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Translating cyberculture : an analysis of American and Brazilian cultural differences evidenced in the translation of a popular computer text

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ABSTRACT

TRANSLATING CYBERCULTURE: AN ANALYSIS OF AMERICAN AND BRAZILIAN CULTURAL DIFFERENCES EVIDENCED IN THE TRANSLATION OF A POPULAR COMPUTER TEXT

by
Angela M. Ferrao

This thesis examines the translation of a popular American computer book and its translation into Brazilian Portuguese to determine whether current discourses on computers and technology are being literally translated or culturally adapted for their target audience. The selected text adopts a humorous approach to learning new software applications and replaces complicated technical explanations with culturally-bound examples that are inextricably tied to American attitudes toward technology.

An analysis of the translation reveals that the ideologies and social codes at work in the book threaten to impede the Brazilian reader's understanding due to the translator's failure to adapt the text for the target audience.

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Angela M. Ferrao

**A Masters Thesis
Submitted to the Faculty of
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Master of Science in Professional and Technical Communication**

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APPROVAL PAGE

**TRANSLATING CYBERCULTURE: AN ANALYSIS OF AMERICAN AND
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TRANSLATION OF A POPULAR COMPUTER TEXT**

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para meus pais

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CHAPTER 1

INTRODUCTION

1.1 Research Statement

Structural linguists first discovered the relationship between language and culture in the 1920s. Edward Sapir proposed that language is not instinctual but acquired through culture, thus reflecting social practices and beliefs (Boiarsky 245). Contemporary linguists define the role of language more broadly as a “construct of social, professional and organizational communities” (Boiarsky 246). Because language and culture are woven together inextricably, a literal word-for-word translation does not achieve true communication.

As the economy grows globally and as the United States leads the way in technological innovation, US corporations rely upon translation to transfer technology to other cultures. Many scholars are now likening globalization and the dominance of transnational corporations to a new form of imperialism. Just as European nations used the translation of religious, educational, and legal texts to help colonize the Americas, Asia and Africa during previous centuries, U.S. companies are now translating commercial contracts, instruction manuals, and advertising campaigns to “establish a hierarchical relationship between the major and minor languages, between the hegemonic and subordinate cultures” (Venutti 165).

When English texts are translated into languages where domestic texts of equal informational value are unavailable, beliefs specific to American culture may be imposed on other societies. As information technologies such as the Internet are exported, it is

important to examine whether U.S. cyberculture is merely being adopted by other countries or whether these countries are developing a distinct culture rooted in this new technology.

In this paper, I will analyze a popular computer book and its Brazilian Portuguese translation in order to determine whether current discourses on computers and technology are being semantically translated or culturally transformed for their target audience. The text I have selected, *Internet Explorer 4 For Windows for Dummies* by Doug Lowe, published by IDG Books, is part of a series of instructional manuals written for users with limited to intermediate familiarity with new computer programs. Aware that people are becoming overwhelmed by the number of ever-changing software applications, American publishing companies have recently begun producing simplified how-to books such as these that avoid technical jargon and provide a very informal and humorous take on acquiring new computer skills. Replacing complicated technical explanations, however, are culturally bound examples, a practice which makes these texts suitable cases for close readings of their translations.

A search of an online Brazilian bookseller revealed that forty-two of the *Dummies* series have been translated into Brazilian Portuguese. Given their popularity, these books constitute a genre that both American and Brazilian audiences are accepting. By analyzing the translations of these texts, along with comparing them to other computer how-to manuals currently being published in Brazil, I have been able to assess whether technology is being translated in American or Brazilian terms.

1.2 Technology and Brazilian Culture

In the sixteenth century, a Portuguese priest, on mission to convert the inhabitants of what is now Brazil, was devoured by an indigenous tribe. Shocked by such a savage act, the Portuguese and Spanish came to associate cannibalism with Latin America. In the early 1920s, the Brazilian modernist writer Oswald de Andrade used this metaphor to exhort Brazil to free itself from its European ties. In his *Manifesto Antropófago* (Anthropophagous Manifesto), de Andrade suggested that Brazil devour European ideologies in order to escape their grasp and nourish itself while establishing a culture of its own.

This declaration seems to have worked. Brazil broke from its colonial ties in the early 1900s to forge a culture distinct not only from Europe, but from the rest of Latin America as well. Today, as the U.S. dominated global marketplace threatens to impose a new form of cultural imperialism, Brazil remains poised at the table, with knife and fork in hand.

In an article concerning the power of the Brazilian media and the country's virtual immunity to American television, Patrick Symmes writes:

In the rising tide of a blue jeans-and-burgers global monoculture, Brazil is a land that refuses to go under. Instead, it bobs on the waves of foreign influence: The Rio de Janeiro music scene is heavily influenced by rock, jazz, rap, and reggae; cinemas show Hollywood movies; and candomblé, a popular religion, blends Catholicism with African spiritualism. But all cultural imports seem to pass through a filter that reframes them, producing in the end something utterly Brazilian ("Agressivo").

Symmes remarks on how the pervasive images of Lorenzo Lamas and David Hasselhoff follow him throughout Latin America; however, upon crossing the border into Brazil, the far-reaching reception of American television seems to fade. Brazil has become a global

media powerhouse with the majority of its television programming made locally. In a nation with 35 million television sets and 100 million viewers watching an average of seven hours per day, television is a “powerful, centralizing institution delivering the national voice of Brazil” (“Agressivo”).

With the eighth-largest economy in the world, Brazil has not only made a name for itself in media; it is also a formidable manufacturer of automobiles, airplanes, and computers. The latter industry, coming out of a government-imposed market reserve, is currently seeing its biggest growth (“Agressivo”).

From 1977 to 1991, the Brazilian government restricted the development of IT industries, banning all software and hardware imports. Throughout the 1980s, the government sought to advance national technological capabilities in order to decrease dependence on outside markets. Such a restrictive policy eventually inhibited the development of new technologies; nevertheless, by 1991 Brazil had 441 programmers and 66,000 software managers. In terms of overall resources, this puts the country in ninth place in the world (Cassiolato and Baptista “Information Technology”).

The restrictive atmosphere of the 1980s paved the way for the boom Brazil is now experiencing. In July of 1998, the government sold the telecommunications sector. At that point, Brazil had fewer than 100 telephone lines for every 1,000 people; however, Internet ventures such as StarMedia Network Inc. and America Online Inc. are spurring newly privatized telecommunications firms to increase the number of phone lines by 13 million (Hinchberger “Hot Zone”). In 1995, 60,000 users were connected to the Internet (Hinchberger “Cyberculture in Brazil”). By mid-1998, that figure had jumped to 1.5 million; estimates indicate that this number will double in the next two years

(Hinchberger “Hot Zone”). Annual PC sales have also soared from 44,000 in 1993 to 2.5 million in 1997 (“Raw Data”).

Despite the fact that only 3.7 percent of Brazilians actually own computers (Hinchberger “Hot Zone”), the effects of the information age are being felt by everyone. Although twice as many people own televisions as own telephones, the Internet is managing to filter into popular culture in a traditional Brazilian fashion.

In 1996, the media giant Rede Globo aired a new soap opera with its usual flair: An upper-class modern-day gypsy, living in an exclusive high rise apartment building in Copacabana, falls in love with a wealthy executive who longs to escape his materialistic and corrupt world. Isolated from society in order to preserve her family’s traditions, the gypsy heroine is soon captivated by the seemingly useless computer her father brings home as the result of a disappointing barter. In an effort to escape their current realities, the couple meets online.

During this year’s Carnaval, a holiday that is synonymous with the Brazil itself, scantily clad dancers in elaborate headdresses moved their feet to the samba rhythm. Atop the São Paulo Peruche Samba School’s float, the dancers were no different, with the exception that this year’s theme was “Bill Gates: Brain of the Future”. Even in poorer sections of São Paulo such as Parque Peruche where home computers fall well below the average of 37 per 1,000 people, today’s technology is making a mark on Brazil (Hinchberger “Hot Zone”).

CHAPTER 2

TRANSLATION THEORY

2.1 Translation as Cultural Imperialism

The ‘cultural cannibalism’ recommended by Oswalde de Andrade has taken many different forms in Brazil and throughout the world, symbolizing the tensions between “the national identity of a peripheral post-colonial culture and incoming contributions from hegemonic ones” (Pires Viera 96). One of these manifestations occurs in translation.

Today, more English-language texts are being translated worldwide than in any period since World War II. However, despite the “considerable size, technological sufficiency, and financial stability of the British and American publishing industries,” English is one of the languages least translated into (Venutti 160). As the marketplace expands globally, the relationship between translation and colonialism needs to be re-evaluated. Commenting on the current state of translation in a post-colonial context, Susan Bassnett and Harish Trivedi write:

Translation has been at the heart of the colonial encounter and has been used in all kinds of ways to establish and perpetuate the superiority of some cultures over others. But now, with increasing awareness of the unequal power relations involved in the transfer of texts across cultures, we are in a position to rethink both the history of translation and its contemporary practice (17).

2.2 Discourse and the Translator

Previously, translation studies have consisted primarily of 1) debates on literal versus free interpretations of texts and 2) linguistic studies focusing on language structures versus semantics. Current trends, however, focus on translation as a communicative activity

with social and cultural implications. Finding direct word correspondence becomes subordinate to finding appropriate cultural equivalents as translators face the challenge of adapting foreign texts for audiences who require a different cultural framework in order to make the information understandable.

In *Discourse and the Translator*, Basil Hatim and Ian Mason identify some recent issues in translation theory. They define the field of translation as a “communicative process which takes place within a social context” (3). Just as writers are affected by the needs of their audience while composing, translators must also consider their intended readers while trying to faithfully render the original text.

In order to place translation within this social setting, it is necessary to understand how texts are produced. They are not merely self-contained and self-generating entities but communicative transactions between language users that involve decision-making processes (Hatim and Mason 3). In “Reading Culture,” Timothy Weiss broadly defines the term *translation* as the way we “interpret and express our reading of reality” (321). He describes interpretation and translation as the fundamental language-thought processes that are the essence of all of meaning. Ideologies, moral systems, and socio-political structures that differ significantly between cultures will affect these interpretations of reality (Hatim and Mason 223). Therefore, an original text is a product representing the intended meaning negotiated by the writer with his or her intended audience.

Hatim and Mason see translation as a process that involves retracing the pathways followed by the author in creating the source text in order to re-negotiate its meaning in terms that will be comprehensible to a different audience. While both versions of the text

may serve the same communicative functions, the translator is responsible for relaying information across linguistic and cultural boundaries (33). In this light, translators become cultural mediators “seeking to overcome those incompatibilities which stand in the way of transfer of meaning” (223).

The theories outlined by Hatim and Mason provide translators with a viable tool with which to successfully transfer the meaning of the source text. These theories also allow translators to break free from traditional practices that have perpetuated the dominance of English language texts in the past, and that threaten foreign cultures today as the U.S. market expands globally. They can do this by approaching translation as a multi-faceted process that requires semiotic, communicative and pragmatic dimensions of text analysis in order to mediate between languages.

Drawing on anthropological and linguistic studies, Hatim and Mason identify the communicative principle of translation as that which situates the text within a context. Before the translation process can begin, the translator must first understand the function of the text in relation to the situation in which it will be read. Language can be used for a myriad of purposes; therefore, the first step in text analysis is to understand its function, or register. Register, according to Hatim and Mason, is defined as the tendency to pattern language behavior in relation to a particular activity. Register theory asserts that certain grammatical and lexical features of language will be used in certain situations. Registers can be identified by differences in grammar and vocabulary used in different language activities (46).

The three basic aspects of register are field, mode, and tenor. Field comprises the social function of the text. In the case of a computer manual, the field of the text is the

communication of technological information to an inexperienced user. Mode addresses the medium in which the language is presented; i.e. the instructional information given in a computer manual such as the *Dummies* series is presented in a paperback book format. Tenor is the relationship between the addresser and addressee in a communicative event and can range from formal to informal (50). By understanding “what has taken place with a text (field), who has participated (tenor), and what medium has been selected for relaying the message (mode),” translators can begin to assess the basic conditions for a communicative transaction to take place (55-56).

Hatim and Mason point out, however, that register does not sufficiently address every aspect of a text; language can often perform actions that go beyond the denotative meaning of words. There are often underlying intentions in written language that cannot be accounted for by register analysis. They refer to this unspoken meaning as the pragmatic dimension of text. Pragmatics is defined as “the ability of sentences to perform actions, to effect some communicative purpose over and above the sense conveyed by the sum of the individual lexical items which the sentence comprises” (59).

Adding yet another layer of complexity to text analysis, Hatim and Mason identify the role of semiotics in translation. Texts take on a communicative value only when they can be interpreted as signs within a larger system of signs. This system is made up of “assumptions, presuppositions, and conventions that surround discourse [and] reflects the ways in which a given culture constructs and partitions reality” (67). Signs, then, are references that enable communication and allow meaning to be exchanged within a culture. In relation to semiotics, culture can be defined as a “functional correlation between sign systems” (105). With different sign systems operating both

within and between cultures, “semiotics deals with the processing and exchange of information both within and across cultural boundaries” (105). Translating, then, can be seen as “the process which transforms one semiotic entity into another, under certain equivalence conditions to do with semiotic codes, pragmatic action, and general communicative requirements” (105).

Hatim and Mason identify a category within semiotics as genre. A genre can be defined as “a class of communicative events situated within a discourse community... and implies some shared set of communicative purposes” (Lavault 42). As such, genre plays an important role in the transfer of signs, as it constrains the text to a norm that expects the cultural reference to be preserved and made clearer (70).

In this thesis, I will focus my analysis of the selected text on 1) the way in which tenor has been translated and 2) on semiotic intertextuality. I will establish that texts such as the *Dummies* series are a sub-genre of traditional instructional manuals which exhibit characteristics deeply rooted in American culture. These characteristics are revealed through attitudes expressed by the author and his relationship with the reader and through intertextual references that connect the American reader to familiar concepts. It is within these two dimensions that texts translated from English threaten to perpetuate the hegemony of U.S. culture the most.

CHAPTER 3

ANTI-INTELLECTUALISM AND U.S. CULTURE

The *Dummies* series was created for non-technical readers who find traditional user manuals intimidating. The humor and simplicity characteristic of the *Dummies* texts establish them as a distinctive sub-genre of computer manuals. As computer prices dropped in the early 1990s, they became more accessible to the general public; as more and more people found themselves working with computers in their daily lives, users also found that they needed to learn how to navigate the software to run these machines. Publishing companies soon found a way to capitalize on the software industry's boom. Aiming at lay people such as students and small business owners, publishers began marketing books as an alternative to the "huge tomes (of) dry technical prose" (Hilts 49) produced by the computer industry.

Geared towards an audience of inexperienced computer users, these books abandon the rather dry, formulaic approach of traditional how-to manuals in favor of a more informal tone (Hilts 49). The generalizations made about the reader within the texts assume that he or she wishes to become computer literate at the most basic level.

The *Dummies* titles also evolved at a time in American pop culture when the film industry was producing movies such as *Forrest Gump* and *Dumb and Dumber* (Barlyn). Industry analysts argue that booksellers found a niche within this trend towards simple-mindedness. This pop cultural phenomenon, however, goes deeper than Hollywood's contemporary box-office hits. The appeal and subsequent success of these texts are rooted in a characteristic American attitude that can be described as anti-intellectual.

In *Anti-Intellectualism in American Life*, Richard Hofstadter defined anti-intellectualism as “a resentment and suspicion of the life of the mind and of those who are considered to represent it; and a disposition constantly to minimize the value of that life” (7). He notes that the term slipped into common usage during the 1950s, but the origins of this mistrust can be traced back to the founding principals of early America. The McCarthy hearings of the 1950s incited a fear of intellectuals and universities—of “ ‘Harvard professors, twisted-thinking intellectuals... in the State Department’ ” and those “ ‘burdened with Phi Beta Kappa keys and academic honor’ but not equally loaded with honesty and common sense’ ” (12). Hofstadter notes that the notion that good instinctual judgement is superior to scholarly knowledge is part of our English cultural inheritance (20).

Settled by men and women who renounced the oppressiveness and decadence of European civilization, America was founded on egalitarian and democratic principles that stressed the importance of the common man. Literature and learning became relegated to the “useless aristocracies” (51) as the “old-fashioned principals of religion and morality” (19) became the favored qualities in a culture that sought to escape the confinements of European ideals. Tied to this were the guiding principles behind American Protestantism: “the feeling that ideas should above all be made to work, the disdain for doctrine and refinements in ideas, the subordination of men of ideas to men of emotional power or manipulative skill” (55). Anti-intellectualism became rooted in our society through religion and was perpetuated in politics. Intellect became synonymous with cleverness, which could easily mutate into slyness.

Although European antagonisms subsided in the eighteenth and nineteenth centuries, the distrust of intellectuals did not, as the ideals set forth by Protestantism carried over into the spheres of business and politics. Modern America was conceived as a country where “a gift for compromise and plain dealing, a preference for hard work and common sense were better and more practical than commitments to broad and divisive abstractions” (43). These egalitarian notions allowed the common man to believe he could, “without much special preparation, pursue the professions and run the government” (34). Learning was regarded as impractical; the knowledge of pure science was inferior to that of inventive skill (25).

The early twentieth century began to pose several challenges to these ideals. Confronted with the Second World War and Korean War, America was slowly forced out of isolationism and military security. In addition, the century witnessed the collapse of traditional capitalism as the New Deal transformed the country into a welfare state. Hofstadter believes the McCarthy hearings were a response to these rapid changes and to a revolt against modernity (42). The world was changing faster than the common man could cope; and with the end of political and military isolation, America witnessed the end of intellectual isolation. The McCarthy hearings played out the revenge American people felt they needed on the forces that were threatening these egalitarian ideals. Hofstadter writes that the McCarthy inquisitors “were trying to give satisfaction against liberals, New Dealers, reformers, internationalists, intellectuals... What was involved, above all, was a set of political hostilities in which the New Deal was linked to the welfare state, the welfare state to socialism, and socialism to Communism” (41).

The United States' tense relationship with Russia heightened the distrust and fear of the intellectual. The launching of the Sputnik and other advancements in space struck a blow to American confidence. Suddenly, the country had to rely upon intellectuals in order to keep up with its adversary. Along with this, the events surrounding the exposure of Alger Hiss and other notorious cases of espionage involving scientific knowledge perpetuated the belief that intellectuals could not be trusted (36). Scientific and technological advancements no longer made it possible for the common citizen to attain a position of power without formal education. In 1962, Hofstadter writes that the common man

cannot even make breakfast without using devices, more or less mysterious to him, which expertise has put at his disposal; and when he sits down to breakfast and looks at his morning newspaper, he reads about a whole range of vital and intricate issues and acknowledges, if he is candid with himself, that he has not acquired competence to judge most of them (34).

Intellectuals came to be resented because modern America was growing increasingly dependent upon them.

Since the publication of Hofstadter's book in 1962, the reliance on technology and the often overwhelming rate at which technology changes have only increased this dependence. The attitudes expressed in *Internet 4 for Windows for Dummies* are entrenched in these American attitudes towards technology and intellectualism.

The book displays several instances that recall Hofstadter's perception of a society built by the common man with little or no use for education (51). In the *Dummies* text, learning is seen as a burden; the less the user has to learn to gain a proficient understanding of the software, the better. In one example of this, Lowe writes that Internet Explorer's Active Desktop is an improvement over Internet Explorer 3, where

“you were obligated to learn two completely different interfaces to use your computer and the Internet” (200). Being able to use certain features of Internet Explorer without having to learn the complexities behind the software’s functions is also seen as favorable. Lowe prefaces a section describing how to create Web pages by telling the reader that “the good news is that you don’t have to learn a whit about HTML to use FrontPage Express” (233). The author attempts to allay any fears the user may have about having to master hypertext markup language; he imparts this information with a sense a relief.

The book also attempts to comfort the reader in his/her inability to understand technology. The author speaks to an audience who is alienated by so much information and tries to alleviate the strain of having to learn so much in such a short period of time. In his introduction, Lowe writes

Welcome, Internet Explorer 4.0. Think about it as, “Internet Explorer, Fore!” because you don’t want this new version of Internet Explorer to hit you in the head when you’re not looking. That would be bad.

But I have good news! You discovered just the right book. Help is here, within these humble pages.

This book can direct your attention toward Internet Explorer’s landing spot so that you can get out of the way. Or, if you can’t move with the speed of cyberspace you can at least hold the book over your head like a helmet (1).

The author appeals to the readers’ anxiety about living in a society that forces technology upon people, and he promises to shield them from any harm. The people representing the evolution of this technology are implicitly seen as adversaries. The text conveys an attitude similar to Hofstadter’s example of the “traditional businessman’s suspicion of experts working in any area outside his control, whether in scientific laboratories, universities, or diplomatic corps” (12). In a section describing one of the more complicated tasks involved in using Internet Explorer, Lowe writes

It's a programming thing, required probably because the programmers at Microsoft who created the Dial-Up Scripting tool were in a bad mood that day and figured, hey, because we have to type stuff like `proc main` and `endproc` all day, everyone should have the opportunity to enjoy the same wonderful experience (191).

The text suggests that a conspiracy is involved in aspects of the application that may require more effort than clicking on an icon. In response to having to learn so much information, the intellectual—seen here as a computer expert—is derided for “his achievements, his influence, his real comfort and imagined luxury, as well as the dependence of the community upon his skills” (Hofstadter 34). In an example of this, Lowe writes,

This book tackles all these subjects and more, in plain English and with no pretense. No lofty prose here. The language is friendly. You don't need a graduate degree in computer science to get through it. I have no Pulitzer ambitions for this book, but it would be cool if it were made into a movie with Harrison Ford.

I even occasionally take a certain aimed potshot at the hallowed and sacred traditions of Internetdom, just to bring a bit of fun to an otherwise dry and tasteless subject. If that doesn't work, I throw in an occasional lawyer joke. (1).

The author appeals to the readers' resentment of the intellectual's power and privilege that come with his/her knowledge. Hofstadter explains that the motivation behind this attitude is an effort to alleviate this sense of helplessness.

The citizen cannot cease to need or to be at the mercy of experts, but he can achieve a kind of revenge by ridiculing the wild-eyed professor, the irresponsible brain truster, or the mad scientist, and by applauding the politicians as they pursue the subversive teacher, the suspect scientist, or the allegedly treacherous foreign-policy adviser (37).

Other examples that illustrate this resentment involve stereotypical representations of the intellectual. In the early 60s, Hofstadter notes that the term *egghead* came into common usage to describe a “person of spurious intellectual pretensions, often a professor or the

protégé of a professor... Fundamentally superficial...Supercilious and surfeited with conceit and contempt for the experience of more sound and able men” (9). In the *Dummies* text, terms such as *nerd* (69) and *geek* (185) are used to refer to individuals who possess a superior level of expertise regarding the Internet and computers. Additionally, the author suggests that becoming such a person is unappealing, even given the benefit of gaining exclusive knowledge. Lowe expresses hope that his readers never have to use such complex features because in doing so they would have to “don a pocket protector and assume the role of a computer geek” (185).

The book’s cover claims that the text was written as a “reference for the rest of us.” Given the attitudes presented in *Internet Explorer 4 for Windows for Dummies*, the “us,” or the intended audience, is implicitly assumed to be American. The ideologies and social codes in these texts are almost inextricably tied to an American belief system through the author’s relationship with the reader and through culturally-bound examples. While the need to learn new technologies transcends cultural boundaries, the ideologies and social codes at work in these texts—codes that drive its aim to make technical information accessible to everyone—threaten to impede the foreign reader’s understanding.

A literal translation of these texts also threatens to impose on other cultures an attitude about technology that is deeply embedded in American ideology. To avoid this, translators need to adopt a strategy for translation similar to the theories mapped out by Hatim and Mason. Translators must adapt these texts to their target culture: the attitudes expressed about technology must be modified, and culturally-bound examples must be replaced with target-culture equivalents. Without adaptation, the text ceases to become a

tool for a foreign reader and, instead, becomes an esoteric example of how these technologies are being used in the U.S.

The Brazilian Portuguese translation of *Internet Explorer 4 for Windows for Dummies* by Marcos Pinto is an example of a text that has not been adapted to suit the needs of its target audience. The book's title in Brazilian Portuguese provides a superficial indication that the text will be culturally adapted for its new audience: *for Dummies* becomes *para Leigos* or *for Laymen*. The Brazilian publisher's choice to not translate the titles using the Portuguese equivalent for dummy (*idiota* or *estúpido*) suggests that the trend towards simple-mindedness is not universal: Brazilian consumers would rather purchase texts that address them as non-experts or lay people. However, if the reason behind this modification was an effort to preserve semiotic equivalence, the book's title is only a cursory attempt at adapting the text to suit the target audience. An analysis of the target text reveals mixed results in the translation's attempt at adaptation: in most cases the translator has failed to change the book's tenor to suit Brazilian readers; nor has he provided cultural equivalents to intertextual references used throughout the book.

CHAPTER 4

BRAZILIAN ATTITUDES TOWARD TECHNOLOGY

American and Brazilian attitudes toward technology can be contrasted by examining a computer how-to book written explicitly for a Brazilian audience. *Internet Netscape 4 e Explorer 4: Série Curso Básico e Rápido* by Carlos Cardoso is a Brazilian text that has many similarities to *Internet Explorer 4 for Windows for Dummies*. The back cover of the Brazilian book claims that the language in the text is colloquial and friendly (“*a linguagem é coloquial e amistosa*”) and that it offers the reader an alternative to those frightening technical manuals full of abbreviations and commands (“*assustadores manuais técnicos cheios de siglas e comandos*”) (Cardoso back cover). Although technology is presented as intimidating in both the U.S. and Brazilian books, the methods with which the authors attempt to assuage the fears brought on by technology are remarkably different.

Cardoso often refers to the more complicated intricacies of the Internet as magical or mysterious. In a passage explaining how to send an e-mail, Cardoso gently guides his readers through the steps of addressing and typing the message. Upon completing these tasks, he gives his readers an interesting explanation as to what happens when the user clicks on the “send” button. His description reads as follows:

Composta a mensagem, é hora de enviá-la para a Caixa de saída, onde todas as mensagens ficam esperando o momento em que serão soltas na Internet, pequenos arranjos de elétrons percorrendo as entranhas da Grande Rede à velocidade da luz, levando em seu bojo mensagens de paz e fraternidade entre os povos. Ou então um convite para um chope. Sei lá o que você manda nos seus e-mails.

Having written your message, it's time to send it to the Outbox, where all messages sit in wait for the moment they can be released into the Internet—small arrangements of electrons traversing the viscera of the Great Web at the speed of light, carrying messages of peace and fraternity in their pouch to all of mankind. Or maybe an invitation for a beer. I have no idea what you send in your e-mails (Cardoso 35).

Cardoso understands that technology may at times be difficult to comprehend but manages to convey this with a sense of wonder. He implicitly acknowledges that the reader does not have to understand all of the complexities behind Internet technology in order to use it; however, the more difficult aspects of the Internet are not presented as boring or unappealing. In another example describing how to transfer files from an FTP site, Cardoso writes

O bom da tecnologia é que ela é transparente, e toda a fantástica infra-estrutura da Internet torna uma tarefa trivial o ato de transferir informações à velocidade da luz por milhares de quilômetros.

The great thing about technology is that it's transparent. All of the amazing infrastructure of the Internet turns the act of transferring information at the speed of light through millions of miles into a trivial task (Cardoso 103-104).

Cardoso understands that an actual explanation of the Internet's infrastructure is probably not suitable for his audience and that such an explanation would go beyond the scope of his text; however, his indirect reference to complicated concepts is very different from the tone of the English text. In *Internet Explorer 4 for Windows for Dummies*, Lowe's attitude suggests that the intricacies of technology are better left unexplained. Technology, for the American reader, is seen as tedious and tiresome. This attitude is clearly established in the beginning of the text when Lowe exclaims "Nothing about computers is easy!" (21). In a section where he shows the reader how to view the source code for a Web page, he writes

If you want to, you can actually edit the HTML in this window. Just click anywhere and start typing. Or, if you have better judgement, just look at the HTML for a moment, gasp in amazement that some people are actually interested in such arcane subjects, and click OK to close the HTML window (Lowe 249).

He describes certain features that go beyond the reader's comprehension as "technical chores best handled by people who actually like computers" (Lowe 4) and writes that the Internet cannot be accessed "without having to contend with...some of the boring technical details" (Lowe 22). While Lowe posits himself as the readers' companion in their struggle to understand how the Internet works, Cardoso acts a guide or mentor. Cardoso promises his reader that

Você aprenderá a navegar (e não surfar), pesquisar um banco de dados do tamanho do mundo e, se tudo der certo, ao final... sentirá o poder da informação na ponta de seus dedos.

You will learn to navigate (and not surf), search through information sources bigger than the world, and, if everything goes well, at the end... you will feel the power of information at your fingertips (109).

While the English text suggests that the reader only needs to develop a basic understanding of the Internet, the Brazilian Portuguese text indicates that technology will empower the reader. Lowe assures his readers that the book "spells out what you need to know" and "promises not to rap your urge to know more" (2), whereas Cardoso shows his readers how the Internet can enhance their lives. Additionally, the Brazilian text does not exhibit a sense of suspicion towards those who develop technological innovations. Instead, software developers are depicted as supporting Cardoso's notion that technology is designed to serve the user. In a section describing Internet Explorer's newsgroups features, Cardoso explains that the previous version of IE did not have integrated solution for viewing newsgroups; however, a concentrated effort from the gang in Redmond produced Microsoft Internet News ("*um esforço concentrado da rapaziada de Redmond*

produziu o Microsoft Internet News") (68). In another example, Cardoso points out how Internet Explorer 4 and Netscape 4 have similar procedures for signing on to newsgroups. He notes that once again the strategic redundancy of modern software comes to our rescue ("*mais uma vez a redundância dos modernos softwares vem em nosso auxílio*"), making the use of either of these two applications less complicated (Cardoso 75). In contrast, Lowe offers his readers a much more negative perspective. He informs his readers that "Internet Explorer—like the Internet itself—isn't as easy to use as *they* would have you believe" (Lowe 6).

Internet Netscape 4 e Explorer 4: Série Curso Básico e Rápido also provides insight into how Brazilians view intellectuals. Cardoso sees the Internet as a means for people of different educational and social backgrounds to communicate. He tells his readers that what's interesting about e-mail is that no one, barring a few exceptions, is too important to not respond to their e-mail ("*ninguém é importante demais para não responder ao próprio e-mail*") (Cardoso 4). He notes that generally, people are very pleasant via e-mail and encourages his readers to respond to writers whose articles are posted on the World Wide Web (Cardoso 5). Speaking from personal experience, Cardoso writes

Vejam meu caso: um reles artesão das palavras, que mal consegue resolver uma equaçãozinha de segundo grau, por intermédio de e-mail me tornei amigo de um cientista da NASA, Bill Wheaton, astrônomo de raios gama. No intervalo de suas pesquisas, ele se permite falar frivolidades comigo, como quando responde às minhas indagações sobre OVNI's

Take my case for example: through e-mail, a simple wordsmith who can barely solve a second grade math problem (me), has become friends with a scientist from NASA—Bill Wheaton, a gamma ray astronomer. While he's not doing research, he allows himself to frivolously chat with me, and even indulges my queries about the existence of UFOs (Cardoso 4).

The attitude displayed in the Brazilian Portuguese text towards intellectuals is sharply different from the derogatory comments made about computer experts in the English text. These differences between American and Brazilian are inextricably connected to the issues of tenor that translators must negotiate as they move back and forth between English and Portuguese. To better explain these issues, I will briefly summarize register theory, before returning to the *Dummies* texts themselves.

CHAPTER 5

TENOR

5.1 Overview

Register theory was first developed by Michael Halliday in the as a means of defining the different functions of language in the 1960s (Hatim and Mason 36). The register of a text is defined as the “set of meanings, the configuration of semantic patterns, that are typically drawn upon under the specified conditions, along with the words and structures that are used in the realization of these meanings” (Halliday and Hassan 22). Field, mode and tenor collectively define the register of a text. Field refers to the “total event in which the text is functioning,” (Halliday and Hassan 22) which encompasses the writer’s purpose as well as the subject-matter. Mode is used to describe the channel in which the communication is taking place, be it spoken or written, and also includes the rhetorical mode such as narrative or dialogue. Tenor “refers to the type of role interaction, the set of relevant social relations, permanent and temporary, among the participants involved” (Halliday and Hassan 22).

In her book *In Other Words: A Coursebook on Translation*, Mona Baker defines tenor as “an abstract term for the relationship between the people taking part in a discourse” (16). Tenor can vary between cultures depending on differences between the relationships of the people involved in the discourse. To explain this difference, Baker uses the example of a conversation between an American mother and teenager. The level of informality used by a teenager in addressing his/her mother might be highly inappropriate in other cultures (16). In such a situation, Baker says that a translator must

choose between “changing the tenor to suit the expectations of the target reader and transferring the informal tone to give a flavor of the type of relationship that teenagers have with their parents in American society” (16). Translating tenor, therefore, becomes subject to what the translator decides the overall purpose of the source text should be and whether a certain level of formality is appropriate from the perspective of the source or target culture (Baker 16).

In “Translating American Computer Books into French: A Case Study for Adaptation,” Elisabeth Lavault discusses the growing foreign market for texts such as the *Dummies* series by IDG Books and other publishing companies. She also argues that these texts need to be adapted for French readers during translation. Lavault points out that French readers are not accustomed to the informal tone characteristic of the IDG series. The use of conjunctives, colloquial phrases and the direct address are inappropriate for a French audience. After analyzing several of these texts, Lavault finds that French translators are in fact adapting these books in lieu of a more literal translation that would alienate the French reader.

Traditionally, the transfer of scientific and technical information in France is characterized by a certain degree of formality deemed to befit the seriousness of the subject matter (44). This type of information is normally presented with an “objective, neutral, and reliable attitude which does not allow for much familiarity and humor. A certain distance is deliberately kept between the reader and the author, who assumes a level of intellectual superiority” (44).

Lavault notes that French translators often omit or modify the use of contracted oral forms such as “well,” “okay,” and “sure,” which “reinforce the conversational

‘coating’ of information” (45). French translations of these texts tend to switch into a more formal tenor to suit the needs of French readers. Lavault found that translators often omitted sentences or phrases that provided cataphoric cohesion or that summarized information previously presented. The information omitted by the translators was “redundant commentary made in a colloquial register” (45); therefore, the text was easily adapted without modifying any basic information; the translators were able to shift the tenor and position the French reader in a more autonomous role (45).

In translating *Internet Explorer 4 for Windows for Dummies*, Pinto was also presented with the choice of modifying the text’s tenor to suit his audience’s expectations or providing a more literal translation of the tenor that would offer his readers a glimpse of American attitudes toward technology. An analysis of the tenor in *Internet Explorer 4 para Windows para Leigos* reveals that Pinto never made a clear decision about how to address his readers, neither capturing the flavor of the source text nor adapting the text to suit a Brazilian audience.

5.2 Brazilian Tenor

The expected tenor used by Brazilian writers to transfer technical information to Brazilian readers is illustrated in Cardoso’s *Internet Netscape 4 e Explorer 4: Série Curso Básico e Rápido*. Cardoso’s book is similar to the *Dummies* text in that the author maintains a very informal relationship with the reader. The field and mode of both texts are identical; both promise to offer the reader simple and straightforward technical information in a paperback book format. The difference between the two texts lies in the tenor. The Brazilian author’s relationship with his readers is very personal. He often uses direct address and draws on cultural references used to make the information more

accessible; however, the attitude toward technology that is expressed through this tone is significantly different from the attitude characteristic of Lowe's *Internet Explorer 4 For Windows for Dummies*.

This attitude is best revealed by the authors' contrasting explanations of the Internet. Cardoso begins his text with the following passage:

Talvez nada exemplifique melhor a expressão "transformar espadas em arados" do que a Internet. Tudo começou no final dos anos 60 como uma série de estudos preliminares patrocinados pela Agência de Projetos de Pesquisa Avançados—(ARPA)...um órgão criado pelo Departamento de Defesa dos EUA, em 1957, como resposta ao lançamento do Sputnik pelos soviéticos, inaugurando assim a Era Espacial. A princípio, pode parecer exagerado fundar uma agência de pesquisas por causa de uma bola de metal que fazia bip, mas as pessoas eram paranóicas naqueles tempos.

Perhaps nothing better suits the expression "transform swords into ploughshares" better than the Internet. It all started in the late 60s with a series of preliminary studies funded by the Advanced Research Projects Agency (ARPA), an organization created by the United States Department of Defense in 1957 in response to the Soviet launching of Sputnik and the inauguration of the Space Age. In the beginning, funding an entire research agency on a beeping metal ball might have seemed a bit exaggerated, but people were paranoid back then (1).

Cardoso assumes that his readers are curious about the history behind the Internet in order to understand its evolution. Lowe also provides some historical background on the Internet, but his assumptions about the reader are remarkably different. His passage explaining how the Internet originated reads as follows:

Some people are fascinated by history. They love to watch Ken Burns specials about the Civil War or baseball and subscribe to cable TV just to get the History Channel. If you're one of those history buffs, you may be interested in the following chronicle of the Internet's humble origins.

In the summer of 1969, the four mop-topped singers from Liverpool were breaking up. The war in Vietnam was escalating. Astronauts Neil Armstrong and Buzz Aldrin walked on the moon. And the Department of Defense built a computer network called ARPANET to link its defense installations with several major universities throughout the United States (Lowe 13).

Lowe prefaces his historical description in order to prepare his readers for such a mundane topic. He assumes that most of his readers are not interested in history and that those who are only obtain such information by watching television. He correlates historical facts with events that occurred in popular culture so that his readers have a familiar frame of reference. In the Brazilian text, Cardoso treats the presentation of historical information quite differently, yet still manages to maintain a humorous tone.

Lowe and Cardoso also make quite different assumptions about their readers' intelligence. Cardoso pokes fun at the *Dummies* series and at American simple-mindedness. In one example, he explains that adding a Web site to your bookmarks is something Forrest Gump could do without blinking an eye, even on his worst days (“*é algo que o Forrest Gump, mesmo em seus piores dias, faria sem pestanejar*”) (Cardoso 123). Reminding his readers of a previous section, Cardoso writes

A menos que você tenha graves problemas neurológicos (o que não é o caso, pois meus leitores costumam ser altamente inteligentes), se recordará da Lição 11, em que aprendemos a responder a uma mensagem em um newsgroup.

Unless you suffer from severe neurological problems (which is not the case, since my readers are usually of the highest intelligence), you will remember Lesson 11 where we learned to respond to newsgroup messages (Cardoso 78).

Cardoso's comments seem to almost mock the *Dummies* text, whereas Lowe warns readers before he introduces complicated information. The American book even uses an icon with a cartoon drawing of a *nerd* to set exceptionally technical information apart from the rest of the text. The explanation accompanying this icon in the introduction reads “Uh-oh, some technical drivel is about to come your way. Cover your eyes if you find technical information offensive” (Lowe 6).

In translating Lowe's text for a Brazilian audience, Pinto adopts a set of strategies very different from Cardoso, however; indeed, in some cases, Pinto seems to have no consistent strategy at all. A closer analysis of tenor in Pinto's text reveals disturbing inconsistencies and uncertainties. These silences and gaps in the translation generate mixed messages about the relationship of Brazilians to American culture and technology.

5.3 Neutralized Tenor

Given the tenor characteristic of *Internet Netscape 4 e Explorer 4 Curso Básico e Rápido*, it would seem that Brazilian readers clearly do not require the same level of formality in the transfer of technical information as French readers. At times, Pinto is able to appropriately convey the humor characteristic of the *Dummies* series with language that matches the source text. In a section describing how to configure Advanced Options in Internet Explorer, Lowe explains that, due to the number of these options, Microsoft uses a slightly unusual method of presentation. He writes, "Rather than spew a bunch of check boxes onto the Advanced options dialog box, all the options are shown in a big, scrollable list box" (183). The negative connotations conveyed in the phrase "spew a bunch" are appropriately expressed in the translation as "*jogar um monte*" (throw out a bunch) (Pinto 191). The translation is able to maintain the informal tenor used to describe the overwhelming amount of information that could have complicated this feature.

Lowe's colloquial tenor is also maintained in a description of newsgroups. He explains that "people with similar interests visit a newsgroup to share news and information, find out what others are thinking, ask questions, and generally shoot the breeze" (121). Here, Pinto is also able to find a direct Brazilian equivalent with "*jogar*

conversa fora” (to throw out some conversation), which appropriately carries the same undertones Lowe was trying to convey in the source text and demonstrates how newsgroups are often used for casual and friendly conversations.

The target text, however, exhibits many instances where the tone has been neutralized instead of adapted for the target audience. By neutralizing the tenor, Pinto strips the source text of its semiotic texture without replacing it with a Brazilian equivalent. The resulting dullness is not only unpleasant; it also makes the meaning of the target text unclear at times.

5.3.1 Humor

For example, the informal tenor presented in the source text is not always maintained throughout the Brazilian Portuguese text, especially when the translator is confronted with humor. Given the humor used in Cardoso’s book, Pinto’s decision not to translate this aspect of the source text cannot be explained away as an attempt to suit his audience. Even a superficial examination of *Internet Netscape 4 e Explorer 4: Curso Básico e Rápido* reveals its playful wit. While describing the Reload button in Netscape, Cardoso interjects that users should be careful not to use this feature during an extremely slow connection. Doing so, he cautions, will only restart the entire download at the same speed, which he likens to the pace of a snail with arthritis [“*é algo próximo de um escargo com artrite*” (138)]. He introduces a section describing search engines as follows:

Imagine que você está em uma biblioteca enorme, mas gigantesca mesmo, com paredes que sobem a perder a vista, quilômetros de corredores cheios de estantes. Uma biblioteca de deixar o Jorge Luís Borges com inveja. Imagine agora que seu arquiinimigo envenenou você, e naquela biblioteca se encontra a fórmula do antídoto. Não há nenhum bibliotecário, e os volumes não seguem

qualquer ordem lógica. O que você faz?... Morre... Isso mesmo, kaputt, finito... Assim é a World Wide Web.

Imagine that you're in an enormous library, I mean really gigantic, with walls higher than the eye can see and miles and miles of bookshelves. A library that would make Jorge Luís Borges jealous. Imagine now that your arch enemy poisoned you and that you have to find the antidote in this library. There is no librarian and the books aren't organized in any logical order. What do you do?... You die... Exactly. Kaput, finito... This is what the World Wide Web is like (Cardoso 131).

In contrast, Lowe's introductory description of search engines and its subsequent translation by Pinto read very differently. Lowe's chapter titled "Searching the Web" begins:

Many people think of the Internet as a vast library of online information, but the Internet hardly resembles a library. Libraries are run by compulsive neat freaks known as *librarians*, whose mission in life is to make sure that, at least within their libraries, there is a place for everything and everything is in its place (Lowe 61).

Muitas pessoas vêem a Internet como uma vasta biblioteca de informações on-line, mas a Internet mal se parece com uma biblioteca. Bibliotecas são mantidas por pessoas chamadas bibliotecários, cuja missão na vida é ter certeza de que, pelo menos em suas bibliotecas, há um lugar para tudo e tudo está no seu lugar.

Many people see the Internet as a vast library of online information, but the Internet hardly resembles a library. Libraries are run by people called librarians, whose mission in life is to make certain that, at least in their libraries, there is a place for everything and everything is in its place (Pinto 63).

Pinto appropriately omits the stereotypical reference to librarians; however, he does not extend the adaptation to the rest of the paragraph. Without the comical remark about librarians, the passage becomes redundant. Furthermore, the belittling attitude explicitly expressed in *compulsive neat freaks* is eliminated from the target text, yet the negative connotations linger on with the translation of *whose mission in life is to make certain that...there is a place for everything and everything is in its place*. The Brazilian reader

cannot understand the comparison between the obsessive order of a library with the chaotic disarray of the Internet.

By eliminating the humor from the text, Pinto's attempt at neutralizing or formalizing the tenor often results in stilted and disconnected translations. One instance involves the translation of Lowe's description of Internet Explorer's NetMeeting application. Lowe introduces NetMeeting as follows:

Microsoft NetMeeting is a highly touted new program that Microsoft says will revolutionize the way you communicate on the Internet. NetMeeting is a *computer telephony* program, which means that it turns your computer into a \$3,000 telephone. Computer telephony is still in its infancy with many glitches yet to be worked out. Still, NetMeeting is a cool program, one you should definitely look into if you're at all interested in cutting-edge Internet technology (149).

Lowe's sarcastic interjection regarding NetMeeting's ability to transform a computer into a very expensive telephone is tied into the tone of the paragraph. He sets up the comment by pointing out that NetMeeting's potential to revolutionize communication is a claim made by Microsoft. His sarcastic aside serves as a buffer to gently lead the reader into the drawbacks of computer telephony, followed by a slightly redeeming statement attesting to its merits. In omitting the sarcasm in this passage, Pinto strips the text of its humor and leaves the Brazilian reader with a rather awkward paragraph. His translation reads:

O Microsoft NetMeeting é um novo programa bastante alardeado que, segundo a Microsoft, vai revolucionar a maneira com que você se comunica pela Internet. O NetMeeting é um programa de telefonia por computador, algo que está ainda começando, com muitos problemas ainda a serem resolvidos. Mesmo assim, o NetMeeting é interessante; um programa que definitivamente vale uma boa análise se você estiver interessado na última palavra em tecnologia na Internet.

Microsoft NetMeeting is a highly boasted new program that, according to Microsoft, will revolutionize the way you communicate on the Internet. NetMeeting is a computer telephony program, something that is just starting with

many problems that still need to be resolved. Even still, NetMeeting is interesting; a program that's definitely worth analyzing if you're interested in the last word in Internet technology (Pinto 155).

Deleting the humor from the paragraph is not enough to formalize the tenor. There is no transition between Microsoft's plug and the unresolved problems associated with computer telephony. Pinto omits the humor in the paragraph without taking the rest of the text into consideration.

Another example where Pinto attempts to modify the tenor by means of omission revolves around Lowe's explanation of how to address e-mails. Lowe writes, "Before you send electronic mail, you need to know the address of the person to whom the message is intended (just like that pesky post office expects with paper mail)" (103). Here, Lowe's comparison between e-mail and traditional mail draws on other references to the postal service mentioned on preceding pages. He introduces e-mail as "the high-tech equivalent to Mr. McFeeley, the friendly, bespectacled mailman on *Mr. Rogers' Neighborhood*" (99). Lowe also points out that e-mail has certain advantages over paper mail, one being that "no way yet exists for your great aunt to send you a fruitcake through e-mail" (99). Lowe's interjection "just like that pesky post office," rather than offering any real informational value, maintains the text's thematic cohesion. These references are an attempt to make technology unthreatening.

Pinto chooses not to maintain these textual threads in his translation. The allusion to the children's television series is omitted, and the reference to the American holiday tradition of giving fruitcake is inappropriately translated (see page 47). The target text reads

Antes de enviar uma mensagem eletrônica, é preciso conhecer o endereço da pessoa para quem você vai enviá-la (da mesma forma que o correio tradicional exige que se faça)

Before sending an electronic message, it's necessary to know the address of the person to whom you are sending it (the same way that's required in traditional mail) (106).

Pinto's omission of the word *pesky* strips the text of any humor and makes the parenthetical comment simplistic and redundant. In the English text, the comment draws on previous familiar references to the postal service and ties into the recurring attitude within the text that technology is tiresome and irritating; typing an e-mail address is considered to be yet another annoying task. The translation does not manage to convey this sense of irritation nor does it provide the target culture with an appropriate substitution. The Brazilian reader is not operating under the same assumptions made in the English text. The notion that technology is tedious is not universal, as evidenced in Cardoso's book, and the translator does not manage to adapt this notion for a Brazilian audience, which leaves the reader with a passage that is dry and slightly awkward.

5.3.2 Animated Language

The tenor in Lowe's book is also characterized by animated and colloquial language used to describe technological features. Again, Pinto chooses to neutralize the tone of the translated text, leaving the Brazilian reader with a tenor that is much more formal than that of the source text.

For example, Lowe describes one of Microsoft Chat's newest innovations that allow the user to control his/her character's facial expressions as "a gizmo called the Emotion Wheel" (140). In another example, explaining how Internet Explorer offers

many options for customizing settings according to user preferences, he writes that these options are presented to the user “with a killer dialog box that has tabs out the wazoo (whatever a wazoo is)” (177). In these instances, Pinto decides to slightly formalize or modify the language. In the translation, *gizmo*, a term that slightly diminishes the technological significance of an object, is replaced by the much more technical term *device* [“*um dispositivo chamada Roda de Emoções* (a device called the Emotion Wheel) (144)]. Finding no appropriate technical equivalent to *wazoo*, Pinto modifies the text in this section to read “*para ver o que uma caixa de diálogo arrasadora pode fazer*” [to see what a killer (demolishing) dialog box can do] (185). In another example, Lowe explains that if “the person you’re trying to call is already in another conference, NetMeeting extends the offer to barge in on the conference” (153). Pinto decides to strip the text of its irreverence and tells his readers that if the person they are trying to contact is already on another conference, NetMeeting can *solicit* their entrance to the conference (*NetMeeting pode solicitar sua entrada na conferência*) (159).

5.4 Mistranslations

While Pinto’s translation fails to provide the target audience with a cohesive tenor by not adapting the text to suit his readers’ needs, he also often fails to convey the tone due to a misunderstanding of the source text.

One such occurrence involves the use of an idiom. Explaining the Refresh feature in Internet Explorer, Lowe writes “To refresh a page, all you have to do is click on the Refresh button and then twiddle your thumbs while Internet Explorer downloads the page” (52). Pinto seems to misunderstand the phrase *twiddle your thumbs* and translates the sentence as:

Para atualizar uma página, tudo o que você deve fazer é dar um clique no botão Atualizar e em seguida esfregar as mãos enquanto o Internet Explorer baixa a página.

To refresh a page, all you have to do is click on the Refresh button and then wring your hands while Internet Explorer downloads the page (53).

Pinto mistakes an idiomatic expression that characterizes boredom or idleness for an expression that conveys nervousness or anxiety.

In a section describing how to create web pages, Lowe touts one of Microsoft's newest features, *Dynamic HTML*, as an enhancement that allows the user "to create Web pages with more spit and polish than ever before" (232). Instead offering the reader an equivalent idiom or merely explaining that this feature lets the user create more glamorous or attractive Web pages, Pinto explains that this new feature allows the user to create Web pages with more *efficiency* than ever before [*"permite que você crie páginas Web com mais eficiência do que nunca"* (242)].

In another instance, Lowe writes, "Reading about the cool stuff you can do with NetMeeting takes the sting out of all the dialog boxes you have to fill out to configure the program" (150). Pinto's translation reads,

Ler sobre o que você pode fazer com o Netmeeting esclarece tudo sobre as demais caixas de diálogo que você tem que preecher para configurar o programa!

Reading about what you can do with NetMeeting explains why you have to fill out all the excessive dialog boxes to configure the program! (156).

The phrase "takes the sting out" seems to have confused the translator. Instead of finding an appropriate Portuguese phrase to explain how the program's exciting features are worth the hassles involved in its configuration, the text explains that by reading about the

program's features, the user will then understand why all the dialog boxes had to be filled out. Also, the program's features are not "cool" in the translation.

Lowe's voice and persona are consistently present in the source text. The irreverent and joking tone is heard throughout the book, which gives the text the quality that distinguishes it from other technical manuals. Lowe posits himself as the readers' ally in their pursuit against the stereotypical figures in American culture that make technology frightening and difficult to understand. With this, his sarcastic and often silly interjections become a cohesive element within the text that characterizes its tenor.

The translated text is not able to maintain this tenor consistently. The relationship between the author and reader is not as clearly defined, leaving the target audience with a disjointed text riddled with references that are incapable of carrying the same significance as they do to American readers. Instead of adapting the text to suit a Brazilian audience, Pinto alters the tenor and distances himself from his readers, which often results in formalized and awkward language that can impede understanding just as easily as the technical jargon the book tries to avoid.

Pinto's inconsistent approach to the task of translation-as-cultural-adaptation is even more dramatically apparent when he is faced with intertextual references. In order to understand how Pinto's approach fails, I will first return to Hatim and Mason's guidelines for adapting intertextual references in translation.

CHAPTER 6

INTERTEXTUALITY

6.1 Overview

According to Hatim and Mason, intertextuality is an integral component of semiotics. They point out that in “identifying what is appropriate in particular discourses and genres, one is automatically appealing to one’s knowledge of other texts” (119). The comprehension of one text, therefore, becomes dependent upon the recognition of another. When making intertextual connections, the author assumes the reader possesses the knowledge that goes beyond semantic content to include shared experiences within “a body of discourses or texts which make up certain belief systems” (Hatim and Mason 121). Intertextual references act as signs within a text that often require cultural or social knowledge in order “to be effective as a vehicle for signification. Each intrusion of a citation in the text is the culmination of a process in which a sign travels from one text (source) to another (destination)” (Hatim and Mason 129).

A text explicitly written for an audience of a particular culture, then, poses a challenge to the translator. Hatim and Mason suggest that translators approach intertextuality with *mediation*. Translators not only must have the ability to understand two languages; they also must possess an understanding of two cultures. This “bicultural vision” (Hatim and Mason 223) gives translators the ability to reconcile cultural differences that may impede the transfer of meaning.

In analyzing an intertextual reference, Hatim and Mason suggest that the translator ask him/herself the following questions:

1. What is the informational status of a given reference in the communicative transaction (134). [This question relates to the form of the sign.]
2. What is the intentional status of the reference in question as action (134). [This question refers to the function of the sign.]
3. What is the semiotic status of the reference as a sign ‘interacting’ with other signs? (135). [This question assesses the priority of form over content in the production of the sign.]

Principally, the translator’s task is to evaluate “which aspects of the sign are to be retained and which aspects are to be jettisoned in the act of transferring that sign into another language” (135). Ultimately, Hatim and Mason believe that the translator must analyze the intertextual reference in terms of the overall contribution it makes to the source text. The translator’s main obligation is to maintain the intentionality of the intertextual reference; the least important aspect of intertextual translation involves maintaining the sign’s informational or denotative status (135). Hatim and Mason recognize that a sign usually undergoes a significant transformation as it is translated into the target text and that the original author’s intent in using the reference usually overrides the informational content of the semiotic description. The process of intertextual translation is completed when the sign is reevaluated in terms of its overall contribution to the semiotics of the source text. This includes “the description of the sign in terms of membership of a particular genre, discourse, or text” (Hatim and Mason 135). If possible, the translator should also attempt to maintain the functional status of the intertextual reference within the linguistic system, be it a word, phrase, clause or clause-sequence (Hatim and Mason 135).

6.2 Intertextual Translations

Internet Explorer 4 for Windows for Dummies presents many challenges to translators seeking to adapt the text to a new culture. In an attempt to unite himself with the reader, the author uses jokes, examples from everyday life, colloquialisms, and references to American pop culture. Lowe especially likes intertextual references to American advertising slogans. For example, the heading of a section that describes how to customize a user's appearance in an on-line chat comic strip is titled "Having it Your Way" (144). A topic explaining how to call up another user for a voice conversation using NetMeeting is titled "Reaching out and Touching Someone" (152). An analysis of Pinto's adaptation of these intertextual references reveals an inconsistent strategy; Pinto is occasionally able to find comparable equivalents to American references in Brazilian Portuguese; but most frequently, he neutralizes the intertextual references and strips the text of the humor and liveliness that distinguishes it from a traditional instructional manual.

At times the translator is able to find an appropriate semiotic equivalent of a cultural sign. In a section of the source text describing on-line chatting, Lowe instructs the reader on how to exit a chat room. He advises that "it is rude to leave without saying goodbye, especially if you've been active in the conversation. Send a parting message. And, if you're in a silly mood, type an action message such as exits stage right, or leaves with a band" (Lowe 146). The target text reads

É grosseiro sair sem se despedir, principalmente se você esteve ativo na conversa. Envie uma mensagem de despedida. E, se você estiver propenso a brincadeiras, digite uma ação do tipo saída pelo esquerda.

It's rude to leave without saying goodbye, especially if you've been active in the conversation. Send a farewell message. And, if you're in a playful mood, type an action such as exits stage left (Pinto 151).

Aside from omitting "or leaves with a band," the translator was able to closely follow the source text as well as successfully translate the intertextual reference "exits stage right." This reference is one of the few instances that meet almost all of Hatim and Mason's criteria. However, this is most likely not due to the translator's consideration of his audience so much as to the familiarity with the theatrical reference "exits stage right" in Brazilian culture (Castro).

The translation of this intertextual reference also extends into the text's tone. Along with the intertextual reference, the translator has adapted certain idiomatic expressions into Brazilian Portuguese (as opposed to the very literal translations mentioned previously). "If you're in a silly mood" (Lowe 146) is translated as "*se você estiver propenso a brincadeiras*" (Pinto 151) or "if you're up to playing around." Pinto also opts to shorten the phrase "type an action message" to "*digite uma ação*" or type an action (Pinto 151). This is consistent with Lavault's observation that the authors of these instructional texts often use colloquialisms in order to become closer to their readers and establish a "peer-to-peer relationship"(47).

Hatim and Mason write that intertextuality becomes more of a challenge when "cultural connotations and knowledge structures are incorporated into an intertextual reference" (124). One example in *Para Leigos* where the target text fails to maintain semiotic status pertains to a blunder made by an American political figure. Harping back to Vice President Dan Quayle's infamous spelling error, made while wrongly correcting the response of a young spelling bee contestant, Lowe writes: "...and the spell checker is

under strict orders from Bill Gates himself not to giggle or snicker at any of your misspellings, even if you insist on putting an e at the end of potato” (Lowe 108-109). The misspelling of potato has no significance in Brazil. At a loss for a semiotic equivalent, the translator replaces potato with “conecção”— a misspelling of the word “connection” (Pinto 111). While no informational value is lost in the translation, the irreverent humor that sets up the beginning of the sentence “...*tem ordens expressas do próprio Bill Gates para que não fique rindo ou fazendo gozações* (has strict orders from Bill Gates himself to not laugh or tease),” falls flat when the target-text reader reaches the very neutral misspelling of connection. Even more inappropriate is a screen shot of Internet Explorer’s spell checker dialog box identifying the word *batata* (potato) as a spelling mistake.

Another example where Pinto fails to offer his Brazilian readers a cultural equivalent involves American attitudes toward censorship on the Internet. Lowe writes

If you look hard enough, you can find just about anything on the Internet—not all of it wholesome. In addition to information about fly-fishing, knitting, and the solar system, you can find photographs of men and women in various states of dress and undress, and often engaged in unmentionable acts that would make Hugh Hefner blush (Lowe 19).

Here, Pinto fails to mediate between cultures on several levels. The target text reads

Não há censura na Internet. Se você procurar bem, encontrará praticamente de tudo por lá—e nem tudo será decente. Além de informações sobre pescaria com iscas artificiais, tricô e sobre o sistema solar, você poderá encontrar fotografias de homens e mulheres com vários tipos de roupas, ou sem roupas, muitas vezes participando de atos que nem dá para mencionar e que fariam corar qualquer pessoa

Censorship doesn’t exist on the Internet. If you look hard, you will find practically anything there—and not all of it decent. In addition to information about fishing with artificial bait, knitting, and the solar system, you can find pictures of men and women wearing various types of clothes, or without clothes,

many times participating in acts not worth mentioning that could make anyone blush (Pinto 18).

The most obvious errors involve mistranslations. The term *unmentionable acts* is translated as *acts not worth mentioning* instead of *indizível* (unspeakable). The phrase “various types of dress and undress” is translated as “men and women wearing various types of clothing, or no clothing.” In addition to the mistranslations, the translator also fails to adapt several signs used as intertextual references. *Fly-fishing*, *knitting*, and *the solar system* are retained as examples of random subjects found on the Internet, even though fly-fishing is a relatively obscure hobby in Brazil. The translator also opts to omit the reference to Hugh Hefner. Instead of using a Brazilian celebrity with an equal or comparable reputation as a playboy, the translator neutralizes the tone of the sentence. The translation reads that these *acts not worth mentioning* become capable of *making anyone blush*. On a deeper level, the translator fails to adapt the text by taking Brazilian attitude towards sex and censorship into consideration. As evidenced in Cardoso’s text, Brazilian readers clearly do not require the same precautions regarding pornography on the Internet. Cardoso uses a screenshot of the Brazilian *Playboy* web site to illustrate the advantages of viewing a web page in Netscape versus Lynx—a text-only interface (112).

In a section describing Internet Explorer 4’s options, Lowe jokingly interjects that “of course you can’t use this command to pick your *real* preferences, such as playing golf instead of toiling with your computer...” (176). In the target text, Pinto changes golf, a sport that is not widely played in Brazil, to basketball: “*Claro que não é possível usar esse comando para escolher suas verdadeiras preferencias, como jogar basquete em vez de trabalhar no computador...*” (Pinto 185). While perhaps slightly more popular than golf, basketball does not have the same significance for the audience for whom the target

text is being translated. Here, the author's intent is marginally maintained. However, a more appropriate choice would have been tennis—a sport played by the upper middle class Brazilians who tend to own computers (Castro).

Another example where genre membership plays a role in selecting semiotic equivalents occurs in a cartoon by Rich Tennant at the beginning of Chapter 1. The picture shows a young boy and his father in front of a computer. The caption reads “Well heck, all the boy did was launch a search on the Web and up comes Tracey’s retainer, your car keys, and my bowling trophy here on a site in Seattle!” (Lowe 9). The cartoon pokes fun at the power of the Internet’s search features by suggesting that they can even find household items that are commonly misplaced. The translation, however, not only fails to provide culturally equivalent versions of these items, it also mistranslates the humor. The reference to the bowling trophy [“*meu troféu de boliche*” (Pinto 7)] is literally translated as one of these everyday items, even though bowling is a not a common pastime in Brazil. Also, the location of the website where these missing items are found remains in Seattle. In an attempt at adaptation, Pinto modifies “Tracey’s retainer” to Tracey’s toothbrush [“*a escova dental de Tracey*” (Pinto 7)]; however, the language he uses to make this adaptation sounds formalized and artificial. The common Brazilian Portuguese term for toothbrush is *escova de dentes*, not *escova dental* (Castro). With this, the tone of the cartoon is also missed. “Well heck,” used in the source text to express surprise, is translated as *mas que droga*, an Brazilian expression used to express anger or irritation. Pinto’s attempt at translating the cartoon is unsuccessful due to his failure to find appropriate cultural equivalents and to his misunderstanding of the source

text. Mistranslations are another issue that compromise the Brazilian reader's ability to comprehend the target text.

6.3 Mistranslations of Intertextual References

At times Pinto does not provide semiotic equivalents to intertextual signs because he does not understand the meaning attached to these references. In an attempt to provide the reader with a humorous example of an on-line chat action message, Lowe writes: "If your name is John and you send the message 'sits back and enjoys a cold one,' Microsoft Chat displays the message 'John sits back and enjoys a cold one' " (138). The translator, not recognizing that the expression "a cold one" signifies a beer, translates the action message as "*João recosta-se e saboreia uma gelada*" (John sits back and savors an ice cream) (143). The translation fails to maintain the semiotic status of the source text; instead of conveying a slightly rebellious tone, the action becomes both awkward (eating ice cream is usually not an appropriate activity to do while *sitting back*) and less threatening (drinking an alcoholic beverage is generally reserved for adults, while eating ice cream can be interpreted as child-like). The author's intent is not completely lost, however; the translation still manages to convey a silly action, which demonstrates how the Internet can be used for fun. Unfortunately, this is not always the case. An analysis of *Internet Explorer 4 para Windows Para Leigos* reveals many instances where the translator fails to retain semiotic intention.

6.4 Literal Translations

A cartoon by Rich Tennant entitled "Psychic Network" shows a man in a suit sitting at a computer that displays the message "Downloading File... Although it won't make much

difference since you won't be working here next month" (159). In the target text, the message appearing on the computer screen is translated appropriately; however, the title is translated as "*Rede Louca*" or *Crazy Network* (Pinto 167). The translator has not only missed the reference to American pop culture, but has also mistaken the term *psychic* for *psychotic* or *psychiatric*. In this example of a semiotic mistranslation, the translator's failure to retain the intent and status of the sign results in a loss of meaning for the target-text reader.

Other examples where intertextual references become senseless to the target-text reader tend to result from the translator's failure to culturally adapt the text. Instead, he falls back into a literal translation. In most of these cases, the intertextual reference involves cultural-specific concepts that are completely foreign to Brazilians. Baker acknowledges that foreign notions such as religious beliefs, social customs, or even types of food (21) pose special challenges to translators when an equivalent does not exist in the target culture. Baker suggests several options for handling these notions, including: translation by a more general word (26), translation by a less expressive term (28), translation by omission (40), and translation by cultural substitution (31). The latter suggestion promises to have the most impact on the reader by offering a familiar concept with which he or she can identify; however, it is also one of the most problematic strategies.

A passage from Lowe's text that I discussed previously illustrates this problem. It concerns e-mail and its advantages over traditional "peksy" mail. [See page 38 above.] Lowe writes, "and as a special bonus, no way yet exists for your great-aunt to send you a fruitcake through e-mail" (Lowe 99). Pinto's translation reads "*E, como um bônus*

especial, não há como um parente distante enviar um panetone pelo correio eletrônico” (And as a special bonus, there is no way for a distant relative to send you a panetone through e-mail), (Pinto 100). Pinto manages to find a cultural substitution for fruitcake in panetone—a similar sweet bread made with candied fruits and raisins; however, the American cultural connotations that go along with receiving a fruitcake are not retained in the translation. Although fruitcakes and panetones are very similar in that they are both cakes that are offered as gifts during the holidays, the significance of this gift is very different in American and Brazilian cultures. Pinto assumes that by merely substituting the word *fruitcake* for *panetone*, he is maintaining the cultural reference. Although a panetone may be the material equivalent to a fruitcake, it does not evoke the same feeling in the target-language audience. The Brazilian reader (and apparently Pinto himself) does not understand that a fruitcake is not looked upon as a favorable gift. While this tradition has been carried on through time, the appeal of the cake itself has not endured, and such a gift is often unhappily, albeit dutifully, received from older relatives who have not quite understood the transformation of this tradition. Because he does not understand the history surrounding this custom, Pinto’s translation fails his target audience; Lowe’s point in the source text is completely missed, and the target text becomes nonsensical. Panetones are not only looked upon differently in Brazil; they are also not sent through the mail. To properly convey the sense of this reference, Pinto needed to replace the concept of a fruitcake with something of comparable distaste that Brazilians receive through traditional mail. If such an equivalent did not exist, he should have omitted the reference.

Another literally translated cultural reference involves an allusion to former American television show, Gilligan's Island—a program not familiar to Brazilians (Castro). The source text begins

Once upon a time, there were seven stranded castaways lost on a desert isle somewhere in the Pacific. They were completely cut off from civilization: no television, no newspapers, and worst of all—gasp—no Internet access! What would they do?

Fortunately, they had a genius among them: a professor, who figured out a way to access the Internet using an old radio, a few coconut shells, and electricity generated by a makeshift stationary bicycle. The professor set up a Web page announcing the location of the island, but the hapless first mate, Gilligan, somehow managed to crash the server only moments before a Coast Guard sailor was about to access their home page (Lowe 11).

Lowe uses an anecdotal narrative to begin his first chapter in order to establish that *everyone* is using the Internet. Implicitly, he promises that the book will help even those readers who, like Gilligan, know very little about the subject. However, the allusion to the American television program is lost in the translation. The passage in the target text reads as follows:

Certa vez, havia sete náufragos perdidos em uma ilha deserta, em algum lugar do Pacífico. Estavam completamente isolados da civilização: sem televisão, sem jornais e, pior de tudo—gulp—sem acesso à Internet! O que poderiam fazer? Felizmente, havia um gênio entre eles: um professor que encontrou uma maneira de acessar a Internet usando um velho rádio, algumas cascas de coco e a eletricidade gerada por uma bicicleta ergométrica adaptada. O professor montou uma página Web anunciando o local da ilha, mas o desafortunado colega, Gilligan, de alguma maneira conseguiu provocar uma pane no servidor momentos antes de um marinheiro da Guarda Costeira acessar a home page.

Once upon a time, there were seven lost castaways on a desert island, somewhere in the Pacific. They were completely isolated from society: without television, newspapers and, worst of all—gulp—without Internet access! What could they do?

Fortunately, there was a genius among them: a professor that found a way to access the Internet using an old radio, some coconut shells, and electricity generated by stationary bicycle. The professor created a Web page announcing the island's location, but their hapless colleague, Gilligan, in some way managed

to provoke a break-down in the server just as a Coast Guard sailor was to access their home page (Pinto 9).

Gilligan's Island is not a popularly watched television program in Brazil; therefore the seven stranded castaways in the passage are anonymous characters in what is, at best, a mildly amusing narrative about our present society's dependence on technology and the power of invention. Upon reading this passage in English, the American reader automatically connects the narrative to the television program: the mere mention of seven stranded castaways is connected to the program's theme song; the reference to Gilligan automatically conjures up a visual image of the actor who portrayed the character. For the Brazilian reader, these words are imported into the text and cannot evoke the same images or memories. Lowe's intent is narrowly preserved in the target text. Pinto's translation manages to allay the user's fear due to his/her inexperience, but for the American reader, this fear is lessened through Lowe's appeal to a shared experience.

Other instances of the translator's failure to adapt an intertextual reference go beyond his inability to find a Brazilian sign of equal significance. They result from the limits between the English and Portuguese languages themselves. In a section of the source text that describes the various options that Internet Explorer provides for browsing the World Wide Web, Lowe sets the theme for this feature's description with the heading "Saluting the General Options" (178). He uses a pun on the word *general* and extends it into a metaphor describing the evolution of Internet Explorer's General Options.

Back in the days of IE 1.0, the options on the General tab were lowly Private Options. But they re-enlisted for version 2.0 and eventually decided to become career options. Now, with IE4, they boast the rank of General...I suggest you snap-to whenever you call up these options... (178).

For the reader of the source text, the intertextual reference lies in the recognition of the double meaning of the term *general*. This, along with the term *saluting* in the section's heading and the terms *private*, *re-enlisted*, *rank*, and *snap-to* (Lowe 178), allow the source-text reader to understand the military reference. In the translation, however, the target-text reader is faced with a non-sequitur.

Since two distinct Portuguese terms exist for the translation of the English word *general*—*geral* meaning universal or usual; *general* referring to a high-ranking army officer—the translator's responsibility then was to find a method to overcome this linguistic incompatibility. Using Hatim and Mason's terms, the translator's task in this situation was to mediate between cultures; since a total re-creation of the metaphor was impossible, the translator's needed to evaluate the communicative priorities in this situation, which in this case involved pitting humor against the informational value of the text. Instead, the author failed in both respects by literally translating the text.

The author's intent in this passage was to playfully introduce options used in Internet Explorer's general operation. The translation not only fails to retain the humor of source text but fails to retain the meaning as well. The target text reads:

Nos velhos tempos do Internet Explorer 1.0, as opções da guia Geral eram simplesmente opções privadas. Mas continuaram na versão 2.0 e acabaram decidindo se transformar em Opções de Carreira. Agora, com o Internet Explorer 4, ganharam a classificação de opções da guia Geral. Sugiro atenção sempre que ativar essas opções...

In the old days of Internet Explorer 1.0, the General options were merely private. But they continued on in Internet Explorer 2.0 and ended up transforming themselves into Career Options. Now, with Internet Explorer 4, they have been awarded the classification of General options. I suggest you pay attention whenever you activate these options... (Pinto 186-187).

For the Brazilian reader, the options described as *geral* have been promoted to this status after beginning as private or exclusive options (*opções privativas*).

The translator forsakes the semiotic status and the author's intent and (loosely) maintains the denotative status of the text, resulting in a translation devoid of meaning. At best, the translator could have maintained intentionality by finding a comparable manner of playfully introducing this feature. The section heading in the target text vaguely suggests this: instead of the literal equivalent of a military salute (*saudação*), the translation reads "*Boas-vindas as opções da guia Geral*" (Welcome to the General Options) (186). At the very least, the author could have preserved the communicative intent of the text and fulfilled his obligation to the target-text reader by providing a more sober explanation.

Pinto fails to look beyond the printed text on the page to the text hidden between the lines in the *Dummies* book. His ability to translate is often limited to equivalence at word level as opposed to possessing the bi-cultural vision Hatim and Mason identify as necessary for mediating between cultures. He does not seem to have the cultural knowledge necessary to translate the concepts presented in the English text through intertextual references into comparable terms that are comprehensible to a Brazilian audience.

CHAPTER 7

CONCLUSION

Pinto's translation of *Internet Explorer 4 for Windows for Dummies* fails in two ways. On a basic level, Pinto's linguistic and cultural knowledge is not sufficient to provide his readers with comprehensible information, as evidenced in his mistranslations. On a deeper level, he fails to give his readers a text that accurately expresses Brazilian attitudes about technology. Pinto's translation can be likened to that of a machine. He only focuses on finding an appropriate word-for-word correspondence without taking extra-linguistic elements of the source text into consideration. What is lost in the process is the style that characterizes the *Dummies* text. Pinto is occasionally able to capture the flavor of the source text, but mostly he strips the English text of its humor and perceptual input without replacing it with a Brazilian equivalent. Pinto does not consistently capture Lowe's voice, nor does he manage to find a voice of his own.

Internet Explorer 4 para Windows para Leigos is clearly not a culturally-adapted text. Instead of overcoming "those incompatibilities which stand in the way of the transfer of meaning" (Hatim and Mason 223), Pinto further impedes the target-text reader's understanding through mistranslations and neutralizations of the source text's tenor that result in awkward language. Instead of finding cultural equivalents to intertextual signs, Pinto either literally translates American references that have no significance in Brazil; or simply strips them from the text without modifying other elements in the book that accompany them.

An analysis of the semiotics at work in the English text reveals attitudes about the U.S. that are inextricable from its culture. By literally translating the text, Pinto in turn translates attitudes that do not exist in Brazil. Because he does not possess the bi-cultural vision necessary to culturally adapt a text for his audience, Pinto's translation threatens to impose a new form of colonialism on a country with a developing IT industry.

An analysis of Cardoso's text, however, reveals that this is not the case; Brazilians are creating a cyberculture all their own. In keeping with Oswalde's encouragement of cultural cannibalism, aspects of American cyberculture that penetrate Brazilian society pass through a filter that transforms them into something characteristically Brazilian.

Cardoso's text is not purified of American culture; in fact his book illustrates the extent in which American culture has been imported into Brazil. However, the American references in the Brazilian text show that the importation of Internet technology does not seem to be imposing a new form of cultural imperialism. References to American web sites, television programs and films pervade Cardoso's book; however, they do so in a manner that is understood by a Brazilian audience.

Cardoso's tone and intertextuality forge an attitude about technology that is distinctly Brazilian, whereas Pinto passively mimics the attitudes expressed in the *Dummies* text—attitudes that are meaningless in Brazil. Cardoso places intertextual references within a Brazilian framework that make them recognizable and meaningful to Brazilian readers; Pinto merely inserts them into the translated text.

In *Internet Netscape e Explorer 4: Série Curso Básico e Rápido*, Cardoso writes:

Com o advento do Netscape Navigator, a Internet/WWW se estabeleceu de vez. Os provedores proliferaram... e praticamente todo o mundo civilizado está conectado à Grande Rede. Mesmo o Brasil, onde as coisas não costumam dar certo, seguiu o caminho, com alguns tropeços, mas já apresenta uma razoável presença na Internet, com centenas de provedores, alguns nomes de peso e toda uma indústria de apoio. Prova disso é este livro que você está lendo.

With the advent of Netscape Navigator, the Internet/WWW took off for once and for all. Internet providers began multiplying, and now almost all the world is connected to the Great Big Web. Even Brazil, a place where things don't always work out, has followed course, albeit with a few bumps along the way. Brazil has established a reasonable presence on the Internet, with hundreds of ISPs, a few names that carry some weight, and an entire support industry. Proof of this is the very book you're reading (Cardoso 111).

Cardoso's quote implies that publication of his book would not have been possible without a nationally thriving IT industry and that such books are a rarity. A current selection of a Brazilian on-line bookseller reveals that 41 out of 148 Internet books have been written for a national audience, compared to 107 translations. Cardoso suggests that the growth of the Internet has spurred Brazilian publishing companies to commission the writing of national texts as opposed to merely translating American computer books.

Given that such a small percentage of published computer books are actually written for a Brazilian audience, it would seem that problems similar to those evidenced in Pinto's translation may still impede the transfer of technological information in Brazil, especially in cases where texts of equal informational value are not yet available. If more translators were able to put Hatim and Mason's strategies into practice and culturally adapt texts to suit their target culture, translated texts would cease to be esoteric and confusing examples of how Americans are using technology.

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