.<sup>63</sup>

The translations are:

(104) I am guilty of I know not what, and my pain is an open wound inside me. (GROSSMAN)

(104) I was guilty of I knew not what, filled with boundless sorrow in the deepest part of me. (SHELBY)

(121) And I said what I was eager to say, to state formally and under oath. (GROSSMAN)

(121) And I said the words which were making me say them, the sworn promise, the declaration. (SHELBY)

Here, particularly in (121), the translators made an effort to bring in the very formal style that is used together with the colloquial. For the first time in the two translations, form took precedence over meaning, so that there is a clear loss of meaning in the translations. Here, the translators appear to have bowed to 'the words that were making me say them', that is, the form of the original, and to have allowed the tension between words and meaning that exists in Guimarães Rosa's text to come through. In short, the translations are so normalizing, and strive so much for correctness of syntax and diction that I was able to use them throughout this chapter to explain how Guimarães Rosa deviates from the norm.

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<sup>63</sup> The correct form is considered to be 'tive de', which also appears in 'A terceira margem do rio', in (8): Mas teve de ser toda fabricada [...].



READING BRAZILIAN LITERARY  
WORKS IN ENGLISH TRANSLATION

Once I had established which Brazilian literary works had undergone the process of translation into English and how these translations were made, what remained was to attempt to establish to what extent the Anglo-American reading public read such works. In other words, to establish how these works are received by readers in the target system.

This is a vital part of my research, since, as Jauss observes, 'criteria of influence, reception, and posthumous fame' have to be taken into account when examining literary works.<sup>1</sup> Jauss himself acknowledges that criteria such as these are difficult to grasp (Jauss, p. 5), which in turn makes them difficult to measure and quantify.

The criterion of influence, in the case of Brazilian literary works in English translation, appears to be particularly elusive. Instances of acknowledged influence, such as that by John Barth, when explaining how *The Floating Opera* was transmuted from a

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<sup>1</sup> Hans Robert Jauss, *Towards an Aesthetic of Reception*, trans. by Timothy Bahti (Brighton: The Harvester Press, 1982), p. 5. Further references to this work will be given after quotations in the text.

minstrel show into a novel, appear to be too few and far between to allow a systematic analysis.<sup>2</sup> Moreover, even the influence of a Brazilian author and his works in English translation, as acknowledged by Barth, may revert to authors and works which are canonized in the Anglo-American world and to their influence upon Brazilian authors and works, as can be seen from Barth's remarks:

it turned into a novel, *The Floating Opera*, because I found the minstrel-show conceit too artificial to sustain and because, while dreaming up a tidewater story of which the showboat show might serve as climax, I discovered by happy accident the turn-of-the-century Brazilian novelist Joaquim Machado de Assis (*Epitaph of a Small Winner, Philosopher or Dog?, Dom Casmurro*, etc.) Machado -- himself much under the influence of Laurence Sterne's *Tristram Shandy* -- taught me something I had not quite learned from Joyce's *Ulysses* and would not likely have learned from Sterne directly, had I happened to have read him: how to combine formal sportiveness with genuine sentiment as well as a fair degree of realism. (Barth, p. vi)

This being the case, it appeared that only a few roads were open to me to examine how Brazilian literary works in English translation are received by the Anglo-American reading public.

Taking the first of these roads would entail an examination of the available criticism. This option, however, would have the disadvantage that I would not necessarily be examining readings of the translated works, since many critics and scholars in the Anglo-American world can, and do, read the works in their original Portuguese. Additionally, as Jauss observes,

even the critic who judges a new work, the writer who conceives of his work in [the] light of positive or negative norms of an earlier work, and the literary historian who classifies a work in its tradition and explains it historically are firstly simply readers. (Jauss, p. 19)

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<sup>2</sup> John Barth, *The Floating Opera and the End of the Road* (New York: Doubleday, Anchor Press, 1988). Further references to this work will be given after quotations in the text.

For this reason, I wanted to find the common reader, 'the addressee for whom the literary work is primarily destined' (Jauss, p. 19). In the present case such readers would constitute the Anglo-American reading public who reads translations of Brazilian literary works.

It seemed that the first step towards reaching this reader would be to examine the sources from which s/he might be able to obtain Brazilian literary works in English translation. These sources would be bookshops and libraries, and an assessment of the availability of such works in bookshops and in libraries would enable me to verify how many books were purchased by readers and how frequently each work was borrowed by readers. In this way, it appeared to be possible to attempt to determine what the readers' choices were when reading Brazilian literary works in English translation.

#### **7.1 - AVAILABILITY**

Two kinds of availability will be discussed here. The first is that of books in print available in bookshops. The second is that of books which are either in print or out of print but that are available in university libraries and public libraries.

### 7.1.1 - In Bookshops

A CR-ROM *Bookbank* search for Brazilian literary works in English translation currently in print, carried out in March 1994, revealed that forty-nine translations of Brazilian literary works were listed. However, even though this service is supposed to list only books that are in print, it tells the user that five of the listed works are in fact out of print. Moreover, one of the works that is listed by the service as being in print is said to have been published in 1944; two in the 1960s; and a further six in the 1970s, which makes it unlikely that these works are indeed available. My experience has been that they are not. Whenever I have taken CR-ROM *Bookbank* data to a bookshop to order books, I have been informed that books published as little as five years before were no longer in print.

This would leave only thirty-five titles from which a prospective present-day reader could choose -- if s/he were willing to order the books, which are not normally to be found on the shelves in bookshops, even university campus bookshops, such as Dillon's at Birmingham University; the Warwick University Bookshop; or Blackwell's at Manchester University and Oxford. Furthermore, in the case of books published in the US, orders are subject to a waiting period of between four to six weeks if the publisher has a representative in the UK, or up to six months if this is not the case.

Some of the publishers to whom I wrote in search of information about the reasons why they publish Brazilian works in English translation, about sales figures and the like, interpreted my questions as being about availability only, or as being the placement

of an order for a book. Beth Hyett, Sales Assistant of Thomas Nelson and Sons Ltd, while regretting that Antonio Olinto's *The Water House* (1982; *A casa da água*, 1969) was out of print and the publishers had none in stock, referred me to a bookshop and publisher, Grant & Cutler, as being 'the only publisher I can think of who may have such titles'.<sup>3</sup> This would appear to suggest what an unknown quantity Brazilian literature in English translation is, even within the book trade itself.

Nonetheless, I took her advice, and found that Grant & Cutler specialize in foreign-language books, particularly French, German, Spanish and Portuguese ones.<sup>4</sup> Among these, the Portuguese-language stock is the smallest. Not smaller, however, than the stock in the languages of Scandinavia, Eastern Europe, The Netherlands, Russia, and Japan which the bookshop sells but does not list in the catalogue. What makes this bookshop special within this survey is that it presents the Portuguese-language works together. In this way, African, Brazilian and Portuguese works share the pages of the catalogue as well as shelf space, contrary to my observations elsewhere (see section 3.6.2 above). Among these works, confirming other observations made in Chapters 2 and 3, Brazilian ones constitute the vast majority, followed by Portuguese works, and a few African ones.

Works in translation are to be found in this bookshop as well, as a rule only one work by each author. The only authors to have three translated works in stock are Clarice Lispector and the Portuguese, Fernando Pessoa. Only Jorge Amado, as I had come to expect based on my previous findings, was represented with eight

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<sup>3</sup> Beth Hyett, Sales Assistant, letter to the author, 15 April 1993.

<sup>4</sup> See the Grant & Cutler 1993-1994 Catalogue. I have also visited the bookshop.

works in translation and seven in Portuguese.

### 7.1.2 - In Libraries

Owing to the broad time span considered in this thesis (from 1886 to the present), and in view of the numbers of translations discussed in Chapter 2, the number of Brazilian literary works in English translation expected to be in print at any one point of time within this span can be assumed to be small. It is also possible to suppose that small print runs may be responsible for such titles being unavailable. A work such as Ana Miranda's *Bay of All Saints and Every Conceivable Sin* (*Boca do inferno*, 1989), for example, published for the first time in hard cover in 1992, is already out of print. In view of this situation, readers would have to turn to libraries in order to obtain the books they wished to read.

To assess the availability of Brazilian literary works in English translation in the library system, I have carried out a survey of the public libraries in the counties of the West Midlands and Warwickshire, and of the libraries of the local universities (Warwick, Coventry and Birmingham). The circumstance of my being in the UK, and in this specific area, determined the libraries to be surveyed. The reason for this is that I was able to survey only libraries where I had access to the shelves, so that I could examine the works myself, since very little help could be extended to me by as a rule overworked librarians.

My sample is therefore admittedly localized and therefore small, but I have no reason to believe that this has had an adverse effect on the survey, since the West Midlands, one of the counties that I

have surveyed, contains the city of Birmingham, the second largest in England, and since the universities of Warwick and Birmingham are top ranking universities in the UK. It is also relevant to point out that the University of Warwick has a School of Comparative American Studies, and that the University of Birmingham has a Department of Hispanic Studies. The existence of such centres of study would tend to favour the acquisition of Brazilian works by these universities, since these departments would generate a readership for such works, and might in fact bias the survey towards a larger number of readers than would otherwise be expected.<sup>5</sup>

Even when it comes to libraries, however, my findings indicate that few Brazilian works in English translation are available at all. This appears to be the case not only in the surveyed libraries, but also in other libraries in the UK.<sup>6</sup> For this reason, some of the works I wanted to examine had to be ordered for me by the University of Warwick's Inter Library Loan Service from US university libraries, as they were unavailable in the UK.

Only thirty-eight of the 163 works listed in this survey are stocked by the surveyed university libraries combined. These are works which have been translated between 1961 and the present. The surveyed public libraries stocked only three works, all of them published quite recently: *Bay of All Saints* (1992), *Olga* (1991; *Olga*,

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<sup>5</sup> Nevertheless, I attempted to survey other university libraries. I was prevented from doing so in a systematic manner because some university libraries permit the admission only of students or members of staff, and allow no visitors.

<sup>6</sup> The University of Warwick library made a computer network service available to students in March 1994 through which I was able to access different libraries. Since this facility only became available towards the end of my research period, I was able to carry out only random samplings. This allowed me to find that many universities do not even hold works by Machado de Assis, Jorge Amado or Clarice Lispector, who seem to be the most widely read authors in my survey, as will be seen below.

1985), and *The Hour of the Star* (1986, 1987, 1989, 1992; *A hora da estrela*, 1977). This appears to be due to the policy held by public libraries of withdrawing books that are not borrowed often enough, and selling them at frequent selling days held in the libraries themselves, a policy which would tend to dispose of unpopular books rather quickly (see section 7.3 below).

Conversely, such libraries hold a policy of keeping foreign-language books in stock regardless of how often they are used. This appears to be the reason why an unused copy of *Grande Sertão: Veredas* in German translation is held in stock in Warwickshire; eight works in Portuguese are held by Manchester Central Library; and the Coventry librarian asked me to recommend works in Portuguese for her library.

### 7.1.3 - UK vs US in the Reception of Works

One of the facts that become quite apparent from my survey of the availability of Brazilian literary works in English translation is that there seems to be some difficulty in the flow of books within the Anglo-American world as far as such works are concerned. Translations published in the UK may circulate well within the British World. Many UK editions are intended for circulation in Australia and New Zealand as well (those of Peter Halban Publishers, for example); others are published simultaneously in the UK, Canada and the US (those of Routledge, for example), or in the UK and the US (those of Blackwell, for example).<sup>7</sup> However, books do not appear to cross the

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<sup>7</sup> This is due to private contracts among the parties involved.



Atlantic from the US into Britain as easily, unless a British publisher decides to reprint them. Of the forty-nine Brazilian literary works in English translation listed by the CD-ROM *Bookbank* service, for instance, thirty-nine are UK editions, nine are US editions, and one is a Canadian edition.

I have found that many translations of Brazilian literary works in English translation published in the US that I located through other sources (as indicated at the appropriate places in Appendix I) were not listed by the CD-ROM *Bookbank* service at all. Throughout the duration of my survey, I put several searches through the service, at regular intervals. Although the list of books in print varied throughout this time, it never included a higher proportion of US editions.<sup>8</sup>

Out of the forty works available in the surveyed university libraries and public libraries combined, thirty-one had been published in the UK, against nine published in the US. The UK editions were either first-time publications of translations, or re-printings of US translations. All the US editions were first-time publications of translations.

The difficulty that Brazilian literary works translated in the US find in crossing the Atlantic into the UK unless they are re-printed by British publishing houses appears to have had some impact in the reception of the works of at least one author, namely Clarice Lispector. *A maçã no escuro* (1961; *Apple in the Dark*, US-1967, UK-1983, 1985) is the only one of Lispector's novels first published in

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<sup>8</sup> The phenomenon does not appear to be related to the relative acceptance of the two main varieties of English (British and American) since the translations published successively on one then the other side of the Atlantic that I was able to examine do not appear to have undergone linguistic adaptation prior to publication on the other shore.

English translation in the US that is also available in the surveyed libraries. This may be attributable to the fact that this novel was reprinted in the UK by Virago Press. Otherwise, the other four US translations of Lispector's works seem to be unknown in the UK. As a result, Giovanni Pontiero and Carcanet Press remain largely responsible for Lispector's visibility in the British world, since it is their production of Lispector's work that has made a mark in the area of Brazilian literary works in English translation.

## **7.2 - THE READERSHIP IN LIBRARIES**

By surveying both university libraries and public libraries, it appeared to be possible to obtain information about both the general reading public and the academic reading public. It seems to be relevant to survey public libraries in a study such as this because, as Hall observes, the relevance of public libraries is great 'since these, especially since the important act of 1919, are designed to provide access to books for all the population' (p. 118). Conversely, by concentrating on libraries, the survey excluded that portion of the reading public that buys books. This does not invalidate the survey, however, since publishers of translations as a rule aim at the institutional and library markets, as has been noted in the previous chapter.

The results of this survey are presented in Appendix I, 'A Survey of Brazilian Literary Works in English Translation', along with the other results (as discussed in Chapters 2 and 3). After the data

pertaining to each edition of each work, additional information has been entered about the library or libraries where the particular edition of the work is to be found. This I have labelled 'library information'. Next to this rubric I have entered the name of the library where the work is to be found. If the work is also found in another library, another rubric has been entered, after the complete information pertaining to the first library.

Following this, one of these two rubrics has been entered: 'on display' or 'library new book'. These are the phrases that the surveyed libraries employ to indicate when a work became part of the library's collection. A date is then usually stamped by library staff on the book's borrowing slip, to show when the book was made available for borrowing. This date, whenever available, has been entered in Appendix I to indicate the length of time for which a work has been available.

After this information is given, another rubric appears, which is 'number of loans'. This shows how many times each book has been borrowed, information which has been derived by the number of return dates stamped on each book's borrowing slip. For this survey I am assuming that each date corresponds to a different reader, even though sometimes when a reader renews a book a new date is stamped on it. This being the case, various dates may be relative to the same reader, which makes it impossible to tell precisely how many readers have read a book. Neither is it possible to tell how many readers have read a book in the library, without having checked it out.

These difficulties are acknowledged by PLR, Public Lending Right, the office that pays copyright fees to authors on the basis of the number of times that each title registered under their names has

been loaned by a library. On one of their yearly notifications for PLR payments, the agency states: 'the PLR Office makes every effort to ensure that the information contained in this document is accurate. However, it cannot be held responsible for errors in bibliographic or loans information supplied by libraries or other agencies.'<sup>9</sup> This agency's reluctance in taking full responsibility for the data is evidence that it cannot be assessed with any precision.

Moreover, some books I examined no longer had the first borrowing slip attached to them, which meant that they had been borrowed often enough to need a new slip. This applied to very few books indeed in the survey. Conversely, the majority of books that I borrowed from the University of Birmingham library (comprising African, Brazilian, and Portuguese literary works in Portuguese and in English translation, criticism and histories of these literatures in Portuguese and English) had never been checked out, which meant that they had never had a borrowing slip attached to them. Neither had most of them been assigned a bar code for computer processing, which shows that they had not been borrowed, or indeed touched, since their acquisition prior to 1972-73 when computerization was introduced at Birmingham and Warwick university libraries.

The majority of the Brazilian literary works in English translation which are available in university libraries have sat on the shelves for twelve to fifteen years without ever having been checked out by a reader. The situation for Brazilian literary works in Portuguese is worse, since sometimes the works have been in the libraries for over twenty years without ever having been checked out by a reader. Part of the evidence that they had never been read

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<sup>9</sup> I am indebted to Giovanni Pontiero for allowing me to see his own Notification for PLR Payment for the year 1st July 1992 to 30 June 1993, from which this information was taken.

before I examined them is that the pages of older books still needed separating.

I also found that Portuguese-speaking students at the university of Warwick (from Angola, Brazil and Portugal), whose majority is doing research either in the sciences (mathematics and physics) or in business management, check out works belonging to the Portuguese-language system, either in Portuguese or in translation, for recreational purposes.<sup>10</sup> This indicates that the readers of such works may not be members of the English-language system only.

The frequency with which Brazilian literary works in English translation have been checked out of the library by readers was established simply by counting how many times the borrowing slip on each book had been stamped. This I did in 1992, when I started this survey. It was necessary to do so at this date because my own use of these works would have affected the results. I have, however, included books that were acquired by libraries after that date, with due consideration for my own use.<sup>11</sup> To show the results obtained, I have designed Table 8 below, 'Number of Loans of Brazilian Literary Works in English Translation', where the works are listed, with their titles in Portuguese, as has been done previously, to facilitate reference to Appendix I. It is important to mention that a few works appear more than once in this table because they are available in more than one library. The following table, 'The Most Frequently Read

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<sup>10</sup> At Warwick University these students and their families number over forty persons.

<sup>11</sup> Later examinations of the works in question revealed that the number of times they had been borrowed had not changed substantially. The works that had never been checked out before, for example, remained unused if I eliminated myself from the survey. Conversely, the number of readers of the most popular books had increased proportionally to their previous use.

Brazilian Works in English Translation' takes this repetition into account.

Table 8

'Number of Loans of Brazilian Literary Works in English Translation'

<p><b>Never checked out of library:</b>  <i>Gabriela, cravo e canela</i>  <i>Os velhos marinheiros</i>  <i>Tenda dos milagres</i>  <i>Tieta do Agreste</i>  <i>Ópera dos mortos</i>  <i>O risco do bordado</i>  <i>Triste fim de Policarpo Quaresma</i>  <i>A maçã no escuro</i>  <i>Memórias póstumas de Brás Cubas</i>  <i>Memorial de Aires</i>  <i>Iaiá Garcia (Buccleuch translation)</i>  <i>Helena</i>  <i>As três Marias</i>  <i>Angústia</i>  <i>Mad Maria</i>  <i>A hora dos ruminantes</i>  <i>O rei de Keto</i></p>
<p><b>1 Loan:</b>  <i>Dona Flor e seus dois maridos</i>  <i>Laços de família</i>  <i>A legião estrangeira</i>  <i>Helena</i>  <i>Infância</i></p>
<p><b>2 Loans:</b>  <i>A bagaceira</i>  <i>Os Sertões</i>  <i>A hora da estrela</i>  <i>Esau e Jacó</i>  <i>São Bernardo</i></p>
<p><b>3 Loans:</b>  <i>Os velhos marinheiros</i>  <i>Dona Flor e seus dois maridos</i>  <i>Tereza Batista</i>  <i>The Devil's Church and Other Stories</i></p>
<p><b>4 Loans:</b>  <i>Memórias póstumas de Brás Cubas</i>  <i>Dom Casmurro</i></p>
<p><b>5 Loans:</b>  <i>Minha vida de menina</i></p>

<b>6 Loans:</b> <i>Gabriela, cravo e canela</i> <i>Dona Flor e seus dois maridos</i> <i>Perto do coração selvagem</i>
<b>7 Loans:</b> <i>The Psychiatrist and Other Stories</i> <i>As três Marias</i>
<b>8 Loans:</b> <i>Boca do Inferno</i> <i>Vidas secas</i>
<b>9 Loans:</b> <i>Olga</i>
<b>10 Loans:</b> <i>A hora da estrela</i> <i>Vidas secas</i>
<b>11 Loans:</b> <i>Grande Sertão: Veredas</i>
<b>13 Loans:</b> <i>Maíra</i> <i>Macunaíma</i>
<b>14 Loans:</b> <i>Olga</i>
<b>15 Loans:</b> <i>Olga</i> <i>The Psychiatrist and Other Stories</i>
<b>16 Loans:</b> <i>A hora da estrela</i>
<b>17 Loans:</b> <i>A legião estangeira</i>
<b>25 Loans:</b> <i>A hora da estrela</i>
<b>27 Loans:</b> <i>Laços de família</i>

By combining the number of times the repeated books have been loaned out, it is possible to establish which Brazilian literary works in English translation are the most frequently read in the surveyed libraries. To show this, I have designed Table 9 below, 'The Most-Frequently-Read Brazilian Works in English Translation':

Table 9

## 'The Most-Frequently-Read Brazilian Works in English Translation'

Title	Number of loans
<i>A hora da estrela</i> - novel	53
<i>Olga</i> - biography	38
<i>Laços de família</i> - short stories	28
<i>The Psychiatrist</i> - short stories	22
<i>Vidas secas</i> - novel	18
<i>A legião estrangeira</i> - short stories	18
<i>Maíra</i> - novel	13
<i>Macunaíma</i> - novel	13
<i>Grande Sertão: Veredas</i> - novel	11
<i>O resto é silêncio</i> - novel	8
<i>Boca do inferno</i> - historical novel	8

My findings are partially corroborated by an examination of the number of loans of the Brazilian works translated by Giovanni Pontiero, as surveyed by Public Lending Rights. The corroboration is only partial because Pontiero did not translate all the available Brazilian works in English translation. On the other hand, the PLR surveys library readership on the national level, which serves to broaden the scope of my own survey. At the same time, considering this data is relevant because Pontiero translated most of the works of Clarice Lispector which are available in the UK, as well as Ana Miranda's *Bay of All Saints*. Combined, these are the works that figure most prominently in my own findings as the most-read among the Brazilian works in English translation.

The figures provided by the agency about the Brazilian works translated by Pontiero can be organized to give Table 10 below, 'Number of Loans of the Brazilian Works Translated by Pontiero between 1st July 1992 and 30 June 1993':



Table 10

Number of Loans of the Brazilian Works Translated by Pontiero  
(between 1st July 1992 and 30 June 1993)

Title	Number of loans
<i>Bay of All Saints</i>	1,769
<i>The Foreign Legion</i>	196
<i>The Hour of the Star</i>	127
<i>Family Ties</i>	69
<i>Near to the Wild Heart</i>	29
<i>Discovering the World</i>	0

Once the identity of the most-frequently-read works has been established, it becomes possible to attempt to match them with the profile of Brazilian literary works in English translation drawn in Chapter 3.

### 7.3 - A PROFILE OF THE MOST-FREQUENTLY- READ BRAZILIAN LITERARY WORKS IN ENGLISH TRANSLATION

Naturally, the most immediate reason why the works listed in Table 2 above are read is their availability. However, as the discussion above reveals, over and above the fortuitous circumstance of a work being available, some selection appears to be exercised by readers, since the available works do not all appear to be read with equal frequency.

Additionally, the works found in Table 2 above are

representative of the categories into which Brazilian literary works were divided in the previous chapter, just as the overlapping of categories that was described there is to be found here too. It might well be that the reason why these particular works are selected by readers coincides with such categories.

Some of the works in Table 2 can be classified as authorial works (see section 3.5) since they are by canonized authors, namely Mário de Andrade, Machado de Assis, Clarice Lispector, Graciliano Ramos, and Guimarães Rosa. These authors have been acknowledged in the target system as being part of the Brazilian canon, and as worthy of detailed study, as an examination of the available criticism and the number of master's and doctoral theses about them reveals.

This canonization might serve as an endorsement of the works for readers who wish to become acquainted with something that might be called 'the world's most important books'. However, neither Brazilian works nor works belonging to the Portuguese-language system are listed even in very recent guides to such works, although a few Latin America works are. *Read a Book a Week and Be Well Read in a Year* recommends Vargas-Llosa; *Good Reading Guide: One Good Book Leads to Another* recommends Isabel Allende, Borges, Carlos Fuentes, Vargas-Llosa, García Márquez, as main authors and suggests Augusto Roa Bastos and Guillermo Cabrera Infante as additional reading.<sup>12</sup>

Nevertheless, the acceptance that *Grande Sertão: Veredas* (1956;

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<sup>12</sup> Kenneth McLeish, *Read a Book a Week and Be Well Read in a Year* (London: Bloomsbury, 1994), p. 106-107; Kenneth McLeish, *Good Reading Guide: One Good Book Leads to Another* (London: Bloomsbury, 1994), pp. 3, 29, 88, 157, 246.

Naturally, authors of many other linguistic systems and nationalities are not recommended by these two works. It is the fact that eight Spanish-speaking Latin Americans are indeed recommended that highlight the absence of Brazilian authors.

*The Devil to Pay in the Backlands*, 1963), for example, enjoys in academic circles is corroborated by the fact that the number of times that this work has been checked out of the University of Warwick library does not reflect local usage only. This volume is available for inter-library loans, and has been out on such loans four times in the period under consideration. At the same time, this indicates that the book is not available in many libraries in the UK (perhaps in none other than the University of Warwick library), and that it is used not by readers who have a passing interest in the work, or who came across the book on the shelves, but probably by serious students of the field, which is consistent with the canonized status of the work.

However, apart from their status in either the source or the target system, virtually all of the works included in Table 2 above have other qualities that might make them attractive to the English-language reader. Some of these works can be classified as ambassadorial works (see section 3.1 above), since they give powerful portraits of life in Brazil. This is true of *Vidas secas* (1938; *Barren Lives*, 1961) and *Grande Sertão: Veredas*, which depict life in the Brazilian hinterland with its problems of drought, underdevelopment and poverty. These works would also have a claim to authenticity which, as was noted in section 3.1 above, is an essential quality of ambassadorial works.

Being biographies, *Olga* and *Boca do inferno* would appear to have an even stronger claim to authenticity, or at least to giving the illusion of authenticity. Fernando Morais, the author of *Olga*, goes as far as claiming that

este livro não é a *minha versão* sobre a vida de Olga Benario ou sobre a revolta comunista de 1935, mas aquela que acredito

ser a *versão real* desses episódios. (italics as in original)<sup>13</sup>

thereby increasing the illusion of veracity that his work of reportage is supposed to give the reader. The author's claim is supported by an epilogue which tells the reader what has become of the people who participated in the narrated events; a list of the people from whom witness accounts were obtained; a list of archives, libraries and other sources consulted; as well as a full bibliography and photographs. All of these are faithfully reproduced in the British edition, although the notice about the author has been omitted. This omission would appear to signal a greater emphasis on the work as document, than on the author as creator of text.

At the same time, some of the works in the table enjoy the topicality that makes Brazilian works attractive to the Anglo-American reading public. *Maíra* (1978; *Maíra*, 1984) and *Macunaíma* (1928; *Macunaíma* 1984) concern Brazilian Indians, who have been in the international limelight for over a decade. *Macunaíma*, a work that is widely recognized as being a precursor of magical realism has been absorbed by it in retrospect. In fact, its publication in English translation coincides with the post-boom years (see section 2.1.5).

The works of Clarice Lispector, three of which appear in Table 2, have acquired relevance in connection with women studies, as has been shown in the previous chapter. *Olga*, as has been discussed here, has acquired great topicality in view of the present interest in the holocaust. This topicality alone may be responsible for these

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<sup>13</sup> Fernando Morais, 'Apresentação', in *Olga*, 11th rev. ed., 1st pub. 1985 (São Paulo: Editora Alfa-Omega, 1986), pp. *xii-xxi*, p. *xix*.

'This book is not *my* version of Olga Benario's life or the communist revolt of 1935, but what I believe to be the *genuine recounting* of these events' (italics as in original). Fernando Morais, 'Foreword', in *Olga*, trans. by Ellen Watson (London: Sphere Books, 1991), pp. 1-7, p. 5.

works' popularity within the public library system.

It is also relevant to point out that the three works held in public libraries are among the ten most frequently read among the Brazilian works in English translation. The fact that *The Hour of the Star* is among these can be ascribed to its being on the Open University's reading list (see section 3.3 above). A brief examination of the use made of Lispector's works in the surveyed libraries may shed some light on reading tendencies.

Some of Lispector's works are the only ones which have been checked out both by readers of the Coventry City library network and of the university library system with any reasonable frequency. Even so, there are great discrepancies between particular libraries and particular works.

To show this, I have designed Table 11 (p. 312 below), 'Number of Loans of Clarice Lispector's Works'. This table gives the number of times each work has been checked out of each library, and the total number of times that it has been checked out.

While these numbers confirm the position of *The Hour of the Star* not only as the most popular Brazilian literary work at present but also as Lispector's most popular work, the blatant discrepancies observed between the university libraries suggest otherwise. They suggest, for example, that this novel may be required reading at the University of Warwick, and that readers in the public library system may be Open University students, but that it is probably not required reading at Birmingham University. The amount of scribbling, in different inks, pens and handwritings, that is found on the copies of this work at the University of Warwick bears witness to the diligence with which students pore over it.

The numbers given in Table 4 also appear to corroborate the

Table 11

## 'Number of Loans of Clarice Lispector's Works'

Title	Library	Number of Loans	Total
A hora da estrela	Birmingham	2 Loans	
A hora da estrela	Coundon	10 Loans	
A hora da estrela	Foleshill	16 Loans	
A hora da estrela	Warwick	25 Loans	53 Loans
A legião estrangeira	Birmingham	1 Loan	
A legião estrangeira	Warwick	17 Loans	18 Loans
A maçã no escuro	Warwick	No Loans	-
A maçã no escuro	Coventry	No Loans	-
Laços de família	Birmingham	1 Loan	
Laços de família	Warwick	27 Loans	28 Loans
Perto do coração selvagem	Warwick	6 Loans	6 Loans

suggestion put forward here (section 3.4) that most of the interest in Lispector and her works may be attributed to the prominent position currently occupied by women's studies, and by women's writing within women's studies, particularly the writing of Third World women. This interest may also be attributed to the visibility Lispector has achieved owing to the fact that Hélène Cixous has written extensively about Lispector in her own writings. It is partly due to this last aspect that I make the assumption: Lispector's works are required reading not so much in courses of Latin American literatures, but rather in courses of women's studies, or development studies as is the case in the Open University, which is probably the sole factor that brings her works out of the shelves.

Further evidence that it is only the topicality of Lispector's works, and of some of her works in particular, that bring them out of the shelves is that the only copy of her novel (*A maçã no escuro*,

1961; *The Apple in the Dark*, 1967, 1983, 1985) that was available in the Coventry City library network has been withdrawn, according to public library policies, because it never left the shelves. This novel was available at the Jubilee Crescent library, in the Radford area of Coventry. This is a working-class district, located at quite a distance from the universities which generate the interest in Lispector's works.

*Olga* and *Boca do inferno*, on the other hand, are not canonized works in the Brazilian literary polysystem. They are also the only works which are available in the public library system, but not in the university library system. In spite of that, they are among the most frequently read of all Brazilian works in English translation. This may be ascribed to various factors. Among them is the circumstance that *Olga* has topicality, and that both *Olga* and *Boca do inferno* have a strong claim to authenticity.

Most interesting of all is that those works appear to be selected by readers off the shelves, without institutional recommendation. This would appear to indicate that it is word of mouth that has made them popular. These circumstances, added to the fact that *A hora da estrela* is now on the Open University reading list, make these three works consumer-oriented works, as there appears to be a body of consumers out there willing to read and buy these works. In fact, it would appear that it was the commercial success of these works in Brazil that led Anglo-American publishers to bring them out in English translation. *Olga* ran into eleven editions in one year, selling 175 thousand copies; *Boca do inferno's* first edition was printed seven times, and its second, revised edition was reprinted three times in one year -- these are unusually large numbers for Brazil. It would seem that the publisher of *Boca do*

*inferno's* English translation will soon be convinced of the good financial prospects of publishing a paperback edition of this work.

Another quality that the most-frequently-read works share is their shortness. Two of the works of Clarice Lispector and the only one of Machado de Assis that figure in Table 2 above are in fact collections of short stories. Most of the novels in the table are short. *The Hour of the Star* is only seventy-nine pages long, and could be considered a novella, rather than a novel. The format of the 1992 Open University Press edition undoubtedly aids in removing any daunting aspect from the prospect of having to read the work. The volume is only 198mm x 130mm x 8mm, a feature which certainly helped in the decision of adding it to the Open University reading list, since cost too must be a factor in this decision.

*Barren Lives*, which is 123 pages long, is, in the words of its translator into English,

a compromise between genres. The book possesses unity: it presents a cycle in the life of a herdsman and his family, from their arrival at a ranch as refugees from one drought to their departure in flight from another. Yet the individual chapters are relatively independent entities; their order could be altered in various ways without detriment to the whole. Not only were the first parts written for separate publication as short stories, but Ramos himself included three chapters ('Jail', 'Feast Day', 'The Dog') with other selected short narratives in a volume he published in 1946 under the title of *Histórias Incompletas* ('Incomplete Stories'). (Dimmick, 'Introduction', p. xxiv)

This would appear to indicate that undergraduate students find that they can obtain a good grasp of an author's work through her/his short stories, without having to make the sustained effort of reading a full novel. It also appears to indicate that, when choosing a novel to read, a shorter one would be preferred over as a long one.



#### 7.4 - A READING EXPERIMENT

The second option open to me to find how Brazilian literary works in English translation are received in the Anglo-American world appeared to be to carry out a reading experiment. This would involve native-speakers of English reading a Brazilian literary work in English translation, and answering a questionnaire which I would then be able to analyse in order to find how the readers reacted to the work. In undertaking to carry out this experiment, I have assumed, like Umberto Eco, 'that an artistic text [contains], among its major analyzable properties, certain structural devices that encourage and elicit interpretive choices' (Eco, *Limits*, p. 50).

##### 7.4.1 - Selecting a Work

The first step in organizing such an experiment was to select a work to be read by the subjects. My choice fell upon the short story 'A terceira margem do rio', by João Guimarães Rosa, and its two English translations. Although my survey of Brazilian literary works in English translation concentrated on works published in book form, the majority of which are novels, time and space constraints have prevented me from selecting a novel for this study. The main reason for this is that I would depend on the goodwill of the subjects, therefore I felt that I could neither ask them to read a full novel, nor trust that they would do so in the amount of time I had available for the experiment.

My first impulse towards 'A terceira margem do rio' was a matter of personal taste, just as it happens when translators select works for translation. Having made this choice, I started preparing myself for the experiment by studying Guimarães Rosa's works and its translations, as well as studying the available criticism of his works, both in Portuguese and in English.<sup>14</sup>

Having done so, I became convinced that Guimarães Rosa's works in general, and 'A terceira margem do rio' in particular, seemed to be an ideal choice for the case study. Firstly, Guimarães Rosa is a canonized author in Brazil and is accepted by Anglo-American scholarship as belonging to the Brazilian canon. Secondly, most of his works (his major and only novel, *Grande Sertão: Veredas*, his novellas collected under the title *Sagarana*, and a collection of his short stories *Primeiras histórias*) have been translated into English. Finally, at least one of his works is amongst the most frequently read Brazilian literary works in English translation.

Moreover, although Guimarães Rosa died in 1967, he is viewed as a post-modernist writer in Brazil, which brings him close to our own time. Additionally, his works are being re-read in Brazil under the light of present-day post-modernist theoretical writing, of which Guimarães Rosa has been found to be a precursor, much in the manner that re-readings of Jorge Luis Borges have allowed this to emerge from his works as well.<sup>15</sup>

Furthermore, the short story 'A terceira margem do rio' has acquired great significance in Brazil. The feelings of strangeness and

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<sup>14</sup> These works are listed in the bibliography appended to this thesis. They will receive particular mention where applicable in the text.

<sup>15</sup> See Else Ribeiro Pires Vieira, 'From Subsistence to Subsequence', paper delivered at the International Conference on Translation Theory and Practice, The Department of Hispanic Studies and the School of English, Birmingham University, 17th to 19th September 1993, to be published; and personal communication.

alienation that it causes in the reader are emblematic of the situation in which Brazil, a country in search of an identity, finds itself today. Nicholas Rankin, in a review of *Macunaíma*, puts it succinctly, even though his statement leaves out the Indians:

consider Brazil: half of South America in size and population; colonised by the Portuguese from the sixteenth century, independent in 1822, a republic in 1899; a country with a vast jungle and outback, and huge coastal conurbations peopled by immigrants from Africa, Asia and Europe. How to get it all into a nation, let alone a book? (Rankin, 'Green Dreams', p. 41)

Perhaps a short story has been able to capture all the uneasiness that pervades a nation that has not yet found its niche in the modern world. It might well be that the third *bank* best represents this nation, a nation that exists on the fringes of Western civilization, but that is not quite of it.

This displacement is felt to such an extent by Brazilians that 'the third bank' has been chosen as the name of the new journal of the Faculty of Letters of the Federal University of Rio de Janeiro, my Alma Mater, and of which I am a member of staff: *Terceira Margem*.<sup>16</sup> The title is emblematic of the estrangement that even a Faculty of Letters feels in its own world, the world of letters: its production is marginal to the life of letters in the Western World, and it is so labelled.

Eduardo Portella summarizes the significance of the third bank to Brazilian letters:

a terceira margem vem a ser o lugar tenso onde a literatura dissolve o binarismo contumaz de identidade e diferença. Esse lugar ternário, essa reconstrução solidária do *mesmo* e do *outro*, essa mescla aberta de *mesmidade* e *alteridade*, esse trabalho livre da linguagem, não é senão a literatura. (italics as in

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<sup>16</sup> The first issue came out in 1993: *Terceira Margem*, 1.1 (1993).

original)<sup>17</sup>

The centrality of 'A terceira margem do rio' within the volume *Primeiras estórias* was grasped by its translator into English, Barbara Shelby, and by the publisher, therefore the title of the volume in English is indeed *The Third Bank of the River*. 'A terceira margem do rio' is also a favourite of anthology editors. After William L. Grossman selected it for translation and inclusion in the 1967 anthology of *Modern Brazilian Short Stories*, of which he was the translator and editor, the same translation was selected by Thomas Colchie for the 1992 *Penguin Book of Latin American Short Stories* which he edited. Emir Rodríguez Monegal included Barbara Shelby's translation in *The Borzoi Anthology of Latin American Literature*, which he edited with Thomas Colchie.<sup>18</sup> With these separate appearances of the short story added to Shelby's translation of the whole collection *Primeiras estórias*, it would be possible to assume that the Anglo-American reading public has enjoyed ample opportunity to read the story, were it not for the circumstances of availability and readership numbers discussed in the previous sections.

Notwithstanding the lack of interest in Brazilian works in general that I detected in my survey, I also found that a few authors and subjects appear to be preferred by readers. Guimarães Rosa seems to be one of the preferred authors, if only within academic

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<sup>17</sup> Eduardo Portella, 'Identidade e diferença na terceira margem', *Terceira margem*, 1.1 (1993), 9-14.

'The third bank is a locus charged with tension where literature dissolves the usual bynomy of identity and difference. This tertiary place, this solidary reconstruction of the *same* and of the *other*, this open mesh of *sameness* and *difference*, this free work of language, is nothing if not literature.'

<sup>18</sup> João Guimarães Rosa, 'The Third Bank of the River', trans by Barbara Shelby, in *The Borzoi Anthology of Latin American Literature*, ed. by Emir Rodríguez Monegal and Thomas Colchie (New York: Knopf, 1986), pp. 679-83.

circles. At the same time, his works can be said to deal with that historical, rural Brazil that appears to attract the Anglo-American reading public. It appeared to be possible that these factors would ensure that my readers would be interested enough in the story to cooperate in the experiment.

Additionally, it seemed fitting to examine readers' reactions to the translations of the work of a writer who was initially repudiated by Brazilian critics on the grounds that his works would not be able to withstand the test of translation. Since Guimarães Rosa is considered a 'novelist of language' because one of the most outstanding features of his work is his particular manipulation of the Brazilian variety of the Portuguese language, it appeared relevant to find out how readers of the English text would react to this aspect.

#### **7.4.2 - The Readers: Group A**

In order to obtain a more or less homogenous group of native-speakers of English who could participate in the experiment, I undertook to teach a beginners' course of Portuguese as a foreign language at the Language Centre of the University of Warwick. The students on this course became the first group of subjects in my experiment, and will henceforward be referred to as Group A.

The Language Centre of the University of Warwick caters for university students interested in learning a different foreign language than those included in their curricula, and for members of the community, which comprises people living in areas of Warwickshire and Coventry adjoining the University of Warwick. Its courses last for two academic terms of nine weeks, totalling eighteen

two-hour lessons. There are twenty-four places available in each course.

My own course started out with all places taken. I wanted to learn as much about the students as I could, thus the beginners' course, in which questions such as 'are you married?' have to be taught, did much to help me towards this. I also tried to socialize as much as could with the students during the ten-minute coffee breaks to help me to learn more about them. In this way, I was able to provide myself with an ethnographic description of the group.

There were five university students in the group. Two of the students were British, and one of them had a vague idea of one day going to Brazil to work, which was the reason why she took the course. The others comprised a Dane, a Cameroonian (who wanted to learn Portuguese because he thought that his country would profit from improved communication with Portuguese Africa), and a Chinese (this young man was born in Macao, and had a Portuguese passport; although he did not know any Portuguese at all, he also had vague ideas of going to Brazil to live one day).

The remaining students were all British, and considerably older than the university students. Their ages varied considerably, from the mid-twenties to the mid-sixties. They were middle-class, professional people, and their interest in Portuguese was mainly due to the fact that they spent their holidays in Portugal. They either owned time-share flats in Portugal or had a favourite place there to which they often returned. Four of the British students had a special interest in Portugal because each had a woman relative who had married a Portuguese man, and the students wanted to be able to communicate with the youngest members of their families. These were the students whose motivation to learn Portuguese appeared to be the

greatest. The others, who went to Portugal merely as tourists, felt that they did not really need to learn Portuguese, since, they claimed, everyone they met in Portugal spoke English. They thought that, perhaps, if they knew a little Portuguese, they might be able to enjoy their holidays more. This vague interest subsidized very quickly, however, in face of the difficulties they found in the Portuguese language, particularly phonetic ones.

After I had taught these students for one term, I felt that they had grown to trust me, and that I had developed a degree of friendship with them which would enable me to ask them the favour of reading the short story and answering a questionnaire about it. I had to proceed with caution in this respect since I was not allowed to use course time for my own purposes.

#### **7.4.3 - The Readers: Group B**

Although I had prepared myself for this experiment by reading Guimarães Rosa's works in Portuguese and in English translation, and by studying the available criticism, I did not want either my personal opinions or the body of criticism that I had consulted to interfere in the creation of the questionnaire. I therefore asked some friends to read the story, and subsequently discussed it with them.<sup>19</sup> This group of friends became the second group of subjects in my experiment, and will henceforward be referred to as Group B.

Ten friends helped me in this. Half of them are native-speakers of English, while the others are speakers of English as a second language, or speakers of English as a foreign language. My sole

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<sup>19</sup> The notes I took during these interviews are in my possession.

means of communication with all of them is the English language. Since it was very difficult to obtain Shelby's translation of the short story as it had to be ordered for me by the Inter-Library Loan service, the subjects of this first phase of the experiment read Grossman's translation first. This seems to be adequate since, as explained above, it is this translation that is in print in the UK at the present time, and would be the one that the subjects would have read if they had made the decision to read it themselves.

Later on five members of this group read Shelby's translation. They were unanimous in saying that it was easier to understand the story in this second reading. However, they were unable to tell whether this was because the text was easier to understand or because the second text complemented the first.

In my interviews with the subjects of Group B, I attempted to ask only very general questions, such as whether they had enjoyed the story or not, because I did not wish to contaminate their opinion with my own. Based on the reactions that I perceived in the interviews with the members of Group B, I drafted a questionnaire for the students in Group A.

#### **7.4.4 - The Reactions of Group B**

Only two points came out at all strongly from the comments of Group B. One of them was that about half of the readers said that they did not understand what the title of the story meant, or indeed what the story was trying to say. For those reasons, they had not enjoyed the story. Those who did not understand the story were divided roughly equally between native speakers of English and non-native speakers



of English, which indicates that command of English was not an issue here.

Taking this lack of understanding of the story as a starting point, I tried to ask the others whether they had understood what the title meant. They said that they had, but I was unable to obtain any explanation of it from them. The half who claimed to have understood the title also claimed to have enjoyed the story.

The other point that came out strongly is that the majority of the readers in Group B felt disturbed because it took them until sentence (133), 'I am a man after such failure?' (Grossman), to be able to tell whether the narrator was a man or a woman. This seemed extremely interesting to me, in view of the centrality of the secret of Diadorim's gender in *Grande Sertão: Veredas*, and of the clues that Guimarães Rosa has left all through the novel, but that the reader may entirely overlook and be as startled as Riobaldo when the revelation comes at the end of the narrative.

Moreover, it seemed to me that, because Portuguese has grammatical gender that applies to nouns and adjectives, there would be several clues as to the narrator's gender all along 'A terceira margem do rio'. I reread the story and found that, to my amazement, Guimarães Rosa delays making the narrator's gender explicit until sentence (69) of the Portuguese text, when it is subtly revealed by an agreement:

Às vezes, algum conhecido nosso achava que ia ficando mais parecido com nosso pai. (ROSA)

This sentence occurs half-way through the story and bears witness to Guimarães Rosa manipulation of language, as he appears to have been able to avoid any instances of obligatory agreements until this

point. The agreement is not present in English, of course:

(69) Now and then someone would say that I was getting to look more and more like my father. (GROSSMAN)

(69) Every so often someone who knew us would remark that I was getting to look more and more like my father. (SHELBY)

In Portuguese, other instances make the narrator's gender explicit. In two of them, the English text matches the information given in Portuguese, as this is conveyed by a lexical item, rather than by an obligatory agreement:

(93) Sou homem de tristes palavras. (ROSA)

(93) I was a man whose words were all sorrowful. (SHELBY)

Grossman, however, delays this revelation of the narrator's gender even further, since his sentence (93) reads:

(93) I have only sad things to say. (GROSSMAN)

His revelation comes only in sentence (133):

(133) Am I a man after such failure? (GROSSMAN)

(133) Sou homem, depois desse falimento? (ROSA)

(133) Can I be a man, after having failed him? (SHELBY)

In three other English sentences the information is lacking, since in Portuguese it is given by obligatory agreements that do not exist in English:

(104) Sou o culpado do que nem sei, de dor em aberto, no meu foro. (ROSA)

(104) I am guilty of I know not what, and my pain is an open wound inside me. (GROSSMAN)

(104) I was guilty of I know not what, filled with boundless sorrow in the deepest part of me. (SHELBY)

(108) Sou doido? (ROSA)

(108) Had I gone crazy? (GROSSMAN)

(108) Was I crazy? (SHELBY)

(134) Sou o que não foi, o que vai ficar calado. (ROSA)

(134) I am what never should have been. (134a) I am what must be silent. (GROSSMAN)

(134) I am what never was -- the unspeakable. (SHELBY)

In this way, there is less in the English text that reinforces the notion that the narrator is a man. This seemed to justify the readers' reaction. I therefore wanted to know whether the other readers also experienced the same sensation of discomfort in relation to gender.

#### 7.4.5 - The Questionnaire

I created what I thought was an open-ended questionnaire, in the hope that it would give the respondents freedom to answer as they chose. I also kept the questionnaire short, so that the respondents would not be daunted by too big a task. The questions I put to the readers in Group A were the ones presented below in Table 12, 'Questionnaire':

Table 12

#### Questionnaire

- |   |
|---|
| 1. What do you think of the title?  |
| 2. Does anything in the story, or in the language make you think it is a translation?   |
| 3. Is there anything in the story that makes you think that it takes place specifically in Brazil, or could it be somewhere else? |

4. Did you think that someone was mad in this story? Who? When did the idea that someone was mad first occur to you?

5. Did you think the narrator was a man or a woman? Why?

Question number one aimed at finding out the group's reactions to the title. Question two aimed at uncovering their reactions to the language of the story, and whether they had any specific reactions on account of it being a translation. Question three aimed at discovering how the readers reacted to any culture-bound elements that might be present in the text. Question four aimed at finding out how they reacted to the idea of madness, since it is introduced in the second sentence in Shelby's translation,

(2) I don't remember that he seemed any crazier or even any moodier that anyone else we knew. (SHELBY)

whereas it only appears in sentence (32) in Portuguese:

(32) Nossa mãe, vergonhosa, se portou com muita cordura; por isso, todos pensaram de nosso pai a razão em que não queriam falar: doideira. (ROSA)

I was pursuing here the same line of thought that had been introduced by readers in Group B in relation to the issue of gender, and how these two issues were introduced differently in the two texts. Question five addressed the issue of gender.

#### 7.4.6 - The Reactions of Group A

At the beginning of the second term, I asked the members of Group A whether they were willing to participate in the experiment, as a

special, personal favour to me. Since they agreed, I asked the group to stay in the classroom during the coffee-break so that I could give them the material to read as well as the questionnaire.

When the members of the group received the printout containing the short story, the initial reaction of every member of the group was identical: each individual, upon receiving the text in English, immediately proceeded to correct it, rather than to read it from beginning to end. This would appear to be anecdotal evidence, had it not happened in what I hoped was a controlled environment.

I had made every effort to ensure that the subjects understood what was expected of them: that they were to take the text home, read it, and then answer the questions, and return the answered questionnaire to me. I had explained carefully that the text was a translation of a Brazilian short story, and that the text in front of them was a printout of a translation which had been published before, not my own attempt.

I might have conducted the experiment in a different manner, that is, not telling the subjects either that the text was a translation, or that it was a Brazilian text. However, the subjects knew almost as much about me as I knew about them, so that it would serve no purpose to attempt to hide the Brazilian identity of the text from them. Moreover, I felt that it was only by being entirely truthful that I could enlist their cooperation.

Under these circumstances, the group's reaction may have been in part due to the fact that they knew that I was a student, and was clearly not a native speaker of English. However, taken at face value, their reaction attests to the ingrained general view that translated texts are second-rate, and liable to corrections in a way that original texts are not. It is important to point out here that this inadequacy

of the translation cannot be perceived in relation to a 'perfect' original as it often happens. In this case, the readers were not capable of reading the source text, since it was in a language they do not know. For this reason, it is possible to assume that the inadequacy (as evidenced by the need to correct) was perceived as a feature of the text-type, or genre, 'translation'.

The subjects of my experiment find themselves in the same position as Proust's grandmother, as described by Lefevere and Bassnett ('Introduction', in *Translation, History and Culture*, p. 4):

Proust's grandmother clearly distinguishes between what are, to her, 'good' and 'bad' translations. It should be noted, however, that 'good' and 'bad' have, for her, no bearing whatsoever on the actual 'quality' of the translations, since that is precisely a feature of translation she is utterly unable to judge.<sup>20</sup>

That is, if the quality of a translation is to be measured against an original. Otherwise, both the subjects of my experiment and Proust's grandmother are perfectly capable of distinguishing between what they like and what they do not like. It would therefore appear that if a text is presented to them as a translation, they 'know' that it needs corrections since the challenge of matching the excellence of an original (which they are utterly unable to judge for themselves because they cannot read it) will never be met by any translation.

The second reaction of Group A was to complain that the text was written in what they perceived to be American English. The translation does indeed use American English, since it was made by an American, and was published in the US first. However, it has been

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<sup>20</sup> Lefevere and Bassnett are making a reference to the passage in Marcel Proust, *À la recherche du temps perdu, Sodome et Gomorrhe*, ed. and annotated by Antoine Compagnon (Paris: Gallimard, 1989), pp. 230-231, where Proust's grandmother voices her preference for Mardrus' translation of the *Arabian Nights* because she was more familiar with it.

published in the UK with no changes, which shows that publishers are not concerned that a text in American English may irritate or displease readers. Nonetheless, the negative reaction of Group A may have been intensified by the fact that my own Brazilian accent is tinged with an American one, since I learned English when living in Los Angeles: my accent may have compounded the effect of the American English of the text. More to the point, however, may be the British readers' attitudes to American English. Here, a colonized people has taken over the colonizers' language and modified it. Seldom in history has this been appreciated by the former colonizer.

#### **7.4.7 - The Responses to the Questionnaire**

Unfortunately, to my great disappointment, only ten of the twenty-four members of Group A ever returned the completed questionnaires. Since I was unable to obtain any other subjects for my experiment, the findings discussed below are based on these ten questionnaires, which I have in my possession.

##### **7.4.7.1 - Culture-Bound Elements**

The readers found many signals that the story took place in Brazil. In this they were obviously influenced by the fact that they knew I was Brazilian. It was for that reason perhaps, that the culture-bound elements of the text were generally ascribed to Brazil, rather than to any other country. However, this bias does not overrule the interest in finding out what the culture-bound elements were that the readers

found relevant in establishing the origin of the text.

In answering whether they thought that the story took place in Brazil, three readers pointed to the items of food as the main indicators of Brazilian culture, although one qualified the statement that it was the food items that indicated where the story took place by adding that this might not point specifically to Brazil. Another subject answered that 'the items of food mentioned are the main diet in Brazil, and perhaps of other South American countries' (*verbatim*). The items of food mentioned in the story are:

(38) a loaf of corn bread, a bunch of bananas, and some bricks of raw brown sugar (GROSSMAN)

(38) a lump of hard brown sugar, some corn bread, or a bunch of bananas (SHELBY)

The Portuguese text is perhaps a little less specific in the quantities mentioned:

(38) rapadura, broa de pão, cacho de bananas (ROSA)

'Broa de pão' is also less specific as to the ingredients used, since 'broa' means 'a loaf of bread which can be made of maize, rice, yam, cassava or other flour' (see Ferreira, 1989, p. 287), and the translations into American English specify 'corn bread', where 'corn' means 'maize' (or 'Indian corn'). Brazilian readers, however, knowing that Guimarães Rosa comes from the State of Minas Gerais, would tend to interpret 'broa' as 'maize flour bread' because this is typical of the area, although the collocation 'broa de pão' is very unusual.

More to the point, however, is the fact that these items are not the staple diet anywhere in Brazil, whether in rural or urban areas,



as can be seen in Josué de Castro's detailed analysis of the staple diet of all Brazilian regions, *Geografia da fome*.<sup>21</sup> These items are simply easily available, easily portable items which are not immediately perishable, and were chosen for these reasons in the context of the story. It has also to be taken into consideration that they were chosen by a child.

Other readers found that the description of the marshes definitely placed the story away from Northern Europe: 'the description of the marshes sounds as though it is not Northern Europe'. This is a reference to the passage below:

(51) o brejão, de léguas, que há, por entre juncos e mato, e só ele conhecesse, a palmos, a escuridão daquele. (ROSA)

This is Grossman's rendition of Guimarães Rosa's text:

(51) the marshes which he knew like the palm of his hand but in which other people quickly got lost. (51a) There in his private maze, which extended for miles, with heavy foliage overhead and rushes on all sides, he was safe. (GROSSMAN)

This is rendered by Shelby thus:

(51) the thick swamp that goes on for miles, part reeds and part brush. (51a) Only he knew every hand's breadth of its blackness. (SHELBY)

I have underlined the information in Grossman's text which corresponds to the information given by Guimarães Rosa. The additions made by Grossman undoubtedly make the marshes seem

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<sup>21</sup> Josué de Castro, *Geografia da fome: O dilema brasileiro -- pão ou aço* (São Paulo: Editora Brasiliense, 1963). This work has been translated into English: Josué de Castro, *The geopolitics of hunger*, trans. by Jean-Pierre Berlan (New York: Monthly Review Press, 1977).

blacker and more fearsome. It thus becomes easier to associate them with the jungles of Latin America.

Yet, if a setting needs to be found for the story, the most important clue is the description of the climate:

(56) as friagens terríveis do meio-do-ano (ROSA)

(56) the terrible midyear cold spells (GROSSMAN)

(56) the terrible cold spells in the middle of the year (SHELBY)

A mid-year winter definitely points to the Southern Hemisphere, and to the tropics. Two readers turned their attention to this aspect. One of them stated: 'the story could be about any country that has midyear cold spells/annual floods'. By saying so the reader was referring to a specific feature of Grossman's text:

(62a) and how did he survive the annual floods, when the river rose and swept along with it all sorts of dangerous objects (GROSSMAN)

since this feature is absent from Guimarães Rosa's text:

(62) mesmo na demazia das enchentes, no subimento, aí quando no lança da correnteza enorme do rio tudo rola o perigoso (ROSA)

and from Shelby's text:

(62) the piling up of the floodwaters where the danger rolls on the great current (SHELBY)

In this respect, Grossman's text is more specific about the setting of the story, which may have helped the reader to form an opinion as to

where it takes place.

Lastly, the readers turned to the river as a feature capable of placing the story in a definite locale. One of them wrote: 'when I was in my early school years I read a story of a ship short of water and when eventually another ship passed the sailors signalled for water -- they were told "Lower your buckets from your own ship's deck" -- although out of sight of land in any direction, they were in the mouth of the Amazon' (*verbatim*).

This summarises very well the view of all readers that the river was the Amazon, the feature of Brazil that is best known abroad. However, there is nothing in the story that states definitely where it takes place. Even though it is possible to infer the Southern Hemisphere from the information provided about the climate, the river could be located elsewhere in that hemisphere than Brazil. It could be the Zambezi River, which runs through Zambia and Mozambique, for example.

Only one reader said that there was nothing in the story to place it geographically, and added 'the story could well be set in any village near a river'. This would appear to have brought this reader near the accepted view that the river in 'A terceira margem do rio' is an imaginary one which has symbolic value. However, this reader also said: 'I don't understand the title, which is the third bank of the river which is supposed to have two? The marshes?' This amounts to a denial of the metaphorical dimension of the story.

However, if the story were to be placed geographically in Brazil, the river would be the São Francisco River, the river that runs through Guimarães Rosa's works, but which is outside the grasp of readers, who appear to have no idea of its existence -- in spite of Sir Richard Burton's book about it (see Chapter 2).

Although the readers attempted to place the story in Brazil, the major characteristic of Brazilian life presented in the short story and which in fact provides the context that gives the story verisimilitude was not perceived by any of them. This is a 'fazenda'. The word 'fazenda', used in this context and in the context of Guimarães Rosa's works, is a Brazilianism, and refers to large landed estates, a large property, a plantation and/or cattle ranch, one of the kind of landed estates which are 'auto-suficientes, que se abastecem a si mesmas de víveres, artigos de primeira necessidade, folguedos, superstições e justiça'.<sup>22</sup> It does not refer to a 'farm' in the European or North American sense, even though 'farm' is the usual translation offered by bilingual dictionaries.<sup>23</sup> The source text mentions a *fazenda* only in passing, perhaps confident that the knowledge of the world possessed by all its readers will make them aware of the implications of the word in the context. The translators also glossed over the word by using a literal translation, with a consequent disruption of the setting of the story:

(45) Mandou vir o tio nosso, irmão dela, para auxiliar na fazenda e nos negócios. (ROSA)

(45) Mother sent for her brother to come and help on the farm

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<sup>22</sup> Paulo Rónai, 'Os vastos espaços', in *Primeiras estórias*, João Guimarães Rosa, 6th ed. (Rio de Janeiro: Olympio, 1972), pp. xxix-lviii, p. xxxiv.

'Self-sufficient, which supply themselves with foodstuffs, commodities, entertainment, superstitions and justice'. (My translation.)

<sup>23</sup> See Ferreira, *Novo dicionário*, p. 763, 2nd rev. enl. ed. (Editora Nova Fronteira, Rio de Janeiro, 1989); Antônio Houaiss and Catherine Avery, *The New Appleton Dictionary of the English and Portuguese Languages*, 2 vols (New York: Appleton-Century-Crofts, 1964); Elbert Richardson, Maria de Lourdes Sá Pereira and Milton Sá Pereira, *Modern Portuguese-English, English-Portuguese Dictionary*, 3rd reprint. (London: Harrap, 1953); Taylor, *Portuguese English Dictionary*; Antônio Houaiss and Catherine Avery, *Dicionário Exitus das línguas inglesa e portuguesa*, 2 vols (Englewood: Prentice Hall, 1981); *Novo Michaelis*; Leonel Vallandro and Lino Vallandro, *Dicionário inglês-português*, 4th print. (Rio de Janeiro: Editora Globo, 1962).

and in business matters. (GROSSMAN)

(45) Finally she sent for an uncle of ours, her brother, to help with the farm and with money matters. (SHELBY)

Shelby's text ('to help with the farm') gives a better idea that the 'farm' is something to be managed; in this way it hints at the fact that a *fazenda* is something more than the usual European or US farm. Grossman's text, on the other hand, gives a better idea that the farm is a business concern ('help on the farm and in business' my emphasis). Conversely, Shelby's text conveys the idea that a woman needs a man to help with money matters, drawing on the stereotype that women are not even capable of balancing their cheque books.

The next culture-bound element that seemed relevant to readers was religion. This can be explained by the fact that Brazil is known in the Anglo-American world as the largest Catholic country in the world. The readers I interviewed offered comments such as 'your country was colonized by Jesuits, that is why it is over-populated'. Statements such as these contain a kernel of truth coated with misconceptions. The Jesuits were indeed part of the colonization efforts in Brazil, but they were not the major shaping force in the formation of the Brazilian people's religious beliefs and practices. The Brazilian population is indeed made up of 90% Catholics, but these are nominal Catholics who often participate in only two church rites in their whole lives: their christening and their wedding.

Other nominal Catholics attend church but have no faith. An example of one of such Catholics is Camargo, a character in Machado de Assis' Helena:

Era difícil saber se Camargo professava algumas opiniões políticas ou nutria sentimentos religiosos. Das primeiras, se as tinha, nunca deu manifestação prática; e no meio das lutas de que fora cheio o decênio anterior, conservara-se indiferente e neutral. Quanto aos sentimentos religiosos, a aferi-los pelas

ações, ninguém os possuía mais puros. Era pontual no cumprimento dos deveres de bom católico. Mas só pontual; interiormente, era incrédulo. (Machado de Assis, *Helena*, p. 275)

Other Catholics just as happily attend Afro-Brazilian animist cults, spiritualist séances and remarry after divorce in the dissident branch of the Roman Catholic Church, the Brazilian Church. This eclectic attitude of Brazilians toward religion is made clear not only in Guimarães Rosa's works, but also in *Macunaíma*, and has been discussed by Brazilianists and other specialists in the field.<sup>24</sup>

The connection between over-population and Jesuits would rather appear to be established via the present Pope's strong position against contraception, and the religious attitudes of other nations in the world, perhaps those of Spanish America. As for over-population, suffice it to say that the US, with a territory roughly the same size as that of Brazil, has a larger population, and that India, with a territory two-and-a-half times smaller than that of Brazil, has a population which is seven times larger, and that the UK, with an area which is 34 times smaller than that of Brazil, has a population which is only 2.7 times smaller.

It is nonetheless apparent that a few textual features lead the reader towards Catholicism. The first is that prayers are mentioned in sentence (37), although it may be argued that the followers of other religions also pray. The statement that definitely suggests Catholicism is made in sentence (47):

(47) Incumbiu ao padre que um dia se revestisse, em praia de margem, para esconjurar e clamar a nosso pai o dever de desistir da tristonha teima. (ROSA)

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<sup>24</sup> See, for example, Wagley, *An Introduction to Brazil*, who devotes the whole of Chapter 6, 'Religion and the State' (pp. 212-45), to describing the attitudes of Brazilians towards religion.

(47) One day, at her request, the priest put on his vestments, went down to the shore, and tried to exorcise the devils that had got into my father. (47a) He shouted that father had a duty to cease his unholy obstinacy. (GROSSMAN)

(47) She also arranged for the priest to come in his vestments to the river edge to exorcise Father and call upon him to desist from his sad obsession. (SHELBY)

It is possible to note here how the translations have helped to enhance the religious content of the story. Firstly, the ambiguous meaning of the verb 'esconjurar' was fixed and expanded. This verb covers a range of meanings in colloquial Brazilian Portuguese (1. take an oath from; 2. exorcise; 3. swear, curse; 4. to make disappear, drive away; 5. order, command; 6. lament) all of which apply to the stretch of text in question (see Ferreira, 1989, p. 689). Having to choose one sense of the word, since there does not appear to be an English word that covers all these meanings, the translators opted for 'exorcise' and even added 'the devils'. The Father's 'tristonha teima' ('sad stubbornness') was transformed into something 'unholy'.

Shelby text's (which was not read by Group A), also introduces the concepts of 'salvation' and 'body and soul':

(135, 136) I know it is too late for salvation now, but I am afraid to cut life short in the shallows of the world. At least, when death comes to the body, let them take me and put me in a wretched little canoe, and on the water that flows forever past its unending banks, let me go - down the river, away from the river, into the river - the river. (SHELBY)

(135, 136) Sei que agora é tarde, e temo abreviar com a vida, nos rasos do mundo. Mas, então, ao menos, que, no artigo da morte, peguem em mim, e me depositem também numa canoinha de nada, nessa água que não pára, de longas beiras: e, eu, rio abaixo, rio a fora, rio a dentro - o rio. (ROSA)

(135, 135a, 136) I know it is too late. I must stay in the deserts and unmarked plains of my life, and I fear I shall shorten it. But when death comes I want them to take me and put me in a little boat in this perpetual water between the long shores; and

I, down the river, lost in the river, inside the river... the river... (GROSSMAN)

#### 7.4.7.2 - *Language Meets Culture*

When I asked the subjects about the narrator's gender and about the issue of madness, I thought that they would turn to specific language items in order to answer such questions. To my surprise, it was in cultural elements that most readers found an answer.

When identifying the narrator's gender, three readers turned to sentence (133), quoted above, which is the only point where Grossman's text clearly identifies the narrator as a man. Two readers pointed to the fact that the narrator is said to look like his father as being what identified him as man. However, there would appear to be no genetic reason why a boy should resemble his father, and a girl her mother. This is more likely to be a cultural assumption related to the perception of genders.

Three other readers interpreted the narrator's attachment to his father as being an indication of his gender, whilst another stated that the narrator was probably a woman, although it was 'difficult to say why; possibly, because of attitude to father' (*verbatim*). These would also appear to be culture-bound assumptions since the same stated fact was interpreted in different ways.

When deciding whether anyone in the story was mad, most readers thought that it was the father. Two were undecided, and two thought that the son was the crazy one. One reader, however, found another interpretation for the story, stating: 'I thought maybe the father was dying and wished to spare the small children grief' (*verbatim*). Since no reader turned to any specific textual feature to



pass this judgement, it would appear that it was the feelings aroused in them by the story that served as a basis for this judgement.

When answering the question about whether there was anything in the story, or in the language that made it sound like a translation, three readers simply said 'no', with no further comment. Two turned to the language to justify their opinion, saying simply: 'the word order' and 'idiomatically, it reads like a translation', without giving any examples to justify their answers.

Two other readers found that it was the story itself that made the text sound like a translation to them. One of them wrote: 'this story could not be English it has a mysticism, a yearning that is not ever, or rarely ever, found in English writing' (*verbatim*). Here, again, it was the cultural aspect that determined the reader's interpretation.

When giving their opinion about the title, the majority of readers thought that it was 'puzzling'; 'appropriate -- arouses curiosity'; 'encourages to read the story'. Since this coincides perfectly with the accepted interpretation of the text, I directed my attention towards those who did not like or understand the title, and said so rather forcefully.

One of such readers has been quoted above. The second stated: 'I don't know what to think of the title -- I don't understand it, unless it has religious significance'. This interpretation would appear to be grounded on the religious aspects discussed above. Another reader stated about the title: 'I don't understand what it means. This is not English'. It would seem that this reader was kept from any emotional involvement with the text by the barrier erected by the text-type or genre translation. This barrier prevented the reader from going beyond a literal meaning and finding the metaphorical

dimension of the text.

Finally, one of the readers offered the following comment: 'patrician, "correct" grammar for plebeian story/style' (*verbatim*). This comment undoubtedly applies to Grossman's text, which this reader read. However, the language used in the Brazilian text is, in fact, prosaic, plebeian. The strength of the text lies precisely in this aspect. The text conveys the puzzlement of someone who lacks the apparatus of philosophical discourse trying to deal with a moment of Epiphany: in his pain, the narrator struggles with language. Yet, at the same time, the language of 'A terceira margem do rio' is expertly manipulated by an extremely competent linguist. It would appear that, if the text is rendered in what this reader perceived as being a 'patrician', 'correct' kind of grammar, its strength is drained away. The result is that readers are left with the 'prosaic' story of a man who, one day, gets on a boat, goes on the river, and never comes back. The third bank of the river may then appear to be meaningless.

#### 7.4.7.3 - Conclusion

The readers in Group A appear to have drawn heavily on their knowledge of the world and on their personal experience when reading the story. This included not only their gender bias, but also the images of Brazil to which they have been exposed throughout their lives. It would also seem that the text served to reinforce their perceptions of Brazil as a Catholic country of which the Amazon river is a major feature. To most of the readers, any universal dimension that the text might have was drowned in culture-bound elements that they perceived as being typical of Brazil.

Additionally, they brought in their views of what a translation is or should be. As their first reaction revealed, when they received the text to read, their main perception of translations is that they are not perfect, definitive texts, and may need correction. It appears that some readers feel that word order, idioms, and even a phrase like 'the third bank of the river' cannot be evidence of creative manipulation of language, but are evidence of a flawed text, that is, of a translation.

Finally, if it is taken into consideration, like Umberto Eco does, that:

many texts aim at producing two Model Readers, a first level, or a naive one, supposed to understand semantically what the text says, and a second level, or critical one, supposed to appreciate the way in which the text says so (*Limits*, p. 55 -- italics as in original)

then it is possible to say that Grossman's text failed to combine these two kinds of readers into one Model Reader capable of understanding the text semantically, as well as of appreciating the way in which the text is constructed.

Even though it would appear that all readers could understand what the text said semantically (a man one day gets on a boat, goes on the river, and never comes back), not all readers were capable of appreciating how the text said so. Moreover, those readers who turned their eyes to textual features found themselves facing a barrier to their understanding of the story.

These readers found themselves in the same position from which, according to Eco, naive addressees look at abstract art: 'if there is one who -- in front of it -- asks, "But what does it mean?" this is not an addressee of either the first or the second level; he is

excluded from any artistic experience whatever' (*Limits*, p. 98).

The artistic experience appears to have been denied to some readers of Grossman's 'The Third Bank of the River' because the metaphorical dimension, which reaches the reader of 'A terceira margem do rio' largely through form, is lacking for that reader. If it is possible to equate this metaphorical dimension to the abstract dimension of abstract painting and sculpture, it is possible to say, like Umberto Eco: 'of abstract works there is only a critical "reading": what is formed is of no interest; only the way it is formed is interesting' (*Limits*, p. 98). Unable to appreciate the way the short story is formed, Grossman's readers cannot reach the third bank of the river.

## CONCLUSION

The examination of the data collected in the survey of Brazilian literary works in English translation that I have carried out would appear to indicate that there has been a clear link between the publication of such works and international relations, particularly those derived from economic aspects, such as trade relations, as well as defense concerns.<sup>1</sup>

Such relations are evident from the very first translations of Brazilian works into English, which were made by British subjects (e.g. the Burtons and N. Biddell) sent to Brazil either by their government or by their employers at a time when Brazil was under the sphere of influence of the UK.

Further evidence of the relevance of economic aspects in the production of translations of Brazilian works is that as the UK turned its attention to its colonies in the Caribbean and in the East, and as the US rose as a world power under which sphere of influence Brazil found itself, so the majority of translations of Brazilian works into English began to be made in the US, a situation that persists to this day.

An analysis of the survey also appears to indicate that this state of affairs in relation to the translation of Brazilian works was fostered by defense concerns on the part of the US. Just before and soon after the Second World War, the menace of the encroachment of

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<sup>1</sup> See chapter 2.

communism in Latin America convinced the US government that their relations with the continent had to be improved. This meant that the US and Latin America had to get to know each other better, since this would insure the acceptance not only of aid, but also of US mores and morals by Latin Americans, as well as ensuring US voter support for expenditures on foreign aid.

In order to carry out a friendship programme, the US government enlisted the support of the film industry, made funds available for scholars from Latin America to visit the US and for US scholars to visit Latin America.<sup>2</sup> Such programmes included the translation of Latin American works into English and the translation of US works into Spanish and Portuguese. For the first time the veil of ignorance that hid Latin America from US view appeared to be lifting beyond Mexico.

The Cuban Revolution of 1959 was the next event that had great impact in bringing Latin America to the attention of the US and the world. This event intensified US fears of communist infiltration of Latin America, and, consequently, intensified US efforts at better relations with its neighbours to the south. The number of translations of Latin American works into English also increased, culminating in the so-called 'boom' of Latin American literatures. As has been argued here, the 'boom' appears to be a phenomenon of translation, rather than to reflect an increase either in the quality or in the quantity of literary works produced in Spanish America.

In any event, it would appear that Brazilian literature also benefited from the 'boom' in that the number of translations of its works also increased, albeit those numbers have never reached the

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<sup>2</sup> Needless to say, the film industry was ready to cooperate at the time because it needed to expand its markets since the two World Wars had hindered its prospects in Europe and in the Far East. See section 2.1.4.

magnitude of those of translations of Spanish American works. The secondary position of Brazilian literary works *vis-à-vis* those of Spanish America would seem to stem from the perspective from which Portuguese and Brazilian literatures seem to have been considered in the Anglo-American world. In an examination of the translation of Portuguese works before 1640, Henry Thomas states:

I know of no early translation from the Portuguese into English, and Portuguese authors seem to have begun to attract the attention of translators in this country much about the same time as did Spanish authors, that is during the second quarter of the sixteenth century. There are, indeed, various reminders that Portuguese literature, so far as this country was concerned, followed in the wake of Spanish literature.<sup>3</sup>

Sir Richard Burton stated in 1869:

at present the English public has everything to learn of the truly noble Portuguese literature. As a rule we dislike the language because it is nasal, and we have a deep-rooted and most ignorant idea that Portuguese, the most Latin of all the neo-Latin tongues, is a 'bastard dialect of Spanish' (*Explorations*, p. 15)

This view has changed in that Brazilian literature is now seen as an entity on its own, not as an offshoot of Portuguese literature, but it has not changed in that Portuguese is still largely seen as a dialect of Spanish. Conversely, if Brazilian literature is no longer seen, and translated, as an offshoot of Portuguese literature, or even as belonging to a Portuguese-language system, it is translated in the wake of Spanish American literatures.

It might be argued, however, that the number of translations of Brazilian literary works into English increased merely as a consequence of the rise in income, literacy and leisure time in the

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<sup>3</sup> Henry Thomas, *Miscelânea de estudos em honra de D. Carolina Machaelis de Vasconcelos: English Translations of Portuguese Books Before 1640* (Coimbra: Imprensa da Universidade, 1930), p. 1.

Anglo-American world, which has increased the demand for books. This would undoubtedly appear to have a part to play in this increase, and might even be considered to be the sole factor, were it not for the fact that such increase follows the patterns of international events very closely, and that international political concerns have helped to delineate the profile of Brazilian works in English translation.<sup>4</sup>

From the inception of US programmes for the translation of Spanish American and Brazilian works into English, great emphasis has been placed on sociological works which, to this day, make up the majority of Brazilian works translated into English.<sup>5</sup> Perhaps as a consequence, the selection of works for translation has fallen mostly on works dealing with the past, and on works which appear to have a claim to authenticity, that is, works that would be able to provide as clear an image of Brazil as possible to the reading public.

In spite of that, it does not seem that the sponsors of translations of Brazilian works into English ever played a direct role in the selection of works for translation. The choice of work to be translated would seem to have fallen rather to the translators themselves. It is here that the strongest element of randomness appears to surface in the survey. Chance appears to send people to Brazil. Chance appears to lead people to learn Portuguese at university. Such people sometimes translate Brazilian works into English. However, translators are no more endowed with free determination than any of us and, as Doron and Rose remark:

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<sup>4</sup> See Chapter 3.

<sup>5</sup> If biographies of political figures (such as Chico Mendes and Olga Benario, for example) are included among sociological works, although I considered them among literary works, as I did other works of topical, not strictly literary interest. See sections 3.1, 3.2, 3.3 and 3.4.



since translators of literature and scholarship choose works or accept assignments where they feel a real affinity for the author or the material, this means that a restrictive ethnocentrism is operative, or a kind of involuntary censorship of taste. (After all, remuneration being slight at best, translators do not want to translate something positively unpleasant to them.) Even when translators find works appealing, they may back off because the subject matter is too alien for them to feel confident handling it. These factors of taste and expertise further reduce the range and extent of translated material, which is already subject to the random and erratic impulses of the marketplace and the ploys of political expediency. (Doron and Rose, p. 163).

The market-place is clearly a force with which the production of translations in the Anglo-American world has to grapple. To begin with, this world does not appear to be particularly fond of translations; even the most perfunctory of examinations of the *Index Translationum* reveals that the Anglo-American world produces fewer translations than any other, to the point that in some years the *Index* lacks an entry for the US. It is therefore possible to say that at present the Anglo-American polysystem is a strong system in which translated literature maintains a secondary position, that is to say,

it constitutes a peripheral system within the polysystem, generally assuming the character of epigonic writing. In other words, in such a situation it has no influence on major processes and is modelled according to norms already conventionally established by an already dominant type.<sup>6</sup>

In spite of that, some publishers have persisted with translations, frequently at a financial loss to themselves, although accompanied by a gain in prestige.

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<sup>6</sup> Itamar Even-Zohar, 'The Position of Translated Literature within the Literary Polysystem' in *Literature and Translation: New Perspectives in Literary Studies with a Basic Bibliography of Books on Translation Studies*, ed. by James S. Holmes, José Lambert and Raymond van den Broeck (Leuven: Acco, 1978), pp. 117-27. Further references to this work will be given after quotations in the text, by mentioning a short version of the title, 'Translated Literature'.

It is in recent years that the forces of the market-place seem to have had the strongest impact in the selection of Brazilian works for translation. It would appear that publishers opt for works that would have at least a minimal chance of selling well. Consequently, the 1980s and 1990s have seen an increasing topicalization in the choice of Brazilian works for translation. Such choice has fallen on works that have been best-sellers in Brazil, on works by women (owing to the expansion of women's studies and the great interest it has generated in Third World women) and on works that depict those areas of Brazil that appear to elicit the greatest interest owing to their ethnic qualities: the poorest areas and the Amazon forest. This selection has operated to the detriment of more recent, innovative works and works which deal with the problems of the population of the urban, industrialized centres.

Publishers also appear to rely on authors whose works have sold well in the past, such as Jorge Amado and Clarice Lispector, and to want to invest on authors who they can expect will acquire a following and continue to produce, such as Lya Luft and Nérida Piñón. Publishers also appear to rely on the academic market, which is indeed the main market for the book industry, factual works outselling fictional works. The academic market appears therefore to have been able, with help from sponsors, to sustain the continued publication of works by Brazilian canonized authors, such as Machado de Assis, and even of re-translations of such works.

The combined result of the interaction of such forces (political, economic, market-place, the randomness of translator choice) is that the virtual image that is obtained of Brazil by the Anglo-American reading public through the translation of its literary works is at best fragmented. It is an image in which some physical areas of Brazil are

magnified out of all proportion, while others are reduced to the point of disappearing.

An examination of the Brazilian works in English translation published in the 1990s would give the impression that more women are writing in Brazil now than ever before (Clarice Lispector included), and than anywhere else in the world, whilst no male writers of interest would appear to have emerged in Brazil in recent years. Whoever carried out this examination would also be able to speak volumes of the topicality of the works (women's writing, the holocaust, black magic, the Amazon forest, a book by a leading popular music composer), and very little about the quality of such works.<sup>7</sup> Such an examiner would also find the works of the past that appear to fuel academic interest, but that also seem to indicate that Brazilian literature stopped around the turn of the previous century. As Doron and Rose observe,

the result for American readers is that what they find in translation, in both range and extent, whether literary or scholarly, is exotic enough to be piquant, similar enough not to be too unsettling. Desperately as we may need to have an idea of the full gamut of foreign-language expression, there is no way we can expect to be able to form such an idea. (p. 163)<sup>8</sup>

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<sup>7</sup> It should be pointed out that no judgment is being passed here on the quality of the works that are being translated. Admittedly, it might well be that more women are indeed writing in Brazil now than in the past. What is being argued is that no male Brazilian author of significance appears to have been translated into English in the 1990s. This would appear to reflect the interest of the target system rather than the situation of the source system.

<sup>8</sup> If it is too unsettling, it may be added, particularly in the case of Latin America, where many of the problems have been and are being caused by US dominance, such works are read as 'magic realism', in a popular, misinformed interpretation of what magic realism really is. At any rate, such an interpretation allows the reader to think that the events depicted are not real, but magic, therefore pertaining to a funny people who actually enjoy their problems. The reading that magic is the only way that a manacled people can deal with harsh reality is obscured in the enjoyment of the ethnic.

It is perhaps for this reason that the intensely political (and therefore more unsettling) works of Manuel Scorza (*Redoble por Rancas*, *Garabombo*, *el invisible*, *El jinete insomne*), in which magic is the last resort of the Indians against imperialism, never reached the

This observation may, of course, be extended to the English-language reading public in general.

Once a body of literary works has undergone the manipulation of selection for translation, such works must undergo the linguistic manipulation inherent in the translation process. Since Brazilian literature occupies a secondary position in the Anglo-American system, it would appear that those who translate Brazilian literary works into English concentrate their main efforts upon finding the best ready-made models for the source language text. Consequently, as Even-Zohar notes, 'the result often turns out to be a non-adequate translation or (as I would rather prefer to put it) a greater discrepancy between the equivalence achieved and the adequacy postulated' (Even-Zohar, *Translated Literature*, p. 125).

What translators seem to strive for is readability, understood as compliance with the literary and linguistic norms of the dominant system. Readability is the self-avowed aim of at least one translator, Scott-Buccluch:

o tradutor deve imaginar como o seu escritor escreveria na sua própria língua, isto é, na do tradutor, se isso fosse possível. Finalmente, como uma consequência lógica, a tradução deve parecer tão natural quanto o texto original, sem indícios de ter sido traduzido.

Cheguei a esta última conclusão como resultado de minhas próprias preferências e exigências como leitor de traduções. Por exemplo, suponhamos que queira ler romances de autores russos, mas que não tenha a menor intenção de fazer o enorme esforço de aprender o idioma russo. Vou depender inteiramente do tradutor. Mais do que isso, quero mergulhar no livro sem ser forçado a lembrar, pelas incongruências da língua, que o que estou lendo não é um romance inglês. Já é bastante ter que

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popularity of the works of such reformed socialists as Mario Vargas Llosa and Jorge Amado, or even Gabriel García Márquez, who now live in the First World comfort that their popularity earned them.

The misreading of magic realism on the part of the US general public is evident in the success of the pastiche of magical realism created by US television called *Northern Exposure*, a sitcom in which a bunch of happy-go-lucky WASP adventurers (and one Jew) in Alaska are touched by benign Indian magic.

reconhecer, e guardar de memória, nomes como Mavriky Schmerzov, Lizabeta Smerdyatchaya e Padel Pavlovitch Korneplodov, sem o obstáculo adicional de ler um inglês que não parece autêntico. Estou pronto a sacrificar algumas sutilezas características do idioma russo, desde que o estilo da tradução seja adequado ao período histórico e à classe social. (Scott-Buccleuch, *A bagaceira*, pp. 103-04)<sup>9</sup>

Gregory Rabassa puts it more succinctly: 'the translator can be adventurous, but he cannot be an adventurer as the original writer can' (Rabassa, 'Treason', p. 21).

These are obviously the opinion of only a couple of translators, but Brian Mossop, of the Translation Bureau, Department of the Secretary of State, and York University in Toronto, goes farther, and states that:

the prevailing doctrine, which I will call the doctrine of idiomatic, idea-oriented translation (ITT), can be summed up as the twin injunctions to 'translate ideas and not words' and to 'write idiomatically in the target language'. Since this is the method of translation that is now generally deemed appropriate for government and business translation, and since it is the method taught at translation schools, I will not attempt a more precise definition of it, but simply appeal to the reader's awareness of current practices.<sup>10</sup>

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<sup>9</sup> 'The translator must try to imagine how his writer would write in his own language, that is, in the translator's language, if this were possible. Finally as a logical consequence, the translation must seem to be as natural as the original text, without any sign of having being translated.

I came to this last conclusion as a result of my own preferences and demands as a reader of translations. For example, let us suppose that I want to read novels by Russian authors, but that I do not have the slightest intention of making the great effort of learning the Russian language. I will depend entirely on the translator. More than that, I want to dive into the book without having to be reminded by the incongruities of the language that what I am reading is not an English novel. It is sufficient to have to recognize, and to memorize, names such as Mavriky Schmerzov, Lizabeta Smerdyatchaya e Padel Pavlovitch, without the additional obstacle of reading an English that does not seem authentic.' [My translation.]

<sup>10</sup> Brian Mossop, 'Write Idiomatically and Translate Ideas Not Words: Three Defects of the Prevailing Doctrine of Translation' in *The Translation Process*, ed. by Candace Séguinot, (Toronto: H. G. Publications, 1989), pp. 7-19 (p. 7).

Here, I will appeal to the analysis I have undertaken of a sample of translations of Brazilian literary works into English.<sup>11</sup>

First of all, the analysis reveals that the translators manipulate the text intensely, in order to make it more readable according to the norms prevailing in the target system. Such manipulation occurs even when the translators, even those who are not amateurs, but scholars devoted to the study of Brazilian literature, share the view that the author they are translating is good, as in the case of translations of Machado de Assis.<sup>12</sup>

This analysis has also shown that the translations examined are primarily explicative, in the sense described by Steiner:

they explicate (or, strictly speaking, 'explicitate') and make graphic as much as they can of the semantic inherence of the original. The translator seeks to exhibit 'what is already there'. Because explication is additive, because it does not merely restate the original unit but must create for it an illustrative context, a field of actualized and perceptible ramification, translations are inflationary. There can be no reasonable presumption of co-extension between the source text and the translation. In its natural form, the translation exceeds the original.<sup>13</sup>

What Steiner intimates here is that explicitation is a characteristic of all translations. This, of course, is beyond the scope of this thesis to verify. What can be stated here is, however, that the statement applies to all the examined translations. It applies even to the translations of authors such as Machado de Assis, Graciliano Ramos and Guimarães Rosa, praised by their own translators for their concision.<sup>14</sup>

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<sup>11</sup> See Chapters 4, 5 and 6.

<sup>12</sup> See Chapter 4.

<sup>13</sup> George Steiner, *After Babel: Aspects of Language and Translation*, 2nd ed. (London: Oxford University Press, 1976), p. 277.

<sup>14</sup> It is pertinent to remark that, whenever I mentioned my research to Brazilian scholars, they surmised that the translations of Brazilian literary works into English would produce shorter texts: Brazilians think of themselves as too prolix. However, the reverse has proven

It is perhaps because so much is explicitated that the need arises to put another translational strategy into practice, that of omission. Not only are bits omitted here and there, to avoid what could be considered excessive repetition, but entire passages, sometimes even chapters being omitted. Sometimes the analyst is led to conjecture whether such omissions are made at points where the translation was beyond the capability of the translator.

Such an inference is warranted because, as Venuti points out, 'as far as the translator is concerned, his familiarity with two cultural histories, those of the source and the target languages, usually comprises the conceptual field in which he transforms the original text and produces the translation'.<sup>15</sup> It seems valid to challenge the knowledge that translators display of the Brazilian culture, and even of the Brazilian language, in view of their own frequent statements to the effect that they would not have understood the text if they had not had help from Brazilians. Additionally, many of the translators included in the survey translate freely from Spanish and Portuguese; they translate European, Spanish American and Brazilian works. It is doubtful that such translators have the necessary familiarity with so many diverse cultures. It would rather seem to be the case that such differences are not perceived fully, with the result that they are glossed over in translation.

So too are generalizing and preconceived views of Brazil perpetuated in translation. The views of Brazil as a practising Catholic country, as a hybrid culture of mestizos and half-breeds, as

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to be the case: the translations are longer than the original texts, in spite of the use of the reverse strategy to explicitation, omission, which will be discussed below.

<sup>15</sup> Lawrence Venuti, 'The Translator's Invisibility', *Criticism*, 26.2 (1986), 179-212 (p. 186).

a haven for Nazi war criminals for example, which, although based on a kernel of truth are much inflated, are perpetuated and enhanced in translation because those seem to be the views that many translators have of a culture they confess to know imperfectly.

It would appear therefore that the idea that the translated text has to be eminently readable and fluent, so much so as to obscure the fact that it is a translation, extends as far as accommodating the image of Brazil provided by the translated works to the images of Brazil that readers already have, so that the experience of reading a Brazilian work in English translation does not become too unsettling.

Such strategies aim at pleasing such readers as Scott-Buccleuch (quoted above) who want to expend only minimal effort in reading a text originated in a different culture. Such readers would appear to be willing to sacrifice many of the subtleties of the original in order to be served with a text in what would seem to be authentic English.

Readers such as these, who do not want to be reminded by the incongruities of the language that the translation is a non-English text are clearly so immersed in the norms of their own system that they do not even realize that such a statement is a paradox: if they want to read an English text, then they should read an English novel. If they want to read a foreign work, then they should be prepared to encounter that which is not familiar to them, otherwise, one might well conjecture, there would be no interest at all for them in reading a foreign work. To put it in a different way, as André Lefevere remarks: 'the foreign work, having been produced outside the native polysystem, cannot really be judged by native standards, precisely because it presents an alternative to them' (Lefevere, 'Beyond the Process', p. 56).



Furthermore, it would not appear that the wish to read congruent, easy flowing language would best be satisfied by the reading of Brazilian works. These are produced by a tradition that has sought innovation in language to establish its own identity. Incongruity in language is the hallmark of a large number of the Brazilian literary works that have been translated into English, culminating in the works of Guimarães Rosa.<sup>16</sup> This being the case, such fluent, facilitating translation strategies work against the texts they are attempting to recreate.

As Venuti remarks,

it soon becomes clear that this translation strategy has a certain relation to bourgeois economic values: the less awkward, unidiomatic and ambiguous a translation is made, the more readable it is, and hence the more 'consumable' it becomes as a commodity on the book market. Consumability is the ideology which mediates between the production of a fluent translation and its commodification; it is inscribed in the materiality of the text and situates that text in the existing relations of production. The ideology of consumability can be considered an external determinant of the translation: it is imposed by editors and publishers partly in response to sales figures, a point which means that it connects the text to another, relatively autonomous social practice -- specifically the business of publishing, generally economic practice in capitalist social formations. (Venuti, *The Translator's Invisibility*, p. 187)

It is then as a consumer that the reader is being catered for, not as a thinking being. Translations are being made to reinforce existing norms, not to open up the system to innovations.

In the attempt to serve the reader/consumer, such works have been rendered into fluent English, faultless syntax. However, something appears not to be turning out the way it should, since such readers/customers do not appear to be consuming the works so carefully translated for them. When I attempted to look into the availability and the readership of Brazilian literary works in English

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<sup>16</sup> See Chapter 6.

translation, I found that they were neither immediately available, nor apparently read with great frequency when available.<sup>17</sup> This may be due to several factors but it seems safe to assume that the translation strategies as such are one of such factors.

The fact that aiming for readability above all else is probably not the best way to serve the reader became apparent when I carried out a reading experiment in which I asked native speakers of English to read Guimarães Rosa's 'A terceira margem do rio'.<sup>18</sup> Many such readers could not reach the third bank of the river; their feet were caught in the quagmire of readability.

Having reached this stage of my research, I am aware that there is much to be done in this field. The survey of Brazilian literary works in English translation for example remains open. There is also much that remains to be done in the analysis of the translations of individual authors; in the comparison between different translations of the same work; in the comparison of the various translations the same translator has made, and of how her/his work has evolved.

I hope that the work that I have done has laid the foundations for the researchers who will certainly come after me. I myself can now look ahead to many years of fruitful work in the area of translation studies, as a teacher, a scholar, and a practitioner.

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<sup>17</sup> See Chapter 7.

<sup>18</sup> See Chapter 7.

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**THE VIRTUAL IMAGE:  
BRAZILIAN LITERATURE IN ENGLISH  
TRANSLATION**

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Thesis submitted in fulfilment of the requirements for the degree of  
Ph.D.

In two volumes: volume 2

University of Warwick

Centre for British and Comparative Cultural Studies



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## APPENDIX I

### A SURVEY OF BRAZILIAN LITERARY WORKS IN ENGLISH TRANSLATION

**ADONIAS FILHO** (1915-90)

*Memórias de Lázaro* (1952) - novel

*Memories of Lazarus*, trans. by Fred P. Ellison, with drawings  
by Enrico Bianca

Austin, TX: University of Texas Press, 1969

Sources: *Index Translationum*, N. 22, p. 278;<sup>1</sup> *Index*, N. 23,  
p. 306; *The National Union Catalogue 1956 to 1967*  
*Imprints*, vol. 1, p. 599,<sup>2</sup> Wilson, p. 9.<sup>3</sup>

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<sup>1</sup> *Index Translationum: International Bibliography of Translations*, 43 vols (Paris: UNESCO, 1932-1986). Further references to this work will be given after quotations in the text by mentioning a short version of the title, *Index*.

<sup>2</sup> *The National Union Catalogue 1956 to 1967 Imprints*, 125 vols (London: Information/Publishing Limited, 1970). Further references to this work will be given after quotations in the text by mentioning a short version of the title, 'NUC 56-67'.

<sup>3</sup> Jason Wilson, *An A to Z of Modern Latin American Literature in English Translation* (London: The Institute of Latin American Studies, 1989). Further references to this work will be given after quotations in the text.

**JOSÉ DE ALENCAR (1829-77)***Iracema, lenda do Ceará* (1865) - novel*Iracema, the Honey-Lips, a Legend of Brazil*, trans. by Isabel BurtonLondon: Bickers & Son, 1886 (\*)<sup>4</sup>Translator's preface: pp. *iii-iv*

Library: Taylor Institution Library, Oxford

On display: 31 July 1962

Loans: none

Sources: *NUC Pre-1956*, vol. 8, p. 130,<sup>5</sup> Putnam: p. 260;<sup>6</sup> Wilson: p. 11.

New York: Howard Fertig Inc., 1976

Sources: *Index*, N. 30, p. 348; Wilson, p. 11.Re-translation:*Iracema, A Legend of Ceará*, trans. by Norman Biddell

Rio de Janeiro: Imprensa Inglesa, [n.d.] (\*)

Note on the author: pp. 3-4

Library: University of California at Fullerton

Loans: none

Sources: *NUC Pre-1956*, vol. 8, p. 130; Putnam, p. 206.*Ubirajara* (1874) - novel*Ubirajara, a Legend of the Tupy Indians*, trans. by J. T. W. Sadler into English verse

London: Ronald Massey, [n.d.]

Sources: *NUC Pre-1956*, vol. 8, p. 134; Wilson, p. 11.**JOSÉ AMÉRICO DE ALMEIDA (1887-1980)***A Bagaceira* (1928) - novel*Trash*, trans. by Robert Scott-Buccluch

London: Peter Owen, 1978 (cloth) (\*)

Funding: UNESCO collection of Representative Works; Brazilian Series. This book has been accepted in the United Nations Educational, Scientific and Cultural Organization (UNESCO).

Translator's foreword: pp. 5-9

Library: University of Warwick

On display: 24 November 1980

Loans: two

Sources: *Index*, N. 31, p. 787; Martin, p. 399,<sup>7</sup> Wilson, p. 11.

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<sup>4</sup> Editions marked (\*) are the editions that have been consulted.

<sup>5</sup> *The National Union Catalogue Pre-1956 Imprints*, 696 vols (London: Information/Publishing Limited, 1970). Further references to this work will be given after quotations in the text by mentioning a short version of the title, '*NUC Pre-1956*'.

<sup>6</sup> Samuel Putnam, *Marvelous Journey: A Survey of Four Centuries of Brazilian Writing* (New York: Knopf, 1948). Further references to this work will be given after quotations in the text.

<sup>7</sup> Gerald Martin, *Journeys through the Labyrinth: Latin American Fiction in the Twentieth Century* (London: Verso, 1989). Further references to this work will be given after quotations in the text.

**MANUEL ANTONIO DE ALMEIDA (1831-61)**

*Memórias de um sargento de milícias* (1854) - novel  
*Memoirs of a Militia Sergeant*, trans. by Linton J. Barrett  
 Washington, DC: Pan American Union, 1959  
 Sources: *NUC 56-67*, vol. 3, p. 313; Wilson, p. 11.

**JORGE AMADO (1912-)**

*Terras do sem fim* (1942) - novel  
*The Violent Land*, trans. by Samuel Putnam  
 New York: Alfred A. Knopf, 1945  
 Sources: Putnam, p. 261; Martin, p. 400; Price, p. 279; Wilson,  
 p. 12.

New York: Alfred A. Knopf, 1965  
 New Foreword by the author  
 Source: *NUC 56-67*, vol. 3, p. 442, King, p. 326.<sup>8</sup>

London: Collins Harvill, 1989 (paperback)  
 Sources: CD-ROM<sup>9</sup>; Price, p. 279<sup>10</sup>; Wilson, p. 12.  
 ISBN: 0-00-271024-2 ip<sup>11</sup>

*Gabriela, cravo e canela* (1958) - novel  
*Gabriela, Clove and Cinnamon*, trans. by James L. Taylor and  
 William L. Grossman

New York: Alfred A. Knopf, 1962 (cloth)  
 Reprinted five times  
 Sources: *NUC 56-67*, vol. 3, p. 440; Martin, p. 400; Price, p. 279;  
 Wilson, p. 12.

London: Chatto & Windus, 1963 (cloth) (\*)  
 Library: University of Warwick  
 On display: 25 June 1968  
 Loans: six  
 Sources: *NUC 56-67*, vol. 3, p. 440; Martin, p. 400; Price, p. 279;  
 Wilson, p. 12.

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<sup>8</sup> John King, ed., *Modern Latin American Fiction: A Survey*, (London: Faber and Faber, 1987), pp. viii-xv. This work does not mention the translators' names, or the original titles. Further references to this work will be given after quotations in the text.

<sup>9</sup> 'CD-ROM' is a reference to Whitaker's BOOKBANK CD-ROM Service available for consultation at the Library of the University of Warwick. Further references to this source will be given after quotations in the text.

<sup>10</sup> Greg Price, *Latin America: The Writer's Journey* (London: Hamish Hamilton, 1990). This work does not mention the translators' names, or the original titles. Further references to this work will be given after quotations in the text.

<sup>11</sup> 'ip' is the abbreviation used by the Whitaker Bookbank CD-ROM Service to indicate that a book is 'in print', and will be used throughout this appendix where appropriate, and where the information was available at the time of compilation.

- London: Chatto & Windus, 1964  
Source: *NUC 56-67*, vol. 3, p. 440.
- Greenwich, CN: Fawcett Publications, 1964  
Source: *NUC 56-67*, vol. 3, p. 440.
- New York: Alfred A. Knopf, 1968  
Source: *NUC 68-72*,<sup>12</sup> vol. 3, p. 266.
- New York: Alfred A. Knopf, 1972 (\*)  
Library: University of Warwick  
Loans: none, withdrawn from Student Reserve Collection  
Sources: King, p. 326.
- London: Souvenir Press, 1983  
Sources: *Index*, N. 37, p. 703; King, p. 326; Wilson, p. 12.
- London: Abacus, 1984  
Source: *Index*, N. 38, p. 790.

**'A completa verdade sobre as discutidas aventuras do comandante Vasco Moscoso de Aragoão, Capitão de Longo Curso'** included in:  
***Os velhos marinheiros*** (1961) - novella  
***Home Is the Sailor: The Whole Truth Concerning the Redoubtful Adventures of Captain Moscoso de Aragoão, Master Mariner***, trans. by Harriet de Onís.

- New York: Alfred A. Knopf, 1964  
Sources: *NUC 56-67*, vol. 3, p. 440; King, p. 326; Price, p. 279; Wilson, p. 12.
- London: Chatto & Windus, 1964 (cloth) (\*)  
Library: University of Warwick  
On display: 30 September 1981  
Loans: three  
Sources: King, p. 326; Price, p. 279; Wilson, p. 12.
- New York: Avon Books, 1979 (paperback) (\*)  
Library: University of Warwick  
On display: 7 June 1985  
Loans: none  
Sources: *Index*, N. 32, p. 491; Wilson, p. 12.
- London: Collins Harvill, 1990 (paperback)  
Source: CD-ROM.  
ISBN: 0-00-271137-0 ip

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<sup>12</sup> *The National Union Catalogue 1968 to 1972 Imprints*, 104 vols (London: Information/Publishing Limited, 1970). Further references to this work will be given after quotations in the text, by mentioning a short version of the title, '*NUC 68-72*'.

- A morte e a morte de Quincas Berro D'Água* (1962) - novel  
*The Two Deaths of Quincas Wateryell: A Tall Tale*, trans. by  
 Barbara Shelby  
 New York: Alfred A. Knopf, 1965 (cloth)  
 Sources: *NUC* 56-67, vol. 3, p. 442; Price, p. 279.
- New York: Avon Books, 1965  
 Sources: Price, p. 279; Wilson, p. 12.
- Os pastores da noite* (1964) - novel  
*Shepherds in the Night*, trans. by Harriet de Onís  
 New York: Alfred A. Knopf, 1967  
 Sources: *NUC* 56-67, vol. 3, p. 441; Price, p. 279; Wilson, p. 12.
- London: Collins Harvill, 1989 (paperback)  
 Sources: CD-ROM; Price, p. 279; Wilson, p. 12.  
 ISBN: 0-00-271-23-4 ip
- Dona Flor e seus dois maridos* (1966) - novel  
*Dona Flor and Her Two Husbands: A Moral and Amorous Tale*,  
 trans. by Harriet de Onís  
 New York: Alfred A. Knopf, 1969  
 Sources: *Index*, N. 22, p. 275; Martin, p. 400; King, p. 326; Price,  
 p. 279; Wilson, p. 12.
- London: Weidenfeld and Nicolson, 1969 (\*)  
 Library: University of Warwick  
 On display: 1st July 1971  
 Loans: six  
 Sources: Martin, p. 400; Price, p. 279; Wilson, p. 12.
- London: Weidenfeld & Nicolson, 1970 (cloth)  
 Sources: *Index*, N. 23, p. 662; King, p. 326.
- New York: Bantam Books, 1971  
 Source: *Index*, N. 24, p. 335.
- New York: Avon Books, 1977 (paperback) (\*)  
 Library: University of Warwick  
 On display: 5 June 1986  
 Loans: three  
 Source: *Index*, N. 30, p. 348.
- London: Serpent's Tail, 1986 (paperback) (\*)  
 Glossary: pp. 397-401  
 Library: University of Warwick  
 On display: 23 January 1987  
 Loans: one  
 Sources: CD-ROM; Wilson, p. 12.  
 ISBN: 1-85242-103-7 ip

***Tenda dos milagres*** (1969) - novel  
***Tent of Miracles***, trans. by Barbara Shelby  
 New York: Alfred A. Knopf, 1971  
 Sources: *Index*, N. 24, p. 335; King, p. 326; Price, p. 279; Wilson,  
 p. 12.

New York: Avon Books, 1978 (paperback) (\*)  
 Glossary: pp. 397-401  
 Library: University of Warwick  
 On display: 27 April 1988  
 Loans: none

London: Collins Harvill, 1989 (paperback)  
 Sources: CD-ROM; Price, p. 279; Wilson, p. 12.  
 ISBN: 0-00-271022-6 ip

***Tereza Batista, cansada de guerra*** (1972) - novel  
***Tereza Batista: Home from the Wars***, trans. by Barbara Shelby  
 New York: Alfred A. Knopf, 1974  
 Source: King, p. 326.

New York: Alfred A. Knopf, 1975  
 Sources: Martin, p. 400; Price, p. 279; Wilson, p. 12.

London: Souvenir Press, 1982 (cloth) (\*)  
 Glossary: pp. 551-552  
 Library: University of Warwick  
 On display: 23 January 1987  
 Loans: three  
 Sources: CD-ROM; *Index*, N. 36, p. 779; Martin, p. 400; King,  
 p. 326; Price, p. 279; Wilson, p. 12.  
 ISBN: 0-285-64943-4 ip

London: Abacus, 1983  
 Source: *Index*, N. 37, p. 703.

***Tieta do Agreste: pastora de cabras*** (1977) - novel  
***Tieta, the Goat Girl: or, the Return of the Prodigal Daughter***,  
 trans. by Barbara Shelby Merello  
 New York: Alfred A. Knopf, 1979  
 Sources: *Index*, N. 32, p. 491; Martin, p. 400; King, p. 326; Price,  
 p. 279; Wilson, p. 12.

London: Souvenir Press, 1981 (cloth) (\*)  
 Library: University of Warwick  
 On display: 17 May 1982  
 Loans: none  
 Library: University of Birmingham  
 On display: 12 December 1986  
 Loans: none  
 Sources: CD-ROM, *Index*, N. 34, p. 633; Martin, p. 400; Price,  
 p. 279; Wilson, p. 12.  
 ISBN: 0-285-62507-1 ip

London: Souvenir, 1982  
 Source: *Index*, N. 36, p. 779.

*O gato malhado e a andorinha Sinhá* (1982) - novel  
*The Swallow and the Tom Cat: A Love Story*, trans. by Barbara  
 Shelby Merello  
 New York: Delacorte Press/E. Friede, 1982  
 Source: *Index*, N. 36, p. 412

*Jubiabá* (1935) - novel  
*Jubiabá*, trans. by Margaret A. Neves  
 New York: Avon Books, 1984  
 Sources: Martin, p. 399; King, p. 326; Price, p. 279; Wilson,  
 p. 12.

*Mar morto* (1936) - novel  
*Sea of Death*, trans. by Gregory Rabassa  
 New York: Avon Books, 1984  
 Sources: Martin, p. 399; King, p. 326; Price, p. 279; Wilson,  
 p. 13.

*Farda, fardão, camisola de dormir* (1979) - novel  
*Pen, Sword, Camisole: A Fable to Kindle [a] Hope*, trans. by  
 Helen Lane  
 New York: Godine, 1985  
 Sources: Price, p. 279; Wilson, p. 13.

New York: Avon Books, 1986  
 Sources: King, p. 326; Wilson, p. 13.

*Tocaia Grande* (1984) - novel  
*Showdown*, trans. by Gregory Rabassa  
 New York: Bantam Books, 1988  
 Sources: Martin, p. 400; Price, p. 279; Wilson, p. 13.

*Capitães da areia* (1937) - novel  
*Captains of the Sand*, trans. by Gregory Rabassa  
 New York: Avon Books, 1988  
 Sources: Martin, 400; Price, p. 279; Wilson, p. 13.

#### **MARIO DE ANDRADE (1893-1945)**

*Amar, verbo intransitivo* (1927) - novel  
*Fraulein*, trans. by Margaret Richardson Hollingsworth  
 New York: MacCaulay, 1932  
 Source: Putnam, p. 261.

New York: MacCaulay, 1933  
 Source: *NUC Pre-1956*, vol. 16, p. 88; Lopez,<sup>13</sup> p. 429; Wilson,  
 p. 13.

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<sup>13</sup> Telê Porto Ancona Lopez, 'Traduções de *Macunaíma*', in *Macunaíma, o herói sem nenhum caráter*, by Mário de Andrade, critical ed., coor. by Telê Porto Ancona Lopez (Florianópolis: Editora da Universidade Federal de Santa de Catarina, 1988), pp. 429-35.



*Paulicea desvairada* (1922) - poetry

*Hallucinated City* (Poems), bilingual edition, trans. by Jack E. Tomllins

Nashville, TN: Vanderbilt University Press, 1968

Source: *NUC* 68-72, vol. 4, p. 239.

Nashville, TN: Vanderbilt University Press, 1969

Sources: *Index*, N. 21, p. 237; Wilson, p. 13.

*Macunaíma, o herói sem nenhum caráter (Rapsódia)* (1928) - novel

*Macunaíma*, trans. by E. A. Goodland

New York: Random House, 1984

Sources: Lopez, p. 429; King, p. 326; Wilson, p. 13.

London: Quartet Books, 1984 (\*)

Library: University of Warwick

On display: 31 October 1986

Loans: thirteen

Sources: CD-ROM; Martin, p. 400; King, p. 326; Wilson, p. 13.

ISBN: 0-7043-0088-5 ip

London: Quartet Books, 1985 (cloth) (\*)

Library: Birmingham City Library (reserve collection)

Sources: CD-ROM; *Index*, N. 38, p. 790; Martin, p. 400.

ISBN: 0-7043-2551-9 op<sup>14</sup>

London: Quartet Books, 1988 (paperback)

Sources: CD-ROM.

ISBN: 0-7043-0088-5 ip

**OSWALD DE ANDRADE** (1890-1954)

*Serafim Ponte Grande* (1933) - novel

*Seraphim Grosse Pointe*, trans. by Kenneth D. Jackson and Albert Bork

Austin, TX: Nefertiti Head Press, 1979

Sources: *Index*, N. 32, p. 491; King, p. 327; Wilson, p. 13, Stern, p. 27.

*Memórias sentimentais de João Miramar* (1923) - novel

*The Sentimental Memoirs of John Seaborne*, [no trans.]

Austin, TX: Nefertiti Head Press, 1979

Source: Stern, p. 27; Wilson, p. 14.

*A morta* (1937) - novel

*The Dead Woman*, [no trans.]

[n.p.], [n.pub.], 1980

Source: Stern, p. 27; Wilson, p. 14.

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<sup>14</sup> 'op' is the abbreviation used by the Whitaker Bookbank CD-ROM Service to indicate that a book is 'out of print', and will be used throughout this appendix where appropriate, and where the information was available at the time of compilation.

**IVAN ANGELO (1936-)**

*A festa* (1976) - novel

*The Celebration*, trans. by Thomas Colchie

New York: Avon Books, 1982

Sources: *Index*, N. 35, p. 394; King, p. 327; Wilson, p. 14.

*Casa de vidro: cinco histórias do Brasil* (1979) - novellas

*The Tower of Glass*, trans. by Ellen Watson

New York: Avon Books, 1986

Sources: King, p. 327; Wilson, p. 14.

**CYRO DOS ANJOS (1906-)**

*O amanuense Belmiro* (1937) - novel

*Diary of a Civil Servant*, trans. by Arthur Brakel

Toronto: Fairleigh Dickinson University Press, 1986

Sources: Wilson, p. 14.

London: Associated University Presses, 1988.

Source: *Enciclopédia de Literatura Brasileira*.<sup>15</sup>

**ROBERTO ATHAYDE (1949-)**

*Apareceu a Margarida* (1973) - play

*Miss Margarida's Way: Tragicomic Monologue for an Impetuous Woman*, [no trans.]

New York: Samuel French, 1977 (\*)

Sources: Roberto Athayde (personal communication), Avon Books publicity.

**José Pereira da GRAÇA ARANHA (1868-1931)**

*Canaã* (1902) - novel

*Canaan*, trans. by Mariano Joaquim (Joaquín) Lorente

Boston: Four Seas Co., 1920

Preface by Guglielmo Ferrero

Sources: *NUC Pre-1956*, vol. 19, p. 170; *NUC 68-72*, vol. 4, p. 613; Putnam, p. 261; Wilson, p. 14.

London: Allen & Unwin, 1921

Source: Wilson, p. 14.

New York: H. Fertig, 1976

Source: *Index* N. 31, p. 340.

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<sup>15</sup> Afrânio Coutinho and J. Galante de Souza, orgs, *Enciclopédia de Literatura Brasileira*, 2 vols, 1st pub 1989, 2nd rev. ed. (Rio de Janeiro: OLAC/MEC, 1990).

**ALUIZIO DE AZEVEDO (1857-1913)**

*O cortiço* (1890) - novel

*A Brazilian Tenement*, trans. by Harry W. Brown  
New York: McBride & Co., 1926

Sources: *NUC Pre-1956*, vol. 28, p. 219; Putnam, p. 261; Wilson,  
p. 17.

London: Cassell, 1928

Sources: *NUC Pre-1956*, vol. 28, p. 219; Wilson, p. 17.

New York: Howard Fertig, 1976 (Reprint)

Sources: *Index*, N. 30, p. 348; Wilson, p. 17.

*O mulato* (1881) - novel

*Mulatto*, trans. by Murray Graeme MacNicoll, ed. by Daphne  
Patai

Toronto: Fairleigh Dickinson University Press, 1990 (cloth)

Sources: *Associated University Presses 1993 Catalogue*, p. 34;  
CD-ROM.

ISBN: 0-8386-3380-3 ip

**MANUEL BANDEIRA (1886-1968)**

*Recife* (Poetry), trans. by E. Flintoff

Bradford, CN: Rivelin Grapheme Press, 1984

Sources: CD-ROM; *Index*, N. 37, p. 703; Wilson, p. 18.

ISBN: 0-947612-04-1 ip

Selection of poems from the following works: *Libertinagem* (1930)

*Estrela da Manhã* (1936), *Lira dos Cinquent'Anos* (1940), *Belo  
Belo* (1948) and *Estrela da Tarde* (1960)

*This Earth, That Sky: Poems by Manuel Bandeira*, trans. by  
Candace Slater, with notes and an introduction

Berkeley, CA: University of California Press, 1988, bilingual edition

Sources: Vieira, p. 102-103;<sup>16</sup> Wilson, p. 18.

**IGNACIO DE LOYOLA BRANDAO (1936-)**

*Zero* (1975) - novel

*Zero*, trans. by Ellen Watson

New York: Avon Books, 1983

Source: *Index*, N. 37, p. 394.

New York: Avon Books, 1984

Sources: Price, p. 278; Wilson, p. 22.

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<sup>16</sup> Nelson H. Vieira, 'Bandeira, Manuel - This Earth, that Sky: Poems  
by Manuel Bandeira' rev. of *This Earth, that Sky: Poems by Manuel  
Bandeira*, *Latin American Literary Review*, 19.38 (1991), 102-03.

*Não verás país nenhum* (1981) - novel  
*And Still the Earth*, [no trans.]  
 New York: Avon Books, 1985  
 Sources: Price, p. 278; Wilson, p. 22.

**ALICE DAYRELL BRANT** (Helena Morley)

*Minha vida de menina* - diary  
*The Diary of "Helena Morley"*, trans. by Elizabeth Bishop  
 New York: Farrar, Straus & Giroux, 1957 (\*)  
 Sources: Virago Press edition

London: Victor Gollancz, 1958  
 Source: Virago Press edition

London: Virago Press, 1981 (paperback) (\*)  
 Translator's Introduction: pp. vii-xxxiii  
 Author's Preface: pp. xxxv-xxxvi  
 Library: University of Warwick  
 Loans: five  
 Source: CD-ROM.  
 ISBN: 0-86068-200-5 op

**CHICO BUARQUE** (1944-)

*Turbulência* (1991) - novel  
*Turbulence*, trans by Peter Brush  
 London: Bloomsbury Publishing, 1992 (\*)

**ANTONIO CALLADO** (1917-)

*Quarup* (1967) - novel  
*Quarup*, trans. by Barbara Shelby  
 New York: Alfred A. Knopf, 1970  
 Sources: *Index* N. 23, p. 308; *NUC* 68-72, vol. 15, p. 230; Martin,  
 p. 402; Wilson, p. 23.

*Bar Don Juan* (1971) - novel  
*Don Juan's Bar*, trans. by Barbara Shelby  
 New York: Alfred A. Knopf, 1972  
 Sources: *NUC* 68-72, vol. 15, p. 230; Martin, p. 402; Wilson,  
 p. 23.

**CECÍLIO CARNEIRO** (1911-)

*A fogueira* (1939) - novel  
*The Bonfire*, trans. by Dudley Poore  
 New York: Farrar & Rinehart, 1941  
 Source: Putnam, p. 261.

New York: Farrar & Rinehart, 1944  
 Source: *NUC Pre-1956*, vol. 96, p. 97.

Westport, CT: Greenwood Press, 1972  
 Source: Wilson, p. 25.

**JOSUÉ DE CASTRO (1908-73)***Homens e Caranguejos* (1967)*Of Men and Crabs*, trans. by Susan Hertelendy

New York: Vanguard Press, 1970

Sources: *Index*, N. 23, p. 308; *NUC 68-72*, vol. 16, p. 378.**PAULO COELHO (1947-)***O diário de um mago* (1987)*The Diary of a Magus*, [no trans.]

San Francisco, CA: Harper, 1992

Source: Editora Rocco

*O alquimista* (1988)*The Alchemist: A Fable about Following Your Dream*, trans. by

Alan R. Clarke

San Francisco, CA: Harper, 1993

Source: CD-ROM.

ISBN: 0-06-250266-2 ip

**GUSTAVO CORÇÃO (1896-1978)***A descoberta do outro* (1944)*My Neighbour as Myself*, trans. by Clotilde Wilson

London: Longmans Green, 1957

Sources: *NUC 56-67*, vol. 25, p. 484; Wilson, p. 27.*Lições de abismo* (1950)*Who if I Cry Out*, trans. by Clotilde Wilson

Austin, TX: University of Texas Press, 1967

Sources: *NUC 68-72*, vol. 21, p. 91; Wilson, p. 27.**GASTÃO CRULS (1888-1959)***Amazônia misteriosa* (1925) - fantastic novel*The Mysterious Amazonia: A Brazilian Novel*, trans. by J. T. W. Sadler

Rio de Janeiro: Z. Valverde, 1944

Sources: *NUC Pre-1956*, vol. 128, p. 410; Putnam, p. 261.**EUCLIDES DA CUNHA (1866-1909)***Os sertões* (1902) - essay*Rebellion in the Backlands* (non-fiction), trans. by Samuel Putnam

Chicago: University of Chicago Press, 1944

'A Translator's Introduction': pp. *iii-xviii*Preface: by Afrânio Peixoto, pp. *xix-xxi*Source: CD-ROM, *NUC Pre-1956*, vol. 129, p. 400.

ISBN: 0-226-12444-4

Chicago: University of Chicago Press, 1964 (\*)  
 'A Translator's Introduction': pp. *iii-xviii*  
 Preface: by Afrânio Peixoto, pp. *xix-xxi*  
 Library: University of Warwick  
 Loans: two (7-day loan)  
 Source: King, p. 329.

Chicago: University of Chicago Press, 1967  
 Source: King, p. 329

Chicago: University of Chicago Press, 1970 (\*)  
 'A Translator's Introduction': pp. *iii-xviii*  
 Preface: by Afrânio Peixoto, pp. *xix-xxi*  
 Library: University of Warwick  
 Loans: two (7-day loan)

Abridgement:

*Revolt in the Backlands* (non-fiction), trans. by Samuel Putnam,  
 abridgement of the University of Chicago Press edition  
 London: Victor Gollancz, 1947 (\*)  
 'A Translator's Introduction': pp. *iii-xviii*  
 Preface: by Afrânio Peixoto, pp. *xix-xxi*  
 Library: University of Warwick  
 Loans:  
 Sources: *NUC Pre-1956*, vol. 129, p. 400; Wilson, p. 9.

**AUTRAN DOURADO (1926-)**

*Uma vida em segredo* (1964) - novel  
*A Hidden Life*, trans. by Edgar Miller Jr  
 New York: Alfred A. Knopf, 1969 (\*)  
 Library: Birmingham University Library  
 Loans:  
 Sources: *Index*, N. 22, p. 278; Martin, p. 403; Wilson, p. 32.

*Ópera dos mortos* (1967) - novel  
*The Voices of the Dead*, trans. by John M. Parker  
 London: Peter Owen, 1980 (cloth) (\*)  
 UNESCO collection of Representative Works; Brazilian Series.  
 This book has been accepted in the United Nations  
 Educational, Scientific and Cultural Organization  
 (UNESCO).  
 Translator's Introduction: pp. 7-11  
 Translator's Notes: p. 248  
 Library: University of Birmingham  
 Library new book: 12 December 1986  
 Loans: none  
 Sources: CD-ROM; *Index*, N. 34, p. 634; King, p. 329; Martin,  
 p. 404; Wilson, p. 32.  
 ISBN: 0-7206-0558-X ip

New York: Tapingler Publishers, 1981  
 Sources: *Index*, N. 34, p. 335; Martin, p. 404; King, p. 329;  
 Wilson, p. 32.

Feltham: Zenith, 1983  
 Source: *Index*, N. 36, p. 780.

*O risco do bordado* (1970) - novel

*Pattern for a Tapestry*, trans. by John M. Parker  
London: Peter Owen, 1984 (cloth) (\*)

UNESCO collection of Representative Works; Brazilian Series.

This book has been accepted in the United Nations  
Educational, Scientific and Cultural Organization  
(UNESCO).

Translator's Introduction: pp. 9-12

Translator's Notes: p. 170

Library: University of Warwick

Loans: none

Sources: CD-ROM; *Index*, N. 37, p. 705; Martin, p. 404; Wilson,  
p. 32.

ISBN: 0-7206-0608-X ip

Harmondsworth: Penguin, 1986 (paperback) (\*)

Translator's Introduction: pp. 9-12

Translator's Notes: pp. 170

Library: University of Birmingham

Library new book: 23 January 1987

Loans: none

Sources: CD-ROM, *Index*, vol. 39, p. 897.

ISBN: 0-14-008050-3 op

*Os sinos da agonia* (1974) - novel

*The Bells of Agony*, trans. by John M. Parker  
London: Peter Owen, 1988 (cloth)

Sources: CD-ROM; Martin, p. 404; Wilson, p. 32.

ISBN: 0-7206-0681-0 ip

#### **CARLOS DRUMMOND DE ANDRADE (1902-87)**

*In the Middle of the Road: Selected Poems*, bilingual edition,  
trans. and ed. by John Nist  
Tucson, AR: University of Arizona Press, 1965  
Sources: *NUC 56-67*, vol. 4, p. 540; Wilson, p. 33.

*Souvenir of the Ancient World: Poems*, trans. by Mark Strand  
New York: Antaeus Editions, 1976  
Source: *Index*, N. 31, p. 340.

#### ***Antologia Poética***

*The Minus Sign: A Selection from the Poetic Anthology*, trans.  
by Virginia de Araújo  
Chicago, IL: Black Swan Press, 1980  
Sources: *Index*, N. 34, p. 633; Wilson, p. 33.

Manchester: Carcanet, 1981 (\*)

Library: University of Birmingham

Sources: CD-ROM; *Index*, N. 34, p. 633; Wilson, p. 33.

ISBN: 0-85635-296-9 ip

*The Minus Sign: A Selected Poems*, trans. by Virginia de Araújo  
Redding Ridge, CT: Black Swan Books, 1980  
Source: *Index*, N. 35, p. 394.

*Travelling in the Family: Selected Poems*, trans. by Thomas Colchie, Mark Strand, Elizabeth Bishop and Gregory Rabassa  
 New York: Random House, 1986.  
 Source: Wilson, p. 33.

**LUIS EDMUNDO da Costa** (1878-1961)

*O Rio de Janeiro no tempo dos vicereis 1763-1808* (1932?) - historical novel

*Rio in the Time of the Viceroy*, trans. with an epilogue by Dorothea H. Momsen  
 Rio de Janeiro: J. R. de Oliveira & Cia., 1936  
 Introduction: by Hugh Gibson  
 Sources: *NUC Pre-1956*, vol. 124, p. 202; Putnam, p. 261.

**RUBEM FONSECA** (1925-)

*A grande arte* (1983) - novel  
*High Art*, trans. by Ellen Watson  
 New York: Harper & Row, 1986  
 Source: Wilson, p. 35.

New York: Carroll & Graf, 1987  
 Source: Wilson, p. 35.

**OSWALDO FRANÇA JUNIOR** (1936-)

*Jorge, um brasileiro* (1967) - novel  
*The Long Haul*, trans. by Thomas Colchie  
 New York: Dutton, 1980  
 Source: *Index*, N. 33, p. 373.

**GILBERTO FREYRE** (1900-1987)

*Casa grande e senzala* (1933) - essay  
*The Masters and the Slaves: A Study in the Development of Brazilian Civilization*, trans. by Samuel Putnam  
 New York: Alfred A. Knopf, 1946  
 Sources: *NUC Pre-1956*, vol. 185, p. 236; Putnam, p. 261; King, p. 329.

New York: Alfred A. Knopf, 1956, rev. ed.  
 Source: *NUC 56-67*, vol. 38, p. 320.

New York: Alfred A. Knopf, 1963  
 Source: *NUC 56-67*, vol. 38, p. 320.

Abridged version:

New York: Alfred A. Knopf, 1964  
 Source: *NUC 56-67*, vol. 38, p. 320

University of California Press, 1987  
 Source: CD-ROM.  
 ISBN: 0-520-05665-5



**Sobrados e mocambos** (1933) - essay  
*The Mansions and the Shanties: The Making of Modern Brazil*,  
 trans. and abridged by Harriet de Onís  
 New York: Alfred A. Knopf, 1963  
 Introduction by Frank Tannenbaum  
 Source: *NUC 56-67*, vol. 38, p. 330.

Berkeley, CA: University of California Press, 1987 (paperback)  
 Sources: CD-ROM; *Index N. 22* and *N. 23*; Wilson, p. 9.  
 ISBN: 0-520-05681-7 ip

**Mother and Son: A Brazilian Tale**, trans. by Barbara Shelby  
 New York: Alfred A. Knopf, 1967  
 Source: *NUC 56-67*, vol. 38, p. 320.

**JOSÉ BASÍLIO DA GAMA (1740-1795)**

**O Uruguay** (1769) - historical epic poem  
*The Uruguay: A Historical Romance of South America*, trans. by  
 Sir Richard F. Burton  
 Berkeley, CA: University of California Press, 1982 (Cloth) (\*)  
 ed. with an int., notes and bibliography by Frederick C. H.  
 Garcia and Edward F. Stanton  
 Author's preface, pp. 41-46  
 Sources: *1993 Books in Print, University of California Press  
 Catalogue*, p. 10; CD-ROM.  
 ISBN: 0-520-04524-6 ip

**PAULO EMÍLIO SALLES GOMES (1916-77)**

**Três mulheres de três PPPês** (1977) - novel  
*P's Three Women*, trans. by Margaret Abigail Neves  
 New York: Avon Books, 1984  
 Source: Wilson, p. 40.

**JOÃO GUIMARÃES ROSA (1908-67)**

**Sagarana** (1946) - novellas  
*Sagarana*, trans. by Harriet de Onís  
 New York: Alfred A. Knopf, 1958  
 Source: Wilson, p. 70.

New York: Alfred A. Knopf, 1966 (cloth) (\*)  
 Introduction: Franklin de Oliveira, 'The Epigraphs in Sagarana',  
 pp. vii-xiv.  
 Translator's Note: pp. xv-xvi  
 Library: Michigan State University Library  
 Loans: none  
 Sources: *NUC 56-67*, vol. 97, p. 4; Martin, p. 409; King, p. 331.

**Grande Sertão: Veredas** (1956) - novel

*The Devil to Pay in the Backlands*, trans. by James L. Taylor  
and Harriet de Onís

New York: Alfred A. Knopf, 1963 (cloth) (\*)

Introduction: 'The Place of Guimarães Rosa in Brazilian  
Literature', pp. vii-x, by Jorge Amado

Library: University of Warwick

On display: 1975

Loans: eleven

Four Inter Library Loans

Sources: *NUC* 56-67, vol. 97, p. 4; Martin, p. 409; King, p. 331;  
Wilson, p. 70.

**Primeiras estórias** (1962) - short stories

*The Third Bank of the River and Other Stories*, trans. by  
Barbara Shelby

New York: Alfred A. Knopf, 1968 (\*)

Library: Manchester University

Sources: *Index*, N. 21, p. 245; Martin, p. 409; King, p. 331.

**LEDO IVO** (1924-)

**Ninho de cobras** (1973) - novel

*Snake's Nest; or, A Tale Badly Told*, trans. by Kern Krapohl

New York: New Directions Publishing Corporation, 1981

Introduction by John M. Tolman

Sources: *Index*, N. 34, p. 336; Meyer, p. 156;<sup>17</sup> New Directions  
Catalogue.

London: Peter Owen, 1989 (cloth)

Sources: CD-ROM, Wilson, p. 44.

ISBN: 0-7206-0737-X ip

**CAROLINA MARIA DE JESUS** (1913-77)

**Quarto de despejo: Diário de uma favelada** (1960)

*Child of the Dark: The Diary of Carolina Maria de Jesus*, trans.  
by David St. Clair

New York: E. P. Dutton, 1962

Sources: Souvenir Press edition; Castro-Klarén, pp. 299 and  
346.<sup>18</sup>

**Beyond All Pity**

London: Souvenir Press, 1962 (\*)

Translator's preface, pp. 11-20

Photographs by George Torok

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<sup>17</sup> Doris Meyer, ed., *Lives on the Line: The Testimony of Contemporary Latin American Authors* (Berkeley, CA: University of California Press, 1989).

<sup>18</sup> Sara Castro-Klarén, Sylvia Molloy and Beatriz Sarlo, eds., *Women's Writing in Latin America: An Anthology* (Boulder, CO: Westview Press, 1991). Further references to this work will be given after quotations in the text, by mentioning the name of the first editor.

**Affonso Henriques de LIMA BARRETO (1881-1922)*****Triste fim de Policarpo Quaresma* (1911) - novel*****The Patriot*, trans. by Robert Scott-Buccleuch**London: Rex Collings (in association with SEL Editora, Rio de Janeiro),  
1978 (cloth) (\*)Introduction: 'A Brazilian Don Quixote', by Antonio Olinto,  
pp. *viii-ix*Translator's Introduction: pp. *x-xvi*

Library: University of Warwick

On display: 19 April 1982

Loans: none

Library: University of Birmingham

Library new book: 2 January 1987

Loans: none

Sources: CD-ROM, *Index*, N. 31, p. 787; Martin, p. 406; King,  
p. 327; Wilson, p. 46.

ISBN: 0-86036-060-1 ip

**OSMAN LINS (1924-78)*****Avalovará* (1973) - novel*****Avalovara*, trans. by Gregory Rabassa**

New York: Alfred A. Knopf, 1980

Sources: *Index*, N. 33, p. 375; Wilson, p. 46.**JOSÉ LINS DO REGO (1901-57)*****Pureza* (1937) - novel*****Pureza*, trans. by Lucie Marion**

London: Hutchinson, 1948

Sources: *NUC Pre-1956*, vol. 486, p. 52; Martin, p. 406; Wilson,  
p. 46.***Menino de engenho* (1932), *Doidinho* (1933) and *Bangüê* (1934) -  
biography*****Plantation Boy*, trans. by Emmi Baum**

New York: Alfred A. Knopf, 1966 (cloth) (\*)

Glossary: pp. 529-530

Library: University of Warwick

On display: 23 July 1980

Loans: one

Sources: Martin, p. 406; King, p. 330; Wilson, p. 46.

**CLARICE LISPECTOR (1917-77)**

*A maçã no escuro* (1961) - novel

*The Apple in the Dark*, trans. by Gregory Rabassa  
New York: Alfred A. Knopf, 1967

Sources: Pontiero, p. 80;<sup>19</sup> Martin, p. 406; King, p. 330; Wilson,  
p. 46.

London: Virago, 1983

Source: King, p. 330.

London: Virago Press, 1985 (paperback) (\*)

Library: University of Warwick

Loans: none

Library: Coventry City

Loans: none - withdrawn

Sources: CD-ROM, *Index*, N. 38, p. 793; Martin, p. 406; Pontiero,  
p. 80; Wilson, p. 46.

ISBN: 0-86068-550-0 op

Austin, TX: University of Texas Press, 1986

Source: Conley, p. 97<sup>20</sup>; Castro-Klarén, p. 348.

*Laços de família* (1960) - short stories

*Family Ties*, trans. by Giovanni Pontiero

Austin, TX: University of Texas Press, 1972

Sources: Pontiero, p. 80; Castro-Klarén, p. 348; Martin, p. 406;  
King, p. 330; Wilson, p. 46.

Austin, TX: University of Texas Press, 1984

revised edition

Source: Giovanni Pontiero (personal communication)

Manchester: Carcanet Press, 1985 (cloth) (\*)

revised edition

Funding: Arts Council of Great Britain

Translator's Afterword: pp. 133-44

Libraries:

University of Warwick

On display: 7 January 1986

Loans: twenty-seven

University of Birmingham

Library new book: 6 march 1987

Loans: one

Sources: Giovanni Pontiero (personal communication); CD-ROM,  
*Index*, N. 38, p. 793; Martin, p. 404; King, p. 330; Wilson,  
p. 46.

ISBN: 0-85635-569-0 ip

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<sup>19</sup> Giovanni Pontiero, 'Clarice Lispector: An Intuitive Approach to Fiction', in *Knives and Angels: Women Writers in Latin America*, ed. by Susan Bassnett (London: Zed Books, 1990), pp. 74-85. Further references to this work will be given after quotations in the text.

<sup>20</sup> These and the following references to Conley are from her notes in: *Reading with Clarice Lispector*, by Hélène Cixous, ed. trans. and introduced by Verena Andermatt Conley (Minneapolis, MN: University of Minnesota Press, 1990).

Manchester: Carcanet Press, 1985 (paperback)

Sources: CD-ROM.

ISBN: 0-85-635-570-4 ip

*A legião estrangeira* (1964) - short stories and chronicles

*The Foreign Legion: Stories and Chronicles*, trans. by Giovanni Pontiero

Manchester: Carcanet Press, 1986 (cloth) (\*)

Funding: Arts Council of Great Britain

Translator's Afterword: pp. 217-19

Libraries:

University of Warwick

On display: 4 July 1986

Loans: seventeen

University of Birmingham

Library new book: 12 December 1986

Loans: one

Sources: *Index*, N. 39, p. 899; Pontiero, p. 80; CD-ROM; Martin,

p. 406; King, p. 330; Conley, pp. 10 and 122; Wilson, p. 46.

ISBN: 0-85635-627-1 op

New York: Carcanet, 1987

Source: Pontiero, p. 80.

New York: New Directions, [1992]

Source: New Directions Catalogue

*A hora da estrela* (1977) - novel

*The Hour of the Star*, trans. by Giovanni Pontiero

Manchester: Carcanet Press, 1986 (cloth) (\*)

Funding: Arts Council of Great Britain

Translator's Afterword: pp. 89-96

Libraries:

University of Warwick

On display: 6 October 1986

Loans: twenty-five

University of Birmingham

On display: 12 December 1986

Loans: two

Sources: CD-ROM; *Index*, N. 39, p. 899; Pontiero, p. 80; Castro-

Klarén, p. 348; Martin, p. 406; King, p. 330; Conley,

p. 163; Wilson, p. 46.

ISBN: 0-85635-626-3 op

London: Paladin Grafton Books, 1987 (paperback) (\*)

Library: Coventry City Libraries: Coundon and Foleshill

Loans: Coundon: ten

Loans: Foleshill: sixteen

Sources: CD-ROM; Pontiero, p. 80.

ISBN: 0-586-08692-7 op

Manchester: Carcanet Press, 1989 (paperback)

Sources: CD-ROM.

ISBN: 0-85635-989-0 ip

Manchester: Carcanet Press/The Open University Press, 1992  
 (paperback)(\*)  
 Funding: Arts Council of Great Britain  
 Sources: CD-ROM.  
 ISBN: 0-85635-9890 ip

New York: New Directions, [1992]  
 Source: New Directions Catalogue

*Uma aprendizagem ou O livro dos prazeres* (1969)  
*An Apprenticeship or the Book of Delights*, trans. by Richard  
 Mazzara and Lorri Parris  
 Austin, TX: University of Texas Press, 1986  
 Sources: King, p. 330; Pontiero, p. 80; Castro-Klarén, p. 348;  
 Wilson, p. 47.

*A paixão segundo G. H.* (1964) - novel  
*The Passion According to G. H.*, trans. by Ronald W. Souza  
 Minneapolis, MN: University of Minnesota Press, 1988  
 Sources: Martin, p. 406; Conley, pp. 59 and 122; Castro-Klarén,  
 p. 348; Pontiero, p. 80; Wilson, p. 47.

*Água viva* (1973) - novel  
*Stream of Life*, trans. by Elizabeth Lowe and Earl Fitz  
 Minneapolis, MN: University of Minnesota Press, 1989  
 Foreword by Hélène Cixous  
 Source: Conley, p. 59, Castro-Klarén, p. 348; Pontiero, p. 80.

*Via crucis do corpo* (1974) (novel)  
*Soulstorm*, trans. by Alexis Levitin  
 New York: New Directions, 1989  
 Introduction by G. Paley  
 Source: Castro-Klarén, p. 348; New Directions Catalogue

*Perto do coração selvagem* (1944) - novel  
*Near to the Wild Heart*, trans. by Giovanni Pontiero  
 Manchester: Carcanet Press, 1990 (cloth) (\*)  
 Funding: Arts Council of Great Britain  
 Library: University of Warwick  
 On display: 6 July 1990  
 Loans: six  
 Sources: CD-ROM.  
 ISBN: 0-85635-872-X ip

New York: New Directions, 1990.  
 Source: New Directions Catalogue

*A descoberta do mundo* (1984 - posthumous) - chronicles  
*Discovering the World*, trans. by Giovanni Pontiero  
 Manchester: Carcanet Press, 1992 (cloth) (\*)  
 Funding: Fundação Vitae-Apoio à Cultura, Educação e Promoção  
 Social; Instituto Nacional do Livro/Ministério da Cultura,  
 Brazil  
 Translator's Preface: pp. 21-30  
 Glossary: pp. 629-52  
 Library: University of Warwick  
 On display: 7 Jan 1994  
 Sources: CD-ROM; Carcanet Catalogue, p. 7.  
 ISBN: 0-85635-954-8 ip

*A mulher que matou os peixes* (1968); *O mistério do coelho pensante*  
 (1967); *A vida íntima de Laura* (1974); *Quase de verdade* (1979 -  
 posthumous) (children's stories)  
*The Woman Who Killed the Goldfish; The Mystery of the Thinking  
 Rabbit; The Secret Life of Laura; and An Almost True Story*,  
 trans. by Giovanni Pontiero  
 forthcoming  
 Sources: Giovanni Pontiero (personal communication); Fitz.<sup>21</sup>

**LIA LUFT** (1938-)

*O quarto fechado* (1984)  
*Island of the Dead*, trans. by C. C. McClendon and B. J. Craige  
 Atlanta, GA: University of Georgia Press, 1986  
 Source: CD-ROM.  
 ISBN: 0-8203-0836-6 ip

*Exílio* (1987) novel  
*Red House*, trans. by Giovanni Pontiero  
 Manchester: Carcanet, 1994 (cloth)  
 Sources: CD-ROM.  
 ISBN: 1-85754-019-0

**Joaquim Maria MACHADO DE ASSIS** (1839-1908)

*Memórias póstumas de Brás Cubas* (1881) - novel  
*Epitaph of a Small Winner*, trans. by William L. Grossman  
 New York: Noonday Press, 1952, (a division of Farrar, Straus &  
 Giroux) (hardbound)  
 Sources: Martin, p. 406; Wilson, p. 48.

London: W. H. Allen, 1953  
 Sources: Martin, p. 406; Wilson, p. 48.

New York: Noonday Press, 1956  
 Source: King, p. 330.

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<sup>21</sup> Earl E. Fitz, *Clarice Lispector* (Boston, MA: Twayne Publishers, 1985). This source was used for the titles and dates of publication of Lispector's works in Portuguese.

- New York: Noonday Press, 1959  
 Drawings by Shari Frisch  
 Source: *NUC 56-67*, vol. 72, p. 94
- Harmondsworth: Penguin Books, 1968  
 Source: Wilson, p. 49.
- New York: Noonday Press, 1973 (\*)  
 Translator's Introduction: pp. 11-14  
 Drawings by Shari Frisch  
 Library: University of Warwick  
 Copy number one:  
 On display: 15 March 1978  
 Loans: none  
 Copy number two:  
 On display: 6 July 1984  
 Loans: four
- New York: Avon Books, 1978  
 Source: *Index*, N. 31, p. 344.
- London: Hogarth Press, 1984  
 Source: King, p. 330.
- London: Hogarth Press, 1985 (paperback)  
 Sources: CD-ROM; *Index*, N. 38, p. 793; Wilson, p. 48.  
 ISBN: 0-7012-1919-X op
- New York: Vintage Books, 1985 (paperback)  
 Source: CD-ROM.  
 ISBN: 0-09-988340-6 ip
- New York: Farrar Straus and Giroux, 1990 (paperback) (Noonday)  
 Foreword by Susan Sontag  
 Source: *Farrar, Straus and Giroux 1993 World Literature*, p. 37  
 (publisher's catalogue).<sup>22</sup>  
 ISBN: 374-52192-1
- New York: Vintage Books, 1991 (paperback)  
 Source: CD-ROM.  
 ISBN: 0-09-988340-6 ip
- Dom Casmurro*** (1900) - novel  
***Dom Casmurro***, trans. by Helen Caldwell  
 New York: Noonday Press, 1953  
 Sources: Martin, p. 406; King, p. 330; Wilson, p. 48.
- London: W. H. Allen, 1953  
 Sources: King, p. 330; Martin, p. 406; Wilson, p. 48.
- Berkeley, CA: University of California Press, 1966  
 Introduction by Helen Caldwell  
 Source: *NUC 56-67*, vol. 72, p. 94; Wilson, p. 48.

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<sup>22</sup> Further references to this work will be given after quotations in the text, by mentioning a short version of the title, *World Literature*.



New York: Farrar Straus and Giroux, 1993 (paperback) (Noonday)  
 Foreword by Elizabeth Hardwick  
 Source: *World Literature*, p. 37.  
 ISBN: 374-52303-7

Re-translation:

*Dom Casmurro (Lord Taciturn)*, trans. by Robert L. Scott-  
 Buccleuch

London: Peter Owen, 1992 (cloth) (\*)  
 Funding: Fundação Vitae-Apoio à Cultura, Educação e Promoção  
 Social; Instituto Nacional do Livro/Ministério da Cultura,  
 Brazil  
 Translator's introduction: pp. 5-9  
 Library: University of Warwick  
 On display: 31 July 1992  
 Loans: four  
 Sources: CD-ROM, Peter Owen Catalogue, p. 32.  
 ISBN: 0-7206-0845-7 ip

*Quincas Borba* (1891) - novel  
*Philosopher or Dog?*, trans. by Clotilde Wilson  
 New York: Farrar, Straus & Giroux, 1954 (Noonday)  
 Sources: Martin, p. 406; King, p. 330; Wilson, p. 48.

*The Heritage of Quincas Borba* (reprinting of *Philosopher or  
 Dog*)

London: W. H. Allen, 1954  
 Sources: Martin, p. 406; King, p. 330; Wilson, p. 48.

New York: Farrar Straus and Giroux, 1993 (paperback) (Noonday)  
 Source: *World Literature*, p. 38.  
 ISBN: 374-52328-2

(selection of short stories)

*The Psychiatrist and Other Stories*, trans. by William L.  
 Grossman and Helen Caldwell

Berkeley, CA: University of California Press, 1963  
 Sources: *Index*, N. 16, p. 243; *NUC 56-67*, vol. 72, p. 95; King,  
 p. 331; Wilson, p. 48.

London: Peter Owen, 1963 (\*)  
 Library: University of Warwick  
 On display: 24 April 68  
 Loans: seven  
 Sources: King, p. 331; Wilson, p. 48.

Berkeley, CA: University of California Press, 1966 (\*)  
 Translator's Introduction: pp. vii-x  
 Library: University of Warwick  
 On display: 10 March 1975  
 Loans: fifteen  
 Source: University of Warwick Library

***Esaú e Jacó*** (1904) - novel

***Esau and Jacob***, trans. by Helen Caldwell  
Berkeley, CA: University of California Press, 1965 (cloth)  
Introduction by Helen Caldwell  
Sources: *NUC* 56-67, vol. 72, p. 94; Wilson, p. 48.

Berkeley, CA: University of California Press, 1966 (\*)

Translator's Introduction: pp. ix-xv

Library: University of Warwick

On display: 6 July 1983

Loans: two

Source: University of Warwick Library

London: Peter Owen, 1966 (cloth) (\*)

Translator's Introduction: pp. v-xv

Library: University of Warwick

On display: 1 March 1993

Sources: CD-ROM; Peter Owen Catalogue, p. 33; Martin, p. 406;  
Wilson, p. 48.

ISBN: 0-7206-3011-8 ip

***A mão e a luva*** (1874) - novel

***The Hand and the Glove***, trans. by Albert I. Bagby Jr  
Lexington, KY: University Press of Kentucky, 1970  
Sources: *Index*, N. 23, p. 314; Wilson, p. 48.

***Memorial de Aires*** (1908) - novel

***Counselor Ayres's Memorial***, trans. by Helen Caldwell  
Berkeley, CA: University of California Press, 1972 (\*)  
Translator's Introduction: pp. v-ix  
Library: University of Warwick  
On display: 20 June 1977  
Loans: none  
Sources: CD-ROM; King, p. 330; Wilson, p. 48.  
ISBN: 0-520-02227-0 op

Berkeley, CA: University of California Press, 1973

Source: University of California Press Catalogue, p. 24.

Re-translation:

***The Wager: Aires' Journal***, trans. by Robert Scott-Buccluch  
London: Peter Owen, 1990 (cloth)  
Sources: CD-ROM; Peter Owen Catalogue, p. 32.  
ISBN: 0-7206-0772-8 ip

***Iaiá Garcia*** (1878) - novel

***Yayá Garcia***, trans. by Robert Scott-Buccluch  
London: Peter Owen, 1976 (cloth) (\*)  
Funding: UNESCO collection of Representative Works; Brazilian Series. This book has been accepted in the United Nations Educational, Scientific and Cultural Organization (UNESCO).  
Translator's foreword: pp. 5-7  
Library: University of Warwick  
On display: 18 January 1982  
Loans: none  
Sources: CD-ROM; Peter Owen Catalogue, p. 33; King, p. 331;  
Martin, p. 406; Wilson, p. 48.  
ISBN: 0-7206-0394-3 ip

Re-translation:

*Yayá Garcia*, trans. by Albert I. Bagby Jr  
 Lexington, KY: University Press of Kentucky, 1977  
 Sources: Publisher; *Index* N. 31, p. 344; Martin, p. 406; King,  
 p. 330; Wilson, p. 48.

Lexington, KY: University Press of Kentucky, 1977  
 Source: King, p. 331

*(selection of short stories)*

*The Devil's Church and Other Stories*, trans. by Jack Schmitt  
 and Lorie Ishimatsu  
 Austin, TX: University of Texas Press, 1977 (\*)  
 Translator's Introduction: pp. ix-xiii  
 Library: University of Warwick  
 On display: 1 September 1980  
 Loans: three  
 Sources: *Index*, N. 30, p. 353; King, p. 331; Wilson, p. 48.

Manchester: Carcanet Press, 1985 (cloth)  
 Sources: CD-ROM; *Index*, N. 38, p. 793; King, p. 331; Wilson,  
 p. 48.  
 ISBN: 0-85635-574-7 op

London: Grafton Books, 1987 (paperback)  
 Sources: CD-ROM; Wilson, p. 48.  
 ISBN: 0-586-07129-6 op

*Helena* (1876) - novel

*Helena*, trans. by Helen Caldwell  
 Berkeley, CA: University of California Press, 1984 (\*)  
 Translator's Introduction: pp. v-ix  
 Library: University of Warwick (two copies)  
 On display: 8 July 1981  
 Copy number one:  
 Loans: one  
 Copy number two:  
 On display: 8 October 1986  
 Loans: none  
 Sources: *Index*, N. 37, p. 396; University of California Press  
 Catalogue, p. 24; Martin, p. 406; King, p. 331; Wilson,  
 p. 49.  
 ISBN: 0-520-04812-1 ip

Berkeley, CA: University of California Press, 1987  
 Source: CD-ROM.  
 ISBN: 0-520-06025-3 ip

**CECILIA MEIRELES (1901-64)***Poemas em tradução*

*Poems in Translation*, trans. by Henry Hunt Keith and Raymond  
 Sayers (bilingual edition)  
 Washington, DC: Brazilian American Cultural Institute, 1977  
 Sources: *Index*, N. 31, p. 345; Castro-Klarén, p. 148; Wilson,  
 p. 51.

**CHICO MENDES and TONY GROSS**

*Fight for the Forest: Chico Mendes in His Own Words*  
 (interview), trans. by C. Withehouse  
 [n.p.], Latin American Bureau, 1992 (cloth)  
 Source: CD-ROM.  
 ISBN: 0-906156-51-3 op

[n.p.], Latin American Bureau, 1992 (paperback)  
 Source: CD-ROM.  
 ISBN: 0-906156-68-8 ip

**JOSUÉ MONTELLO (1917-54)**

*Cais da sagração* (1971) - novel  
*Coronation Quay*, trans. by Myriam Henderson  
 London: Rex Collings, 1975 (cloth) (\*)  
 Funding: in association with SEL Editora, Brazil  
 Foreword by Antonio Olinto: pp. v-viii  
 Author's preface: pp. ix-x  
 Library: Birmingham City Library, reserve collection  
 Sources: CD-ROM; Wilson, p. 52.  
 ISBN: 0-86036-007-5 ip

**ANA MIRANDA (1951-)**

*Boca do inferno* (1989) - historical novel  
*Bay of All Saints & Every Conceivable Sin*, trans. by Giovanni  
 Pontiero  
 London: Collins Harvill, 1992 (cloth) (\*)  
 Funding: Vitae - Apoio à Cultura, Educação e Promoção Social  
 and by INL - Instituto Nacional do Livro/Fundação Pró-  
 Leitura - Ministério da Cultura, Brazil.  
 Library: Coventry City Libraries: Central Library  
 Loans: eight  
 Sources: CD-ROM; Price, p. 280.  
 ISBN: 0-00-271131-1 op

**José Bento MONTEIRO LOBATO (1882-1948)**

*Urupês* (1918) - short stories  
*Brazilian Short Stories*, trans. by 'a woman friend of Lobato's,  
 resident in Brazil'.<sup>23</sup>  
 Girard, KS: Haldeman-Julius, 1925  
 Introduction by Isaac Goldberg  
 Sources: *NUC Pre-1956*, vol. 337, p. 350; Wilson, p. 47.

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<sup>23</sup> Information quoted in *NUC Pre-1956 Imprints*, vol. 337, p. 350, from the advertising matter.

**FERNANDO MORAIS (1956-)***Olga* (1985) - biography*Olga*, trans. by Ellen Watson

London: Peter Halban Publishers, 1990 (cloth)

Source: CD-ROM; Sphere Books edition.

ISBN: 1-870015-32-0 ip

London: Sphere Books, 1991 (paperback) (\*)

Library: Coventry City Libraries: Stoke, Coundon, Jubilee  
Crescent

Loans: Stoke: fifteen; Coundon: nine; Jubilee: fourteen

Source: CD-ROM.

ISBN: 0-7474-100-1 ip

**LYGIA BOJUNGA NUNES***(children's)**My Friend the Painter*, trans. by Giovanni Pontiero

New York: Harcourt Brace Jovanovich, 1991

Source: Giovanni Pontiero (personal communication)

**ANTONIO OLINTO (1919-)***A casa da água* (1969) - novel*The Water House*, trans. by Dorothy Heapy

London: Rex Collings, 1970 (\*)

Sources: *Index*, N. 24, p. 675; *NUC 56-67*, vol. 72, p. 79; Wilson,  
p. 58.

London: Rex Collings, 1971 (cloth)

Source: CD-ROM.

ISBN: 0-901720-13-5 ip

Walton-on-Thames (London): Nelson &amp; Sons, 1982

Sources: *Index*, N. 35, p. 714; Wilson, p. 58.*Teorias* (1967) - poems*Theories and Other Poems* (poetry), trans. by Jean McQuiler

London: Rex Collings, 1972, bilingual edition

Source: Wilson, p. 58

*O dia da ira* (1958) - poems*The Day of Wrath* (poetry), trans. by Richard Chappell  
(bilingual edition)

London: Rex Collings, 1986

Source: Wilson, p. 58.

isbn: 857-0070772

*O rei de Keto* (1980) - novel*The King of Ketu*, trans. by Richard Chappell

London: Rex Collings, 1987 (\*)

Library: University of Birmingham

Library new book: 1 May 1992

Loans: none

Sources: CD-ROM; Wilson, p. 58.

ISBN: 0-86036-213-2 ip

**HELENA PARENTE CUNHA**

*A mulher no espelho* (1982)

*Woman Between Mirrors*, trans. by Fred P. Ellison and  
N. Lindstrom

Edinburgh: Polygon, 1990

Sources: CD-ROM.

ISBN: 0-7486-6056-9 ip

**TELMO PADILHA (1930-)**

*Onde tombam os pássaros* (1974)

*Bird/Night*, trans. by Fernando Camacho

London: Rex Collings, 1976 (cloth)

Sources: CD-ROM; Wilson, p. 61.

ISBN: 0-86036-033-4 ip

**CORNÉLIO PENNA (1896-1968)**

*Fronteira* (1935)

*Threshold*, trans. by Tona and Edward A. Riggio

Philadelphia, PA: Franklin Publishing Co., 1975

Source: Wilson, p. 64.

**ANTÔNIO OLAVO PEREIRA (1913-)**

*Marcoré* (1957) - novel

*Marcoré*, trans. by Alfred Hower and John Saunders

Austin, TX: University of Texas Press, 1970

Sources: *Index*, N. 23, p. 316; Wilson, p. 64.

**TEREZINHA ALVES PERREIRA**

*Exile Poems*, trans. by Robert Lima

Boulder, CO: Anvil Press, 1976

Source: *Index*, N. 30, p. 354

**NELIDA PISON (c. 1936-)**

*A república dos sonhos* (1984) - novel

*The Republic of Dreams*, trans. by Helen Lane

New York: Alfred A. Knopf, 1989

Sources: Castro-Klarén, p. 356; Wilson, p. 64.

*A doce canção de Caetana* (1987) novel

*Caetana's Sweet Song*, [no trans.]

New York: Alfred A. Knopf, 1992

Source: Brazilian publisher

**ADELIA PRADO (1936-)***O coração disparado* (1978)

*The Headlong Heart*, trans. by Ellen Watson  
 Middletown, CN: Wesleyan University Press, 1990  
 Source: Castro-Klarén, p. 359.

*Os componentes da banda* (1984)

*The Alphabet in the Park*, trans. by Ellen Watson  
 Middletown, CN: Wesleyan University Press, 1990  
 Source: Castro-Klarén, p. 359.

**RACHEL DE QUEIROZ (1910-)***As três Marias* (1939) - novel

*The Three Marias*, trans. by Fred P. Ellison  
 Austin, TX: University of Texas Press, 1963 (\*)  
 Translator's introduction: pp. ix-xxiii  
 Library: University of Warwick  
 Loans: seven  
 Sources: Martin, p. 408; Wilson, p. 67.

New York: Avon Books, 1984 (\*)

Library: Birmingham University  
 Library new book: 15 January 1988  
 Loans: none

Austin, TX: University of Texas Press, 1985.  
 Source: Castro-Klarén, p. 359.

*Dôra, Doralina* (1975) - novel

*Dôra, Doralina*, trans. by Dorothy Scott Loos  
 New York: Dutton, 1984.  
 Source: Castro-Klarén, p. 359.

New York: Avon Books, 1984 (\*)

Library: University of Birmingham  
 Library new book: 15 January 1988  
 Loans: none  
 Sources: Martin, p. 408; Wilson, p. 67.

**GRACILIANO RAMOS (1892-1953)***Angústia* (1936) - novel

*Anguish*, trans. by L. C. Kaplan  
 New York: Alfred A. Knopf, 1946  
 Sources: *NUC Pre-1956*, vol. 480, p. 315; Putnam, p. 262; Martin,  
 p. 408; Wilson, p. 68.

New York: Greenwood Press, 1972 (\*)

Glossary of Brazilian Terms: pp. 257-58  
 Library: University of Birmingham  
 On display: 4 June 1982  
 Loans: none  
 Source: Wilson, p. 68.

**Vidas secas** (1938) - novel

**Barren Lives**, trans. by Ralph Edward Dimmick  
 Austin, TX: University of Texas Press, 1961 (\*)  
 Illustrations by Charles Umlauf  
 Translator's Introduction: pp. vii-xxxiv  
 Library: University of Warwick  
 On display: 8 May 1968  
 Loans: ten  
 Sources: Martin, p. 408; King, p. 331; Wilson, p. 68.

Austin, TX: University of Texas Press, (4th printing) 1984 (\*)  
 Illustrations by Charles Umlauf  
 Library: University of Birmingham  
 Library new book: 1st May 1987  
 Loans: eight  
 Source: University of Birmingham Library.

**Memórias do cárcere** (1953) - memoirs (posthumous)

**Jail Prison Memoirs**, trans. by Thomas Colchie  
 New York: Evans, 1974  
 Sources: Martin, p. 408; Wilson, p. 68.

**São Bernardo** (1934) - novel

**São Bernardo**, trans. by Robert Scott-Buccleuch  
 London: Peter Owen, 1975 (cloth) (\*)  
 Translator's foreword: pp. 5-7  
 Library: University of Warwick Library  
 On display: 3 November 1975  
 Loans: two  
 Sources: CD-ROM; Martin, p. 408; King, p. 331; Wilson, p. 68.  
 ISBN: 0-72060-0184-3 ip

New York: Taplinger Publishing, 1979  
 Source: *Index*, N. 32, p. 500.

**Infância** (1945) - biography

**Childhood** (Biography), trans. by Celso de Oliveira  
 London: Peter Owen, 1979 (cloth) (\*)  
 Introduction: by Ashley Brown, pp. 7-17  
 Library: University of Warwick  
 On display: 1 September 1988  
 Loans: one  
 Sources: CD-ROM; Martin, p. 408; King, p. 331; Wilson, p. 68.  
 ISBN: 0-7206-0531-8 ip

**OTTO LARA REZENDE** (1922-1993)**O braço direito** (1963) - novel

**The Inspector of Orphans**, trans. by Anne Cravinho  
 London: André Deutsch, 1968  
 Sources: *Index*, N. 21, p. 575; Wilson, p. 68.



**MARCOS REY (1925-)***Memórias de um gigolô* (1968) - novel*Memoirs of a gigolo*, trans. by Clifford E. Landers  
New York: Avon Books, 1987  
Source: Wilson, p. 69.**DARCY RIBEIRO (1922-)***Maíra* (1978) - novel*Maíra*, trans. by E. H. Goodland and Thomas Colchie  
New York: Random House, 1984 (\*)Library: University of Warwick  
On display: 12 December 1986  
Loans: thirteen

Sources: Martin, p. 408; King, p. 331; Wilson, p. 69.

London: Picador, 1984

Sources: Martin, p. 408; King, p. 331; Wilson, p. 69.

London: Pan Books, 1985

Source: *Enciclopédia de Literatura Brasileira*.**JOÃO UBALDO RIBEIRO (1940-)***Sargento Getúlio* (1971) - novel*Sergeant Getúlio*, trans. by author  
Boston: Houghton Mifflin, 1978 (\*)

Introduction: by Jorge Amado, pp. ix-xii

Library: University of Warwick  
On display: 11 August 1980

Loans: None

Sources: *Index*, N. 31, p. 346; King, p. 331; Price, p. 279; Wilson,  
p. 69.

Boston: Houghton Mifflin, 1984

Source: Martin, p. 409.

London: André Deutsch, 1980

Source: *Index*, N. 33, p. 785.

London: Faber &amp; Faber, 1986

Sources: King, p. 331; Price, p. 279; Martin, p. 409; Wilson,  
p. 69.*Viva o povo brasileiro* (1984) - historical novel*An Invincible Memory*, trans. by Author  
New York: Harper & Row, 1988

Source: Martin, p. 409.

New York: Harper &amp; Row, 1989

Sources: Price, p. 279; Wilson, p. 69.

London: Faber &amp; Faber, 1989 (cloth)

Sources: CD-ROM; Martin, p. 409; Price, p. 279; Wilson, p. 69.  
ISBN: 0-571-14837-9 op

London: Faber & Faber, 1989 (paperback)  
 Source: CD-ROM.  
 ISBN: 0-571-161294 ip

**STELLA CARR RIBEIRO (1932-)**

*O homem do Sambaqui* (1975) - novel  
*Sambaqui: A Novel of Pre-History*, trans. by Claudia Van de Heuvel  
 New York: Avon Books, 1987  
 Source: Wilson, p. 69.

**MURILO RUBIÃO (1916-)**

*Os dragões e outros contos* (1965) - short stories  
*The Ex-Magician and Other Stories*, trans. by Thomas Colchie  
 New York: Harper & Row, 1979  
 Sources: *Index*, N. 32, p. 501; Wilson, p. 70.

**FERNANDO SABINO (1923-)**

*O encontro marcado* (1956) - novel  
*A Time to Meet*, trans. by John Procter  
 London: Souvenir Press, 1967  
 Sources: Sabino,<sup>24</sup> Wilson, p. 72

London: Panther Books, 1968  
 Source: Wilson, p. 72.

**HERBERTO SALES (1917-)**

*O lobisomem e outros contos folclóricos* (1970) - short stories  
*The Werewolf and Other Stories*, trans. by Richard Goddard  
 London: Rex Collings, 1978 (cloth)  
 Sources: CD-ROM; *Index*, N. 31, p. 793; Wilson, p. 72.  
 ISBN: 0-86036-063-6 ip

*O fruto do vosso ventre* (1976) - novel  
*The Fruit of Thy Womb*, trans. by Michael Fody III  
 Bringsty (Worcs.): Wyvern, 1982  
 Sources: *Index*, N. 37, p. 709; Wilson, p. 72.

**JOSÉ SARNEY (1930-)**

*Noites das águas* (1969) - novel  
*Tales of Rain and Sunlight*, [no trans.]  
 Bringsty (Worcs.): Wyvern-Sel, 1986  
 Sources: Martin, p. 410; Wilson, p. 73.

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<sup>24</sup> Fernando Sabino, *O menino no espelho*, 14th ed, 1st pub. 1982 (Rio de Janeiro: Editora Record, 1983), p. 2.

**MOACYR SCLiar** (1937-)*O centauro no jardim* (1980)*The Centaur in the Garden*

[n.p.], [n. pub.], 1984

Source: *Enciclopédia de literatura brasileira**O carnaval dos animais* (1968)*The Carnival of the animals*

[n.p.], [n. pub.], 1985

Source: *Enciclopédia de literatura brasileira**Os deuses de Raquel* (1975) - novel*The Gods of Rachel*, [no trans.]

[n.p.], [n. pub.], 1986

Source: Wilson, p. 73.

*O exército de um homem só* (1973)*The One Man Army*

[n.p.], [n. pub.], 1986

Source: *Enciclopédia de literatura brasileira***Cid SEIXAS FRAGA** (1948-)*O signo selvagem* - poems*The Savage Sign*, trans. by H. Fox and B. Machado Costa

East Lansing, MI: Ghost Dance Press, 1981

Source: Wilson, p. 74.

**ZORA SELJAM***História de Oxalá* - play*The Story of Oxalá: The Feast of Bomfim - A Play in the Afro-Brazilian Tradition*, [no trans.]

London: Rex Collings, 1978

Source: *Index*, N. 32, p. 965.**PAULO SETÓBAL** (1893-1937)*A Marquesa de Santos* (1925) - novel*Domitila: The Romance of an Emperor's Mistress*, trans. and adapted by Margaret Richardson

New York: McCann, 1930

Sources: *NUC Pre-1956*, vol. 539, p. 528; Putnam, p. 262.

**JOÃO MANUEL PEREIRA DA SILVA (1819?-98)**

*Manuel de Moraes: A Chronicle of the Seventeenth Century*,  
trans. by Richard F. Burton  
London: Bickers & Son, 1886 (\*)  
A Word by the Translator: pp. vii-viii  
Library: Taylor Institution Library, Oxford  
On display: 31 July 1962  
Loans: None  
Sources: *NUC Pre-1956*, vol. 86, p. 496; vol. 86, p. 532.

**DINAH SILVEIRA DE QUEIROZ (1910-83)**

*Eu, Jesus (Memorial do Cristo) (1974)*  
*Christ's Memorial (I, Christ, I'm Coming)*, trans. by Isabel do Prado  
London: Sel Press, 1978  
Sources: *Index*, N. 36, p. 783; Wilson, p. 74.

*A muralha (1954)*  
*The Women of Brazil*, trans. by Roberta King  
New York: Vantage Press, 1980  
Source: Wilson, p. 74.

**MARCIO SOUZA (1946-)**

*Galvez, imperador do Acre (1976) - novel*  
*The Emperor of the Amazon*, trans. by Thomas Colchie  
New York: Avon Books, 1977  
Sources: Martin, p. 410; Price, p. 278; Wilson, p. 75.

New York: Avon Books, 1980  
Source: *Index*, N. 34, p. 338.

London: Sphere Books, 1982  
Sources: Martin, p. 410; Price, p. 278; Wilson, p. 75.

London: Abacus, 1982  
Source: *Index*, N. 35, p. 715.

*Mad Maria (1980) - novel*  
*Mad Maria*, trans. by Thomas Colchie  
New York: Avon Books, 1985 (\*)  
Library: University of Birmingham  
Library new book: 8 January 1988  
Loans: none  
Sources: Martin, p. 410; Price, p. 278; Wilson, p. 75.

*A ordem do dia (1983) - novel*  
*The Order of the Day: An Unidentified Flying Opus*, trans. by Thomas Colchie  
New York: Avon Books, 1986  
Sources: Price, p. 278; Wilson, p. 75.

**ARIANO SUASSUNA (1927- )**

*Auto da Compadecida* (1956)

*The Rogue's Trial*, trans. by Dillwyn F. Ratcliff  
Berkeley, CA: University of California Press, 1963 (\*)  
Translator's Introduction, p. vii-xii  
Source: *Index*, N. 23, p. 318.

**VISCONDE Alfredo d'Escragnolle TAUNAY (1843-99)**  
(Pseudonym: Sílvio Dinarte)

*Inocência* (1872) - novel

*Innocencia: A Story of the Prairie Regions of Brazil*, trans. and  
illustrated by James W. Wells  
London: Chapman and Hall Ltd., 1889  
Source: *NUC pre-1956*, vol. 162, p. 154; Putnam, p. 262.

Re-translation

*Inocência*, trans. by Henriqueta Chamberlain  
New York: Macmillan, 1945  
Sources: Putnam, p. 262; Wilson, p. 77.

**LYGIA FAGUNDES TELLES (1923-)**

*As meninas* (1973) - novel

*The Girl in the Photograph*, trans. by Margaret A. Neves  
New York: Avon Books, 1982  
Sources: Castro-Klarén, p. 342; Price, p. 279; Wilson, p. 77.

*Ciranda de pedra* (1954) - novel

*The Marble Dance*, trans. by Margaret A. Neves  
New York: Avon Books, 1986  
Sources: Castro-Klarén, p. 342; Price, p. 279; Wilson, p. 77.

*Seminário dos ratos* (1977) - short stories

*Tigrela and Other Stories*, trans. by Margaret A. Neves  
New York: Avon Books, 1977  
Source: Castro-Klarén, p. 342.

New York: Avon Books, 1986

Sources: Price, p. 279; Wilson, p. 77.

**ANTONIO TORRES (1940-)**

*Essa terra* (1976) - novel

*The Land*, trans. by Margaret A. Neves  
London: Readers International, 1987 (cloth)  
Sources: CD-ROM; Martin, p. 410; Wilson, p. 77.  
ISBN: 0-930523-24-5 ip

London: Readers International, 1987 (paperback) (\*)

Sources: CD-ROM; Wilson, p. 77.  
ISBN: 0-930523-25-3 ip

**Balada da infância perdida** (1986) - novel  
*Blues for a Lost Childhood*, trans. by John M. Parker  
 London: Readers International, 1989 (cloth)  
 Translator's introduction: 'Antonio Torres: Protesting Underdevelopment', pp. v-xii  
 Source: CD-ROM.  
 ISBN: 0-930523-67-9 ip

London: Readers International, 1989 (paperback) (\*)  
 Source: CD-ROM.  
 ISBN: 0-930523-68-7 ip

**DALTON TREVISAN (1925-)**

**O vampiro de Curitiba** (1965) - short stories  
*The Vampires of Curitiba and Other Stories*, trans. by Gregory Rabassa  
 New York: Alfred A. Knopf, 1972  
 Sources: Wilson, p. 77.

**JOSÉ MAURO DE VASCONCELOS (1920-84)**

**Meu pé de laranja lima** (1968) - novel  
*My Sweet-Orange Tree*, trans. by Edgar H. Miller Jr  
 New York: Alfred A. Knopf, 1970  
 Sources: *Index*, N. 23, p. 319; Wilson, p. 82.

London: Michael Joseph, 1970  
 Sources: *Index*, N. 24, p. 677; Wilson, p. 82.

London: Hutchinson, 1983  
 Sources: *Index* N. 36, p. 785, Wilson, p. 82.

**JOSÉ J. VEIGA (1915-)**

**A máquina extraviada** (1968) - short stories  
*The Misplaced Machine and Other Stories*, trans. by Pamela G. Bird  
 New York: Alfred A. Knopf, 1970  
 Sources: *Index*, N. 23, p. 319; Wilson, p. 82.

**A hora dos ruminantes** (1966) - factual novel  
*The Three Trials of Manirema*, trans. by Pamela G. Bird  
 New York: Alfred A. Knopf, 1970 (\*)  
 Library information: University of Birmingham Library  
 Library new book: 12 December 1986  
 Loans: none  
 Sources: *Index*, N. 23, p. 319; Wilson, p. 82.

London: Peter Owen, 1979 (cloth) (\*)  
 Library: University of Birmingham  
 Library new book: 12 December 1986  
 Loans: none  
 Sources: CD-ROM; *Index*, N. 32, p. 966; Wilson, p. 82.  
 ISBN: 0-7206-0552-0 ip

**ÉRICO VERÍSSIMO (1905-75)*****Caminhos cruzados*** (1935) - novel***Crossroads***, trans. by L. C. Kaplan

New York: Macmillan, 1943

Sources: Putnam, p. 262; Martin, p. 411; Wilson, p. 82.

***Crossroads and Destinies***, reprinting of ***Crossroads***

London: Arco Publications, 1956

Sources: Martin, p. 411; Wilson, p. 82.

New York: Greenwood Press, 1969

Sources: *Index*, N. 22, p. 285; Wilson, p. 82.***O resto é silêncio*** (1943) - novel***The Rest is Silence***, trans. by L. C. Kaplan

New York: Macmillan, 1945

Source: Martin, p. 411.

New York: Macmillan, 1946

Sources: Putnam, p. 262; Wilson, p. 82.

London: Arco Publications, 1956

Source: Martin, p. 411; Wilson, p. 82.

London: Greenwood, 1956 (cloth), new edition of 1946 edition

Sources: CD-ROM; *Index* N. 22, p. 285.

ISBN: 0-8371-2318-6 ip

New York: Greenwood, 1969 (cloth) (\*)

Library: University of Birmingham

On display: 14 January 1983

Loans: eight

Sources: CD-ROM; *Index* N. 22, p. 285.

ISBN: 0-8371-2318-6 ip

***Olhai os lírios do campo*** (1938) - novel***Consider the Lilies of the Field***, trans. by Jean Neel Karnoff

New York: Macmillan, 1947

Sources: Putnam, p. 262; Wilson, p. 82.

London: Greenwood Press, 1969

Sources: CD-ROM; *Index*, N.23, p. 319; Wilson, p. 82.

ISBN: 0-8371-2320-8 ip

***O tempo e o vento*** (1949, 1951, 1962) - historical epic novel***Time and the Wind***, trans. by Linton J. Barrett

New York: Macmillan, 1951

Sources: Martin, p. 411; Wilson, p. 82.

London: Arco, 1954

Sources: Martin, p. 411; Wilson, p. 82.

London: Greenwood Press, 1969 (cloth), new edition of 1951 edition

Source: *Index* N. 23, p. 319.

*Noite* (1954) - novel

*Night*, trans. by Linton Barret  
New York: Macmillan, 1956  
Source: Wilson, p. 82.

London: Arco Publications, 1956

Source: Wilson, p. 82.

*O senhor embaixador* (1965)

*His Excellency, the Ambassador*, trans. by Linton Barrett and  
Marie Barrett  
New York: Macmillan, 1967  
Source: Wilson, p. 82.



## APPENDIX II

### GROSSMAN

(1) My father was a dutiful, orderly, straightforward man. (1a) And according to several reliable people of whom I inquired, he had had these qualities since adolescence or even childhood.

(2) By my own recollection, he was neither jollier nor more melancholy than the other men we knew.

(3) Maybe a little quieter.

(4) It was mother, not father, who ruled the house. (4a) She scolded us daily -- my sister, my brother, and me.

(5) But it happened one day that father ordered a boat.

(6) He was very serious about it.

(7) It was to be made specially for him, of mimosa wood.

### ROSA

(1) *Nosso pai era homem cumpridor, ordeiro, positivo; e sido assim desde mocinho e menino, pelo que testemunharam as diversas sensatas pessoas, quando indaguei a informação.*

(2) *Do que eu mesmo me alembro, ele não figurava mais estúrdio nem mais triste do que os outros, conhecidos nossos.*

(3) *Só quieto.*

(4) *Nossa mãe era quem regia, e que ralhava no diário com a gente -- minha irmã, meu irmão e eu.*

(5) *Mas se deu que, certo dia, nosso pai mandou fazer para si uma canoa.*

(6) *Era a sério.*

(7) *Encomendou a canoa especial, de pau de vinhático, pequena, mal com a tabuinha da popa, como para caber justo o remador.*

### SHELBY

(1) Father was a reliable, law-abiding, practical man, and had been ever since he was a boy, as various people of good sense testified when I asked them about him.

(2) I don't remember that he seemed any crazier or even any moodier than anyone else we knew.

(3) He just didn't talk much.

(4) It was our mother who gave the orders and scolded us every day -- my sister, my brother and me.

(5) Then one day my father ordered a canoe for himself.

(6) He took the matter very seriously.

(7) He had the canoe made to his specifications of fine *vinhático* wood; a small one, with a narrow board in the stern as though to leave only enough room for the oarsman.

(8) It was to be sturdy enough to last twenty or thirty years and just large enough for one person.

(8) *Mas teve de ser toda fabricada, escolhida forte e arqueada em riço, própria para dever durar na água por uns vinte ou trinta anos.*

(8) Every bit of it was hand-hewn of special strong wood carefully shaped, fit to last in the water for twenty or thirty years.

(9) Mother carried on plenty about it.

(9) *Nossa mãe jurou muito contra a idéia.*

(9) Mother railed at the idea.

(10) Was her husband going to become a fisherman all of a sudden?

(10a) Or a hunter?

(10) *Seria que, ele, que nessas artes não vadiava, se ia propor agora para pescarias e caçadas?*

(10) How could a man who had never fiddled away his time on such tricks propose to go fishing and hunting now, at his time of life?

(11) Father said nothing.

(11) *Nosso pai nada não dizia.*

(11) Father said nothing.

(12) Our house was less than a mile from the river, which around there was deep, quiet, and so wide you couldn't see across it.

(12) *Nossa casa, no tempo, ainda era mais próxima do rio, obra de nem quarto de légua: o rio por aí se estendendo grande, fundo, calado que sempre.*

(12) Our house was closer to the river then than it is now, less than a quarter of a league away: there rolled the river, great, deep, and silent, always silent.

(13)

(13) *Largo, de não se poder ver a forma da outra beira.*

(13) It was so wide that you could hardly see the bank on the other side.

(14) I can never forget the day the rowboat was delivered.

(14) *E esquecer não posso, do dia em que a canoa ficou pronta.*

(14) I can never forget the day the canoe was ready.

(15) Father showed no joy or other emotion.

(15a) He just put on his hat as he always did and said goodbye to us.

(15) *Sem alegria nem cuidado, nosso pai encalçou o chapéu e decidiu um adeus para a gente.*

(15) Neither happy nor excited nor downcast, Father pulled his hat well down on his head and said one firm goodbye.

(16) He took along no food or bundle of any sort.

(16) *Nem falou outras palavras, não pegou matula e trouxa, não fez a alguma recomendação.*

(16) He spoke not another word, took neither food nor other supplies, gave no parting advice.

(17) We expected mother to rant and rave, but she didn't.

(17a) She looked very pale and bit her lip, but all she said was:

(17b) "If you go away, stay away. Don't ever come back!"

(17) *Nossa mãe, a gente achou que ela ia esbravejar, mas persistiu somente alva de pálida, mascou o beijo e bramou: -- "Cê vai, ocê fique, você nunca volte!"*

(17) We thought Mother would have a fit, but she only blanched white, bit her lip, and said bitterly: "Go or stay; but if you go, don't you ever come back!"

(18) Father made no reply.

(18) *Nosso pai suspendeu a resposta.*

(18) Father left his answer in suspense.

(19) He looked gently at me and motioned me to walk along with him.

(19) *Espiou manso para mim, me acenando de vir também, por uns passos.*

(19) He gave me a mild look and motioned me to go aside with him a few steps.

(20) I feared mother's wrath, yet I eagerly obeyed.

(20a) We headed toward the river together.

(20) *Temí a ira de nossa mãe, mas obedeci, de vez de jeito.*

(20) I was afraid of Mother's anger, but I obeyed anyway, that time.

(21) I felt bold and exhilarated, so much so that I said:

(21a)  
"Father, will you take me with you in your boat?"

(21) *O rumo daquilo me animava, chega que um propósito perguntei: -- "Pai, o senhor me leva junto, nessa sua canoa?"*

(21) The turn things had taken gave me the courage to ask: "Father, will you take me with you in that canoe?"

(22) He just looked at me, gave me his blessing, and, by a gesture, told me to go back.

(22) *Ele só retornou o olhar em mim, e me botou a bênção, com gesto me mandando para trás.*

(22) But he just gave me a long look in return: gave me his blessing and motioned me to go back.

(23) I made as if to do so but, when his back was turned, I ducked behind some bushes to watch him.

(23) *Fiz que vim, mas ainda virei, na grota do mato, para saber.*

(23) I pretended to go, but instead turned off into a deep woodsy hollow to watch.

(24) Father got into the boat and rowed away.

(24) *Nosso pai entrou na canoa e desamarrou, pelo remar.*

(24) Father stepped into the canoe, untied it, and began to paddle off.

(25) Its shadow slid across the water like a crocodile, long and quiet.

(25) *E a canoa saiu se indo -- a sombra dela por igual, feito um jacaré, comprida longa.*

(25) The canoe slipped away, a straight, even shadow like an alligator, slithery, long.

(26) Father did not come back.

(26) *Nosso pai não voltou.*

(26) Our father never came back.

(27) Nor did he go anywhere, really.

(27) *Ele não tinha ido a nenhuma parte.*

(27) He hadn't gone anywhere.

(28) He just rowed and floated across and around, out there in the river.

(28) *Só executava a invenção de se permanecer naqueles espaços do rio, de meio a meio, sempre dentro da canoa, para dela não saltar, nunca mais.*

(28) He stuck to that stretch of the river, staying halfway across, always in the canoe, never to spring out of it, ever again.

(29) Everyone was appalled.

(29) *A estranheza dessa verdade deu para estarecer de todo a gente.*

(29) The strangeness of that truth was enough to dismay us all.

(30) What had never happened, what could not possibly happen, was happening.

(30) *Aquilo que não havia, acontecia.*

(30) What had never been before, was.

(31) Our relatives, neighbors, and friends came over to discuss the phenomenon.

(31) *Os parentes, vizinhos e conhecidos nossos, se reuniram, tomaram juntamente conselho.*

(31) Our relatives, the neighbors, and all our acquaintances met and took counsel together.

(32) Mother was ashamed.

(32a) She said little and conducted herself with great composure.

(32b) As a consequence, almost everyone thought (though no one said it) that father had gone insane.

(32) *Nossa mãe, vergonhosa, se portou com muita cordura; por isso, todos pensaram de nosso pai a razão em que não queriam falar: doideira.*

(32) Mother, though, behaved very reasonably, with the result that everybody believed what no one wanted to put into words about our father: that he was mad.

(33) A few, however, suggested that father might be fulfilling a promise he had made to God or to a saint, or that he might have some horrible disease, maybe leprosy, and that he left for the sake of the family, at the same time wishing to remain fairly near them.

(34) Travelers along the river and people living near the bank on one side or the other reported that father never put foot on land, by day or night.

(34a) He just moved about on the river, solitary, aimless, like a derelict.

(35) Mother and our relatives agreed that the food which he had doubtless hidden in the boat would soon give out and that then he would either leave the river and travel off somewhere (which would be at least a little more respectable) or he would repent and come home.

(33) *Só uns achavam o entanto de poder também ser pagamento de promessa; ou que, nosso pai, quem sabe, por escrúpulo de estar com alguma feia doença, que seja, a lepra, se desertava para outra sina de existir, perto e longe de sua família dele.*

(34) *As vozes das notícias se dando pelas certas pessoas -- passadores, moradores das beiras, até do afastado da outra banda -- descrevendo que nosso pai nunca se surgia a tomar terra, em ponto nem canto, de dia nem de noite, da forma como cursava no rio, solto solitariamente.*

(35) *Então, pois, nossa mãe e os aparentados nossos, assentaram: que o mantimento que tivesse, ocultado na canoa, se gastava; e, ele, ou desembarcava e viajava s'embora, para jamais, o que ao menos se condizia mais correto, ou se arrependia, por uma vez, para casa.*

(33) Only a few of them thought he might be keeping a vow, or -- who could tell -- maybe he was sick with some hideous disease like leprosy, and that was what had made him desert us to live out another life, close to his family and yet far enough away.

(34) The news spread by word of mouth, carried by people like travelers and those who lived along the banks of the river, who said of Father that he never landed at spit or cove, by day or by night, but always stuck to the river, lonely and outside human society.

(35) Finally, Mother and our relatives realized that the provisions he had hidden in the canoe must be getting low and thought that he would have to either land somewhere and go away from us for good -- that seemed the most likely -- or repent once and for all and come back home.

(36) How far from the truth they were!

(36a) Father had a secret source of provisions: me.

(37) Every day I stole food and brought it to him.

(37a) The first night after he left, we all lit fires on the shore and prayed and called to him.

(37b) I was deeply distressed and felt a need to do something more.

(38) The following day I went down to the river with a loaf of corn bread, a bunch of bananas, and some bricks of raw brown sugar.

(39) I waited impatiently a long, long hour.

(39a) Then I saw the boat, far off, alone, gliding almost imperceptibly on the smoothness of the river.

(40) Father was sitting in the bottom of the boat. (40a) He saw me but he did not row toward me or make any gesture.

(36) *No que num engano.*

(37) *Eu mesmo cumpria de trazer para ele, cada dia, um tanto de comida furtada: a idéia que senti, logo na primeira noite, quando o pessoal nosso experimentou de acender fogueiras em beirada do rio, enquanto que, no alumiado delas, se rezava e se chamava.*

(38) *Depois, no seguinte, apareci, com rapadura, broa de pão, cacho de bananas.*

(39) *Enxerguei nosso pai, no enfim de uma hora, tão custosa para sobrevir: só assim, ele no ao-longe, sentado no fundo da canoa, suspendida no liso do rio.*

(40) *Me viu, não remou para cá, não fez sinal.*

(36) But they were wrong.

(37) I had made myself responsible for stealing a bit of food for him every day, an idea that had come to me the very first night, when the family had lighted bonfires on the riverbank and in their glare prayed and called out to Father.

(38) Every day from then on I went back to the river with a lump of hard brown sugar, some corn bread, or a bunch of bananas.

(39) Once, at the end of an hour of waiting that had dragged on and on, I caught sight of Father; he was way off, sitting in the bottom of the canoe as if suspended in the mirror smoothness of the river.

(40) He saw me, but he did not paddle over or make any sign.

(41) I showed him the food and then I placed it in a hollow rock on the river bank; it was safe there from animals, rain, and dew.

(41) *Mostrei o de comer, depositei num oco de pedra do barranco, a salvo de bicho mexer e a seco de chuva e orvalho.*

(41) I held up the things to eat and then laid them in a hollowed-out rock in the river bluff, safe from any animals who might nose around and where they would be kept dry in rain or dew.

(42) I did this day after day, and on and on.

(42) *Isso, que fiz, e refiz, sempre, tempos a fora.*

(42) Time after time, day after day, I did the same thing.

(43) Later I learned, to my surprise, that mother knew what I was doing and left food around where I could easily steal it.

(43) *Surpresa que mais tarde tive: que nossa mãe sabia desse meu encargo, só se encobrindo de não saber; ela mesma deixava, facilitado, sobra de coisas, para o meu conseguir.*

(43) Much later I had a surprise: Mother knew about my mission, but saying nothing and pretending she didn't, made it easier for me by putting out leftovers where I was sure to find them.

(44) She had a lot of feelings she didn't show.

(44) *Nossa mãe muito não se demonstrava.*

(44) Mother almost never showed what she was thinking.

(45) Mother sent for her brother to come and help on the farm and in business matters.

(45) *Mandou vir o tio nosso, irmão dela, para auxiliar na fazenda e nos negócios.*

(45) Finally she sent for an uncle of ours, her brother, to help with the farm and with money matters, and she got a tutor for us children.

(46) She had the schoolteacher come and tutor us children at home because of the time we had lost.

(46) *Mandou vir o mestre, para nós, os meninos.*

(46)



(47) One day, at her request, the priest put on his vestments, went down to the shore, and tried to exorcise the devils that had got into my father.

(47a) He shouted that father had a duty to cease his unholy obstinacy.

(48) Another day she arranged to have two soldiers come and try to frighten him.

(49) All to no avail.

(50) My father went by in the distance, sometimes so far away he could barely be seen.

(50a) He never replied to anyone and no one ever got close to him.

(51) When some newspapermen came in a launch to take his picture, father headed his boat to the other side of the river and into the marshes, which he knew like the palm of his hand but in which other people quickly got lost.

(51a) There in his private maze, which extended for miles, with heavy foliage overhead and rushes on all sides, he was safe.

(47) *Incumbiu ao padre que um dia se revestisse, em praia de margem, para esconjurar e clamar a nosso pai o dever de desistir da tristonha teima.*

(48) *De outra, por arranjo dela, para medo, vieram os dois soldados.*

(49) *Tudo o que não valeu de nada.*

(50) *Nosso pai passava ao largo, avistado ou diluso, cruzando na canoa, sem deixar ninguém se chegar à pega ou à fala.*

(51) *Mesmo quando foi, não faz muito, dos homens do jornal, que trouxeram a lancha e tencionavam tirar retrato dele, não venceram: nosso pai se desaparecia para a outra banda, aproava a canoa no brejão, de léguas, que há, por entre juncos e mato, e só ele conhecesse, a palmas, a escuridão daquele.*

(47) She also arranged for the priest to come in his vestments to the river edge to exorcise Father and call upon him to desist from his sad obsession.

(48) Another time, she tried to scare Father by getting two soldiers to come.

(49) But none of it was any use.

(50) Father passed by at a distance, discernible only dimly through the river haze, going by in the canoe without ever letting anyone go close enough to touch him or even talk to him.

(51) The reporters who went out in a launch and tried to take his picture not long ago failed just like everybody else; Father crossed over to the other bank and steered the canoe into the thick swamp that goes on for miles, part reeds and part brush.

(51a) Only he knew every hand's breadth of its blackness.

(52) We had to get accustomed to the idea of father's being out on the river.

(52) A gente teve de se acostumar com aquilo.

(52) We just had to try to get used to it.

(53) We had to but we couldn't, we never could.

(53) As penas, que, com aquilo, a gente mesmo nunca se acostumou, em si, na verdade.

(53) But it was hard, and we never really managed.

(54) I think I was the only one who understood to some degree what our father wanted and what he did not want.

(54) Tiro por mim, que, no que queria, e no que não queria, só com nosso pai me achava: assunto que jogava para trás meus pensamentos.

(54) I'm judging by myself, of course.  
(54a) Whether I wanted to or not, my thoughts kept circling back and I found myself thinking of Father.

(55) The thing I could not understand at all was how he stood the hardship.

(55) O severo que era, de não se entender, de maneira nenhuma, como ele agüentava.

(55) The hard nub of it was that I couldn't begin to understand how he could hold out.

(56) Day and night, in sun and rain, in heat and in the terrible midyear cold spells, with his old hat on his head and very little other clothing, week after week, month after month, year after year, unheeded of the waste and emptiness in which his life was slipping by.

(56) De dia e de noite, com sol ou aguaceiros, calor, sereno, e nas friagens terríveis de meio-do-ano, sem arrumo, só com chapéu velho na cabeça, por todas as semanas, e meses, e os anos -- sem fazer conta do se-ir do viver.

(56) Day and night, in bright sunshine or in rainstorms, in muggy heat or in the terrible cold spells in the middle of the year, without shelter or any protection but the old hat on his head, all through the weeks, and months, and years -- he marked in no way the passing of his life.

(57) He never set foot on earth or grass, on isle or mainland shore.

(57) *Não pojava em nenhuma das duas beiras, nem nas ilhas e croas do rio, não pisou mais em chão nem capim.*

(57) Father never landed, never put on at either shore or stopped at any of the river islands or sandbars; and he never again stepped onto grass or solid earth.

(58) No doubt he sometimes tied up the boat at a secret place, perhaps at the tip of some island, to get a little sleep.

(58) *Por certo, ao menos, que, para dormir seu tanto, ele fizesse amarração da canoa, em alguma ponta-de-ilha, no esconso.*

(58) It was true that in order to catch a little sleep he may have tied up the canoe at some concealed islet-spit.

(59) He never lit a fire or even struck a match and he had no flashlight.

(59) *Mas não armava um fogueiro em praia, nem dispunha de sua luz feita, nunca mais riscou um fósforo.*

(59) But he never lighted a fire on shore, had no lamp or candle, never struck a match again.

(60) He took only a small part of the food that I left in the hollow rock -- not enough, it seemed to me, for survival.

(60) *O que consumia de comer, era só um quase; mesmo do que a gente depositava, no entre as raízes da gameleira ou na lapinha de pedra do barranco, ele recolhia pouco, nem o bastável.*

(60) He did no more than taste food; even the morsels he took from what we left for him along the roots of the fig tree or in the hollow stone at the foot of the cliff could not have been enough to keep him alive.

(61) What could his state of health have been?

(61) *Não adoecia?*

(61) Wasn't he ever sick?

(62) How about the continual drain on his energy, pulling and pushing the oars to control the boat?

(62a) And how did he survive the annual floods, when the river rose and swept along with it all sorts of dangerous objects -- branches of trees, dead bodies of animals -- that might suddenly crash against his little boat?

(63) He never talked to a living soul.

(64) And we never talked about him.

(65) We just thought.

(66) No, we could never put our father out of mind.  
(66a) If for a short time we seemed to, it was just a lull from which we would be sharply awakened by the realization of his frightening situation.

(67) My sister got married, but mother didn't want a wedding party.

(62) *E a constante força dos braços, para ter tento na canoa, resistido, mesmo na demasia das enchentes, no subimento, aí quando no lanço da correnteza enorme do rio tudo rola o perigoso, aqueles corpos de bichos mortos e paus-de-árvore descendo -- de espanto de esbarro.*

(63) *E nunca falou mais palavra, com pessoa alguma.*

(64) *Nós, também, não falávamos mais nele.*

(65) *Só se pensava.*

(66) *Não, de nosso pai não se podia ter esquecimento; e, se, por um pouco, a gente fazia que esquecia, era só para se despertar de novo, de repente, com a memória, no passo de outros sobressaltos.*

(67) *Minha irmã se casou; nossa mãe não quis festa.*

(62) And what constant strength he must have had in his arms to maintain himself and the canoe ready for the piling up of the floodwaters where danger rolls on the great current, sweeping the bodies of dead animals and tree trunks downstream -- frightening, threatening, crashing into him.

(63) And he never spoke another word to a living soul.

(64) We never talked about him, either.

(65) We only thought of him.

(66) Father could never be forgotten; and if, for short periods of time, we pretended to ourselves that we had forgotten, it was only to find ourselves roused suddenly by his memory, startled by it again and again.

(67) My sister married; but Mother would have no festivities.

(68) It would have been a sad affair, for we thought of him every time we ate some especially tasty food.

(68a) Just as we thought of him in our cozy beds on a cold, stormy night -- out there, alone and unprotected, trying to bail out the boat with only his hand and a gourd.

(68) A gente imaginava nele, quando se comia uma comida mais gostosa; assim como, no gasalhado da noite, no desamparo dessas noites de muita chuva, fria, forte, nosso pai só com a mão e uma cabaça para ir esvaziando a canoa da água do temporal.

(68) He came into our minds whenever we ate something especially tasty, and when we were wrapped up snugly at night we thought of those bare unsheltered nights of cold, heavy rain, and Father with only his hand and maybe a calabash to bail the storm water out of the canoe.

(69) Now and then someone would say that I was getting to look more and more like my father.

(69) Às vezes, algum conhecido nosso achava que ia ficando mais parecido com nosso pai.

(69) Every so often someone who knew us would remark that I was getting to look more and more like my father.

(70) But I knew that by then his hair and beard must have been shaggy and his nails long. (70a) I pictured him thin and sickly, black with hair and sunburn, and almost naked despite the articles of clothing I occasionally left for him.

(70) Mas eu sabia que ele agora virara cabeludo, barbudo, de unhas grandes, mal e magro, ficado preto de sol e dos pêlos, com o aspecto de bicho, conforme quase nu, mesmo dispondo das peças de roupas que a gente de tempos em tempos fornecia.

(70) But I knew that now he must be bushy-haired and bearded, his nails long, his body cadaverous and gaunt, burnt black by the sun, hairy as a beast and almost as naked, even with the pieces of clothing we left for him at intervals.

(71) He didn't seem to care about us at all.

(71) Nem queria saber de nós; não tinha afeto?

(71) He never felt the need to know anything about us; had he no family affection?

(72) But I felt affection and respect for him, and, whenever they praised me because I had done something good, I said:

(72a) "My father taught me to act that way."

(72b) It wasn't exactly accurate but it was a truthful sort of lie.

(72) *Mas, por afeto mesmo, de respeito, sempre que às vezes me louvavam, por causa de algum meu bom procedimento, eu falava: -- "Foi pai quem um dia me ensinou a fazer assim..."; o que não era o certo, exato; mas, que era mentira por verdade.*

(72) But out of love, love and respect, whenever I was praised for something good I had done, I would say: "It was Father who taught me how to do it that way."

(72a) It wasn't true, exactly, but it was a truthful kind of lie.

(73) As I said, Father didn't seem to care about us.

(73a) But then why did he stay around there?

(73b) Why didn't he go up the river or down the river, beyond the possibility of seeing us or being seen by us?

(73) *Sendo que, se ele não se lembrava mais, nem queria saber da gente, por que, então, não subia ou descia o rio, para outras paragens, longe, no não-encontrável?*

(73) If he didn't remember us any more and didn't want to know how we were, why didn't he go farther up the river or down it, away to landing places where he would never be found?

(74) He alone knew the answer.

(74) *Só ele soubesse.*

(74) Only he knew.

(75) My sister had a baby boy.

(75a) She insisted on showing father his grandson.

(75) *Mas minha irmã teve menino, ela mesma entestou que queria mostrar para ele o neto.*

(75) When my sister had a baby boy, she got it into her head that she must show Father his grandson.

(76) All of us went and stood on the bluff.

(76) One beautiful day we all went down to the river bank, my sister in her white wedding dress, and she lifted the baby high.

(76a) Her husband held a parasol above them.

(76) *Vimos, todos, no barranco, foi num dia bonito, minha irmã de vestido branco, que tinha sido o do casamento, ela erguia nos braços a criancinha, o marido dela segurou, para defender os dois, o guarda-sol.*

(76a) The day was fine and my sister was wearing the white dress she had worn at her wedding.

(76b) She lifted the baby up in her arms and her husband held a parasol over the two of them.

(77) We shouted to father and waited.

(77) *A gente chamou, esperou.*

(77) We called and we waited.

(78) He did not appear.

(78) *Nosso pai não apareceu.*

(78) Our father didn't come.

(79) My sister cried; we all cried in each other's arms.

(79) *Minha irmã chorou, nós todos aí choramos, abraçados.*

(79) My sister wept; we all cried and hugged one another as we stood there.

(80) My sister and her husband moved far away.

(80) *Minha irmã se mudou, com o marido, para longe daqui.*

(80) After that my sister moved far away with her husband, and my brother decided to go live in the city.

(81) My brother went to live in a city.

(81) *Meu irmão resolveu e se foi, para uma cidade.*

(81)

(82) Times changed, with their usual imperceptible rapidity.

(82) *Os tempos mudavam, no devagar depressa dos tempos.*

(82) Times changed, with the slow swiftness of time.

(83) Mother finally moved too; she was old and went to live with her daughter.

(83) *Nossa mãe terminou indo também, de uma vez, residir com minha irmã, ela estava envelhecida.*

(83) Mother went away too in the end, to live with my sister because she was growing old.

(84) I remained behind, a leftover.

(84) *Eu fiquei aqui, de resto.*

(84) I stayed on here, the only one of the family who was left.

(85) I could never think of marrying.

(85) *Eu nunca podia querer me casar.*

(85) I could never think of marriage.

(86) I just stayed there with the impedimenta of my life.

(86) *Eu permaneci, com as bagagens da vida.*

(86) I stayed where I was, burdened down with all life's cumbrous baggage.

(87) Father, wandering alone and forlorn on the river, needed me.

(87a) I knew he needed me, although he never even told me why he was doing it.

(87) *Nosso pai carecia de mim, eu sei -- na vagaçao, no rio no ermo -- sem dar razao de seu feito.*

(87) I knew Father needed me, as he wandered up and down on the river in the wilderness, even though he never gave a reason for what he had done.

(88) When I put the question to people bluntly and insistently, all they told me was they heard that father had explained it to the man who made the boat.

(88) *Seja que, quando eu quis mesmo saber, e firme indaguei, me diz-que-disseram: que constava que nosso pai, alguma vez, tivesse revelado a explicação, ao homem que para ele aprontara a canoa.*

(88) When at last I made up my mind that I had to know and finally made a firm attempt to find out, people told me rumor had it that Father might have given some explanation to the man who made the canoe for him.



(89) But now this man was dead and nobody knew or remembered anything.

(89) *Mas, agora, esse homem já tinha morrido, ninguém soubesse, fizesse recordação, de nada, mais.*

(89) But now the builder was dead; and no one really knew or could recollect any more except that there had been some silly talk in the beginning, when the river was first swollen by such endless torrents of rain that everyone was afraid the world was coming to an end; then they had said that Father might have received a warning, like Noah, and so prepared the canoe ahead of time.

(90) There was just some foolish talk, when the rains were especially severe and persistent, that my father was wise like Noah and had the boat built in anticipation of a new flood; I dimly remember people saying this.

(90) *Só as falsas conversas, sem senso, como por ocasião, no começo, na vinda das primeiras cheias do rio, com chuvas que não estiavam, todos temeram o fim-do-mundo, diziam: que nosso pai fosse o avisado que nem Noé, que, por tanto, a canoa ele tinha antecipado; pois agora me entrelembro.*

(90) I could half-recall the story.

(91) In any case, I would not condemn my father for what he was doing.

(91) *Meu pai, eu não podia malsinar.*

(91) I could not even blame my father.

(92) My hair was beginning to turn gray.

(92) *E apontavam já em mim uns primeiros cabelos brancos.*

(92) And a few first white hairs began to appear on my head.

(93) I have only sad things to say.

(93) *Sou homem de tristes palavras.*

(93) I was a man whose words were all sorrowful.

(94) What bad had I done, what was my great guilt?

(94) *De que era que eu tinha tanta, tanta culpa?*

(94) Why did I feel so guilty, so guilty?

(95) My father always away and his absence always with me.

(95) *Se o meu pai, sempre fazendo ausência: e o rio-rio-rio, o rio-pondo perpétuo.*

(95) Was it because of my father, who made his absence felt always, and because of the river-river-river, the river -- flowing forever?

(95a) And the river, always the river, perpetually renewing itself.

(95b) The river, always.

(96) I was beginning to suffer from old age, in which life is just a sort of lingering.

(96) *Eu sofria já o começo de velhice -- esta vida era só o demoramento.*

(96) I was suffering the onset of old age -- this life of mine only postponed the inevitable.

(97) I had attacks of illness and of anxiety.

(97a) I had a nagging rheumatism.

(97) *Eu mesmo tinha achaques, ânsias, cá de baixo, cansaços, perrenguice de reumatismo.*

(97) I had bed (*sic*) spells, pains in the belly, dizziness, twinges of rheumatism.

(98) And he?

(98) *E ele?*

(98) And he?

(99) Why, why was he doing it?

(99) *Por quê?*

(99) Why, oh why must he do what he did?

(100) He must have been suffering terribly.

(100) *Devia de padecer demais.*

(100) He must suffer terribly.

(101) He was so old.

(101a) One day, in his failing strength, he might let the boat capsize; or he might let the current carry it downstream, on and on, until it plunged over the waterfall to the boiling turmoil below.

(101) *De tão idoso, não ia, mais dia menos dia, fraquejar do vigor, deixar que a canoa emborcasse, ou que bubuiasse sem pulso, na levada do rio, para se despenhar horas abaixo, em tororoma e no tombo da cachoeira, brava, com o fervimento e morte.*

(101) Old as he was, was he not bound to weaken in vigor sooner or later and let the canoe overturn or, when the river rose, let it drift unguided for hours downstream, until it finally went over the brink of the loud rushing fall of the cataract, with its wild boiling and death?

(102) It pressed upon my heart.

(102) *Apertava o coração.*

(102) My heart shrank.

(103) He was out there and I was forever robbed of my peace.

(103) *Ele estava lá, sem a minha tranqüilidade.*

(103) He was out there, with none of my easy security.

(104) I am guilty of I know not what, and my pain is an open wound inside me.

(104) *Sou o culpado do que nem sei, de dor em aberto, no meu foro.*

(104) I was guilty of I knew not what, filled with boundless sorrow in the deepest part of me.

(105) Perhaps I would know -- if things were different.

(105) *Soubesse-se as coisas fossem outras.*

(105) If I only knew -- if only things were otherwise.

(106) I began to guess what was wrong.

(106) *E fui tomando idéia.*

(106) And then, little by little, the idea came to me.

(107) Out with it!

(107) *Sem fazer véspera.*

(107) I could not even wait until the next day.

(108) Had I gone crazy?

(108) *Sou doido?*

(108) Was I crazy?

(109)

(109) *Não.*

(109) No.

(110) No, in our house that word was never spoken, never through all the years.

(110) *Na nossa casa, a palavra doido não se falava, nunca mais se falou, os anos todos, não se condenava ninguém de doido.*

(110) In our house, the word *crazy* was not spoken, had ever been spoken again in all those years; no one was condemned as crazy.

(111) No one called anybody crazy, for nobody is crazy.

(111) *Ninguém é doido.*

(111) Either no one is crazy, or everyone is.

(112) Or maybe everybody.

(112) *Ou, então, todos.*

(112)

(113) All I did was go there and wave a handkerchief.

(113) *Só fiz, que fui lá.*

(113) I just went, taking along a sheet to wave with.

(114) So he would be more likely to see me.

(114) *Com um lenço, para o aceno ser mais.*

(114)

(115) I was in complete command of myself.

(115) *Eu estava muito no meu sentido.*

(115) I was very much in my right mind.

(116) I waited.

(116) *Esperei.*

(116) I waited.

(117) Finally he appeared in the distance, there, then over there, a vague shape sitting in the back of the boat.

(117) *Ao por fim, ele apareceu, aí e lá, o vulto.*

(117) After a long time he appeared; his indistinct bulk took form.

(118)

(118) *Estava ali, sentado à popa.*

(118) He was there, sitting in the stern.

(119)

(119) *Estava ali, de grito.*

(119) He was there, a shout away.

(120) I called to him several times.

(120) *Chamei, umas quantas vezes.*

(120) I called out several times.

(121) And I said what I was eager to say, to state formally and under oath.

(121a) I said it as loud as I could:

(121b)

"Father, you have been out there long enough.

(121c) You are old.... Come back, you don't have to do it anymore.... Come back and I'll go instead.

(121d) Right now, if you want.

(121e) Any time.

(121f) I'll get into the boat.

(121g) I'll take your place."

(121) *E falei, o que me urgia, jurado e declarado, tive que reforçar a voz: -- "Pai, o senhor está velho, já fez o seu tanto... Agora, o senhor vem, não carece mais... O senhor vem, e eu, agora mesmo, quando que seja, a ambas vontades, eu tomo o seu lugar, do senhor, na canoa!..."*

(121) And I said the words which were making me say them, the sworn promise, the declaration.

(121a) I had to force my voice to say: "Father, you're getting old, you've done your part. ... You can come back now, you don't have to stay any longer. ... You come back, and I'll do it, right now or whenever you want me to; it's what we both want. I'll take your place in the canoe!"

(122) And when I had said this my heart beat more firmly.

(122) *E, assim dizendo, meu coração bateu no compasso do mais certo.*

(122) And as I said it my heart beat to the rhythm of what was truest and best in me.

(123) He heard me.

(123) *Ele me escutou.*

(123) He heard me.

(124) He stood up.

(124) *Ficou em pé.*

(124) He got to his feet.

(125) He maneuvered with his oars and headed the boat toward me.

(125) *Manejou remo n'água, proava para cá, concordado.*

(125) He dipped the paddle in the water, the bow pointed toward me; he had agreed.

(125a) He had accepted my offer.

(126) And suddenly I trembled, down deep.

(126) *E eu tremi, profundo, de repente: porque, antes, ele tinha levantado o braço e feito um saudar de gesto -- o primeiro, depois de tamanhos anos decorridos!*

(126a) For he had raised his arm and waved -- the first time in so many, so many years.

(126) And suddenly I shuddered deeply, because he had lifted his arm and gestured a greeting -- the first, after so many years.

(127) And I  
couldn't...

(127) *E eu não  
podia...*

(127) And I could  
not. ...

(128) In terror, my  
hair on end, I ran,  
I fled madly.

(128) *Por pavor,  
arrepiados os  
cabelos, corri,  
fugi, me tirei de  
lá, num  
procedimento  
desatinado.*

(128) Panic-  
stricken, my hair  
standing on end, I  
ran, I fled, I left  
the place behind me  
in a mad headlong  
rush.

(129) For he seemed  
to come from  
another world.

(129) *Porquanto que  
ele me pareceu vir:  
da parte de além.*

(129) For he seemed  
to be coming from  
the hereafter.

(130) And I'm  
begging  
forgiveness,  
begging, begging.

(130) *E estou  
pedindo, pedindo,  
pedindo um perdão.*

(130) And I am  
pleading, pleading,  
pleading for  
forgiveness.

(131) I  
experienced the  
dreadful sense of  
cold that comes  
from deadly fear,  
and I became ill.

(131) *Sofri o  
grave frio dos  
medos, adoeci.*

(131) I was  
struck by the  
solemn ice of fear,  
and I fell ill.

(132) Nobody ever  
saw or heard about  
him again.

(132) *Sei que  
ninguém soube mais  
dele.*

(132) I knew that  
no one ever heard  
of him again.

(133) Am I a man,  
after such a  
failure?

(133) *Sou homem,  
depois desse  
falimento?*

(133) Can I be a  
man, after having  
thus failed him?

(134) I am what  
never should have  
been.

(134) *Sou o que não  
foi, o que vai  
ficar calado.*

(134) I am what  
never was -- the  
unspeakable.

(134a) I am what  
must be silent.

(135) I know it is  
too late. (135a) I  
must stay in the  
deserts and  
unmarked plains of  
my life, and I fear  
I shall shorten it.

(135) *Sei que agora  
é tarde, e temo  
abreviar com a  
vida, nos rasos do  
mundo.*

(135) I know it is  
too late for  
salvation now, but  
I am afraid to cut  
life short in the  
shallows of the  
world.

(136) But when death comes I want them to take me and put me in a little boat in this perpetual water between the long shores; and I, down the river, lost in the river, inside the river... the river...

(136) *Mas, então, ao menos, que, no artigo da morte, peguem em mim, e me depositem também numa canoinha de nada, nessa água, que não pára, de longas beiras: e, eu, rio abaixo, rio a fora, rio a dentro -- o rio.*

(136) At least, when death comes to the body, let them take me and put me in a wretched little canoe, and on the water that flows forever past its unending banks, let me go -- down the river, away from the river, into the river -- the river.