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**VANESSA LOPES LOURENÇO HANES**

**THE LANGUAGE OF TRANSLATION IN BRAZIL:  
WRITTEN REPRESENTATIONS OF ORAL DISCOURSE  
IN AGATHA CHRISTIE**

Florianópolis  
2015



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Tese submetida ao Programa de Pós-Graduação em Estudos da Tradução da Universidade Federal de Santa Catarina para a obtenção do Grau de Doutor em Estudos da Tradução.

Orientador: Prof. Dr. José Cyriel Gerard Lambert

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## RESUMO

O presente estudo é o resultado de uma investigação de fenômenos tradutórios na cultura brasileira sob a perspectiva teórica e metodológica dos Estudos Descritivos da Tradução, e tem como enfoque principal a tradução de representações do discurso oral em formato escrito. Sua hipótese inicial foi a possibilidade de uma dicotomia persistente e acentuada entre o discurso oral em português brasileiro e suas representações em formato escrito em textos traduzidos. A tradução no Brasil é ubíqua, particularmente no mercado cultural; e a língua inglesa é, destacadamente, a principal língua fonte das traduções culturais, tais como traduções literárias e fílmicas/televisivas. Assim sendo, devido à posição privilegiada ocupada por essa língua no país, buscou-se explorar textos-alvo baseados em originais em inglês, situando-os no contexto do desenvolvimento da tradução e da cultura no Brasil. Diálogos representados em traduções literárias foram escolhidos como o ponto de partida para tal tarefa: mais especificamente, foram selecionadas como objeto de estudo algumas traduções representativas de obras de Agatha Christie em português brasileiro, além de diferentes edições das mesmas traduções lançadas no decorrer de oito décadas (de 1933 a 2013) por diferentes editoras. Foram também utilizadas traduções e edições em português europeu, bem como traduções feitas em línguas diferentes, como material de apoio. O principal objetivo deste estudo foi observar particularidades e regularidades na tradução de representações da oralidade no contexto brasileiro, e descrever como determinados tipos de estruturas linguísticas e narratológicas têm sido vertidas do inglês para o português brasileiro, com ênfase no conceito de registro conforme definido por Halliday (1985). Um estudo de caso foi desenvolvido para buscar hipóteses a serem testadas em um contexto mais amplo, e dentre as hipóteses encontradas duas foram selecionadas para verificação sistemática: 1) em textos brasileiros um registro mais alto tem sido utilizado para representar o discurso oral em obras literárias do que aquele encontrado no discurso oral brasileiro cotidiano; 2) houve uma queda da formalidade do registro no decorrer do tempo. Uma terceira hipótese que permeava todo o estudo não pôde, por sua vez, ser evitada, embora não tenha sido abordada de forma sistemática como as duas primeiras: a abordagem usada na tradução do discurso oral em Christie reflete uma tendência geral nas mídias brasileiras escritas (por exemplo jornais e legendas), o que pode indicar um ciclo de retroalimentação entre os sistemas de mídia. Os resultados encontrados

demonstram que o registro utilizado nas representações escritas da oralidade em Agatha Christie tem sido elevado sistematicamente, e não foram observadas indicações conclusivas de uma mudança em tal abordagem com o decorrer do tempo. O contexto das traduções, por sua vez, demonstrou que tal política linguística conservadora reflete a abordagem da mídia em geral, a saber, a elevação e sanitização gramatical do português brasileiro falado em suas representações escritas. Apesar de tentativas de subverter essa norma terem sido observadas em traduções de obras de Christie feitas por personalidades literárias tais como Clarice Lispector, as mesmas foram revertidas pelas editoras em edições subsequentes (e póstumas).

**Palavras-chave:** Agatha Christie. Estudos Descritivos da Tradução. Português Brasileiro. Discurso Traduzido. Oralidade. Registro.

## ABSTRACT

This study is the result of an investigation of translational phenomena in Brazilian culture from the theoretical and methodological perspective of Descriptive Translation Studies and its main focus is the translation of representations of oral discourse in written format. The initial hypothesis was that there has been a persistent, accentuated dichotomy between Brazilian Portuguese oral discourse and its written representations in translated texts. Translation in Brazil is ubiquitous, particularly in cultural markets, and the English language is, by far, the main source of imported literature and film/TV. Therefore, given the privileged position that English has come to occupy in Brazil, the aim of this study was to explore target texts based on English originals, placing them within the development of Brazilian translation and Brazilian culture. Dialogs represented in literary works were chosen as the starting point for this task: more specifically, a set of representative translations of Agatha Christie into Brazilian Portuguese, as well as different editions of these translations released over eight decades (from 1933 until 2013) by different publishing houses. European Portuguese translations and editions, as well as translations done in different languages, were also used as support material. The main objective of this study was to observe particularities and regularities in the translation of representations of orality within the Brazilian context, describing how particular kinds of linguistic and narratological structures have been filtered and rendered from English into Brazilian Portuguese, emphasizing the concept of register as defined by Halliday (1985). A test case was carried out in search of hypotheses to be tested in a wider context, and among the hypotheses found two were selected for systematic verification: 1) In general, a higher register has been used to represent oral discourse than that which would be expected under similar live circumstances; 2) The register level has lowered over time. A third hypothesis that permeated the entire study could not be avoided, even though it was not approached in a systematic way like the other two: The approach to translating oral discourse in Christie reflects general historical trends across Brazilian text-related media (e.g. newspapers, subtitling), which could indicate a feedback loop between media systems. The results indicate that the register used in the translation of written representations of orality in Agatha Christie has been systematically elevated, and no conclusive indications of a change in this approach could be observed diachronically. This conservative

translational language policy simply reflects that of the general media, i.e. to elevate and grammatically sanitize spoken Brazilian Portuguese in its written representation. Although attempts to subvert this norm were observed in Christie translations by literary figures such as Clarice Lispector, they were reversed by the publishers in subsequent (posthumous) editions.

**Keywords:** Agatha Christie. Descriptive Translation Studies. Brazilian Portuguese. Translated Discourse. Orality. Register.

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## INTRODUCTION

Sérgio Buarque de Hollanda, one of the most important Brazilian historians and literary critics, once said: “experience and tradition teach that, in general, a culture absorbs, assimilates and elaborates upon cultural traces only when it finds some way of adjusting them to its framework of life” (1936, p. 15, my translation)<sup>1</sup>.

This seems to be a good starting point for introducing the purpose of this study: an investigation into the translation phenomenon within the “framework of life” of Brazilian culture. It is important to emphasize from the outset that every known translation is the result of selections at many levels (LEVY, 2011). When different materials are translated, cultural traces are not directly transferred, but adjusted to a much “larger picture” comprised of many variables, which may differ from context to context, being more or less present in a nation previously submitted to a long-term colonization period such as Brazil. Paraphrasing Niranjana (1992), in a postcolonial context such as that of Brazil, translation becomes a fruitful field for historical questions of representation and power, even more so when one considers the prevalence of translation. Whether this implies that everything is different from what happens in the so-called colonizing cultures is, of course, another matter. There are reasons, however, for assuming that Latin America and Brazil are submitted to special circumstances and questions that would not have similar functions/positions in Europe or elsewhere.

It does not seem an exaggeration to say that translation in Brazil is ubiquitous. Brazilian media, industry, fashion, and many other areas are permeated by translated information. And one of the main spheres of the country in which translation is most evident is the cultural/entertainment system. Brazilians are avid consumers of foreign cultural production, literature included, which must be translated in order to reach the Brazilian masses, since the vast majority of the population is not fluent in any foreign language. According to Wyler (2003), based on data from 1987, 80% of all books read in Brazil were translations (including prose, poetry, reference

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<sup>1</sup> a experiência e a tradição ensinam que toda cultura só absorve, assimila e elabora em geral os traços das culturas, quando estas encontram uma possibilidade de ajuste aos seus quadros de vida.

books, manuals, and catalogues).<sup>2</sup> Brazil ranks tenth in the *Index Translationum* for English book translations, following only China among developing countries. English is by far the most frequently translated language in Brazil, with French a distant second.

In this context, which is heavily populated by translations of every sort, little is actually known about the norms<sup>3</sup> that have historically regulated how the Portuguese target text has been presented to its audience; furthermore, virtually no studies can be found describing the relationship between such texts and worldwide translation policies.

Given the privileged position that the English language occupies in Brazil, the aim of this study was to begin exploring this challenging situation by dealing with target texts based on English originals,<sup>4</sup> placing them within the diachronic development of Brazilian translation and Brazilian culture (particularly literary culture) as a whole, and to establish connections between Brazilian and foreign approaches to translation.

Only in the last 30 years or so has it become possible for a topic such as “Agatha Christie in Brazil” to be an actual issue for research on translation. In the 1960s and 1970s Comparative Literature broached the topic of “reception” (then it was not yet called Reception Studies) and little by little, particularly in the 1980s and 1990s, Comparative Literature and Translation Studies came to share a common approach. And, thus, this thesis could be considered interdisciplinary, with certain aspects situated in both areas of study and attempting to benefit from recent progress in the two disciplines. The initial focus of this study was, therefore, translated literary works. But these works were analyzed by taking into consideration a very particular aspect: orality, i.e., the written representations of the oral discourse of the literary characters; thus the study also borrowed concepts and general ideas from areas such as linguistics and sociolinguistics.

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<sup>2</sup> Even though this volume is more than 10 years old and uses data from almost 20 years ago, it is, unfortunately, both the most recent and, apparently, reliable study about the translated literature market in Brazil that has been published. The Câmara Nacional do Livro and the Sindicato Nacional de Editores de Livros publish a yearly document entitled *Produção e Vendas do Setor Editorial Brasileiro*, but its data regarding the number of translations produced is not very clear, and a request for further clarification was never answered.

<sup>3</sup> The norms referred to here are based on the concept developed by Gideon Toury (1995) and will be further examined in the following chapters.

<sup>4</sup> The concept of original text has been hotly debated within Translation Studies in recent decades. Venuti (1995), among others, challenges the definition of ‘original’ text on the grounds of certain ethical and political aspects. Nevertheless, for the sake of practicality, “original” will refer in this study to the text in which the material first appeared in published form.



The interest in the question of orality and its written representations has been a subject of great interest for this author since the very beginning of what may be called my “academic trajectory”. I studied dialect translation on a much smaller scale in my Master’s thesis, and a more systematic synchronic and diachronic approach to the question of oral discourse in written format seemed to be the next step. And, to undertake both a macro- and micro-level approach to this specific subject, the study was divided into six chapters.

Chapter 1 gives a general introduction to the purpose and a panoramic view on the question of orality as a research topic, both in wider terms and within the field of Translation Studies. The question of orality and written representations of language in the Brazilian context are also problematized. The next chapter is an in-depth introduction of the corpus, situating Agatha Christie and her works both within a worldwide scenario and the Brazilian context, and explaining the reasons for choosing this specific author. Following this macro-level introduction, the third chapter presents a thorough test case analyzing different translations and editions of one of Christie’s most important novels, *The Murder of Roger Ackroyd*. This test case was a search for symptomatic information that could be used to direct the rest of the study to determine (at least some of) the translation norms at work. Several hypotheses were thus developed, some of which were selected for further testing based on their relevance to the question of written representations of oral discourse. The fourth chapter introduced these hypotheses, detailing by what methods the immense Agatha Christie corpus was narrowed to a manageable sample based on the concept of register and certain grammatical characteristics. Chapters five and six involved the analysis of the corpus with respect to the two main hypotheses, resulting in a general understanding of how oral discourse is represented in Brazilian Agatha Christie translations. Finally, the concluding chapter embraces the broader implications of this study and an interpretation of its results.

Of course, there is no pretension to address exhaustively the question of written representations of orality in Brazil (or even in Agatha Christie translations), but these pages may at least shed some light on this subject and stir further debate. And, moreover, they should also demonstrate what can be learned from *not* finding the phenomena one is looking for, as will be seen in the sixth chapter.



# 1 TRANSLATION AND WRITTEN REPRESENTATIONS OF ORAL DISCOURSE IN BRAZIL

## 1.1 SCOPE, INITIAL HYPOTHESIS AND OBJECTIVE OF THE STUDY

Orality is a fascinating topic, probably because it is connected with the essence of humanity and human interaction/communication. Walter Ong, one of the main proponents of orality as a scholarly theme, wrote that “human society first formed itself with the aid of oral speech, becoming literate very late in its history, and at first only in certain groups” (ONG, 2002, p. 2).

Oral discourse from different regions and historical periods is portrayed in a vast substrate of English fiction, involving different registers and clearly delineated accents. John Milton (2002), writing about the approaches used to translate dialects in Brazilian Portuguese, explains that English speaking countries have a proletarian literary tradition, i.e., literary works representing the speech of lower social classes. Even though, as Pinto (2009, p. 291) points out, “the literary recreation of accents and dialects has no pretensions of being accurate”, the existence of these attempts in the English language is indeed very well known. And there actually are some cases when Pinto’s statement is contradicted: linguist Rodolph Troike (2010), for example, points out that American author Joel Chandler Harris’ written representation of Gullah dialect (an oral variety of Southern American English) in his literary works “is extraordinarily accurate in most respects, and should be recognized as the earliest extensive valid record of this variety” (p. 287).

Taking these different approaches to the representation of orality in written format into consideration, as well as the above-mentioned prevalence of translated English-language literature in Brazil, the general objective of this study was to observe particularities and regularities in the translation of representations of orality within the Brazilian context, describing how particular kinds of linguistic and narratological structures have been filtered and rendered from English into Brazilian Portuguese.

Thus, the corpus consisted of Brazilian translations of English-language fiction involving representations of oral discourse. The choice of fiction as the primary source of raw data was due to the greater

chance of a rich corpus for analysis than in nonfiction, where standard language norms could tend to prevail. Moreover, translated literature is often retranslated at different moments, and is occasionally redistributed in different countries, even though still in the same language, which offers a wider and more complex range of possibilities for analysis.

In addition, no boundaries were established to exclude the use of other media as well. Thus, other sources such as cinema and newspapers were also indirectly included in this study in its search for answers.

Underlying this research was the possibility that there has been a persistent, accentuated dichotomy between living Brazilian Portuguese oral discourse and its written representations in translated texts. This type of dichotomy has been previously discussed in general terms by Fishman (1993) and Labov (1972) and in relation to translated discourse by Lambert (1990) and Hermans (1996). Based on previous studies carried out by Milton (1994, 2000, 2002), there seemed to be good reasons to suppose that the language used in the translation of fiction in Brazil is more standardized than that used in the originals. But that is just one of the issues that this study aimed to address.

Many challenging initial questions could be asked when encountering Brazilian translations of English language literary works: 1) Are there regular differentiations in the written oral discourse presented by different characters? 2) Is the translated oral discourse compatible with actual Brazilian speech (i.e., do these constructions actually appear in everyday life conversations between Brazilians)? 3) Why does it appear at first glance that the conversations in so many literary works are in such a high register when compared to the English originals?

In defining a sample for such an investigation, Agatha Christie stood out among the successfully published English-speaking authors in Brazil. Stix (2010) states that when reading Christie one standout characteristic is the intense use of dialogue. Her work belongs to a specific genre, detective stories, and one of this genre's features seems to be that the language (discourse) is often (even though not always and not necessarily) produced in a less codified literary style. Detective stories tend to stress the everyday environment as a component of suspense to heighten reader identification with the characters and the effect of realism. Furthermore, books by the "Queen of Crime" can be found everywhere from airport newsstands to the most upscale bookshops, with new translations consistently released since the 1930s. Such importance and ubiquity in the book market could provide a systematic illustration of how, at least within the detective story genre,

certain key features of literary discourse are represented, especially the distinction between oral and written discourse, which, in turn, could bring to light regularities in the Brazilian approach to translating oral discourse. And, finally, this diachronic analysis of a specific kind of fictional text could lead to broader considerations about the evolution of Brazilian discourse, providing further insight into the standardization of Brazilian Portuguese (whether translated or not), its fluctuations, and the dynamics of the hypothesized oral/written dichotomy.

## 1.2 WHAT HAS BEEN SAID: THE STATE OF THE ART AND A GENERAL THEORETICAL FRAMEWORK

The importance recently given to orality within Translation Studies worldwide cannot be overlooked. Many new studies and compendiums have appeared dealing with this theme, especially in the last decade.<sup>5</sup>

A simple search in the Bibliography of Interpreting and Translation (BITRA) website<sup>6</sup> for the term “orality” provided 156 results from studies developed in different countries and continents. Research projects such as the Spanish initiatives “Oralidad fingida: descripción y Traducción” and “The Translation of Fictional Dialog: Literary Texts and Multimodal Texts” demonstrate the recent systematization of the academic interest in the subject. Two other recent Spanish volumes include Brumme and Andújar (2010) and Brume and Espunya (2012), both on the translation of fictive dialogs within different contexts. Moreover, Gambier and Lautenbacher’s 2010 special issue on the question of *oralité et écrit en traduction* provides a rich and diverse gathering of different perspectives on the subject. Authors such as Paul Bandia, on the other hand, have brought postcolonial issues into the question of orality and translation (e.g. Bandia, 2011, and his 2015 special issue of *Translation Studies* on Orality and Translation).

A number of concepts have also been developed due to scholarly discussion of orality: one such contribution was “feigned orality” first discussed by Goetsch (1985)<sup>7</sup> and, more recently within an audiovisual

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<sup>5</sup> Special thanks to Dr. Dirk Delabastita for valuable input to this section.

<sup>6</sup> Database organized by the Translation and Interpreting Department from the Universidad de Alicante.

<sup>7</sup> Paul Goetsch (1985) coined the term *fingierte Mündlichkeit*. This “feigned orality” means basically the mimesis of the spoken language in fictional format.

context, by Chaume (2012).<sup>8</sup>

Within the Lusophone world, studies such as Assis Rosa (1999) and Pinto (2009), both from Portugal, also deserve attention due to their innovative approach to the question of language variation and translation in that country. In Brazil, Milton (2002) has made very important general contributions to the theme, which will be more fully discussed later. Furthermore, a number of case studies on the use of dialects in literature have emerged more recently, such as Faria and Hatje-Faggion (2012) on orality in Brazilian translations of Steinbeck, Fortes (2011) on the translation of dialects in different versions of *Pygmalion*, and Paganine (2012) on her own translations of Thomas Hardy. However, a broader and more systematic study of the Brazilian context has apparently not been attempted.

This study was developed within the theoretical perspective of Descriptive Translation Studies, employing the ideas of scholars such as Itamar Even-Zohar, Gideon Toury, José Lambert, etc., which are discussed throughout the study as a dialog between the phenomena analyzed and this theoretical framework.

The work of certain scholars who have dealt with the question of discourse was of great importance in systematizing this study. Building on Milton's aforementioned work on this subject in Brazil, as well as on the work of international scholars such as Leroi (1978) and Robyns (1990) who dealt specifically with detective fiction in other countries, particular emphasis was given to the concept of register, which has been carefully considered and defined by Halliday (1964, 1978, 1985). His writings were taken as a primordial source due to their in-depth approach to discourse analysis. This author specifies what this concept entails:

There is always variation in language; and this variation is of two kinds: social, and functional. Social variation we can call DIALECT [...] Functional variation is what we are calling register. Language also varies according to the function it is being made to serve: what people are actually doing, in the course of which there is talking, or writing, involved; who the people are

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<sup>8</sup> Chaume focuses specifically on the language used in dubbing (also called 'dubbese'), which shows certain characteristics that differentiate it from other kinds of discourse. This author indicates that dubbed speech is carefully planned, resulting in "an *orality* which may seem spontaneous and natural, but which is actually planned or [...] feigned, false, *prefabricated*" (2012, p. 82, emphasis in original).

that are taking part in whatever is going on (in what statuses and roles they are appearing); and what exactly the language is achieving, or being used to achieve, in the process. These three variables (what is going on; who are taking part; and what role the language is playing) are referred to as FIELD, TENOR and MODE; and they collectively determine the functional variety, or register, of the language that is being used. (HALLIDAY, 1985, p. 44)

Narratological concepts were also used in an attempt to understand the structure of the involved texts. Within this framework, Barthes (1967, 1975) was also consulted since his literary criticism involves the question of language and narrative structures, even that found in detective novels (specifically, Agatha Christie), which could not be ignored for the purposes of this study.

### 1.3 SOME CONSIDERATIONS ON ORAL VS. WRITTEN DISCOURSE

As previously pointed out in Ong (2002), human societies were at first essentially oral, with literacy only coming to exist much later in history. Azevedo (2003), moreover, outlines the scholarly consensus that the principal manifestation of language is speech: there have been languages that were never written, but all natural languages have been spoken, except for the alternative expression that sign language entails.

Despite the fundamental nature of spoken language in human communication, the study of the written/oral discourse phenomenon seems to have suffered a special paucity in Brazilian Translation Studies. Many explanations could be found for this, including the recent arrival of Translation Studies in Brazil and the general academic trend worldwide to analyze written discourse apart from any association with spoken language.

Nevertheless, the dissociation between written and oral discourse is a utopia pursued by scholars in order to isolate an object of study. In Ong's words:

[...] in all the wonderful worlds that writing opens, the spoken word still resides and lives.

Written texts all have to be related somehow, directly or indirectly, to the world of sound, the natural habitat of language, to yield their meanings. 'Reading' a text means converting it to sound, aloud or in the imagination, syllable-by-syllable in slow reading or sketchily in the rapid reading common to high-technology cultures. Writing can never dispense with orality. (ONG, 2002, p. 8)

Goody takes this a step further:

[...] while writing may replace oral interaction in certain contexts, it does not diminish the basically oral-aural nature of linguistic acts. Strictly speaking, therefore, it is a mistake to divide 'cultures' into the oral and the written: it is rather the oral and the oral plus the written, printed, etc. (GOODY, 1993, p. xii)

Thus, oral speech is always present; the inseparability between the written and the oral cannot be denied. But there are still other variables besides those mentioned by Ong and Goody in this equation: if something supposed to be oral comes to be represented in written format, does it preserve its essential oral characteristics? How do these dynamics play out? The complexity of the answer to this question is well expressed by Hobsbawm:

Any language that moves from the purely oral to the realm of reading and writing, that is, *a fortiori* any language that becomes a medium for school teaching or official use, changes its character. It has to be standardized in grammar, spelling, vocabulary, and perhaps pronunciation. And its lexical range has to be extended to cover new needs. [...] The very process of turning language into a medium of writing destroys it as a vernacular. (HOBSBAWM, 1993, p. 1072)

Ong, Goody and Hobsbawm's arguments unfold a wide range of possibility for reflecting upon oral vs. written discourse, demonstrating that the subject is indeed polemic. Further compounding this ambit with translation was the challenge proposed in this study, i.e. considering the



phenomenon of translated orality specifically within the Brazilian context. However a better understanding, both historically and currently, is necessary to achieve this.

#### 1.4 ILLUSTRATING THE INSTABILITY OF WRITTEN BRAZILIAN PORTUGUESE: A QUICK LOOK AT LANGUAGE USE IN THE 20<sup>th</sup> AND 21<sup>st</sup> CENTURIES

Before dealing with translated literature in Brazil in the 20<sup>th</sup> and 21<sup>st</sup> centuries, it seemed helpful to spend some time describing the state of affairs with the use of written Portuguese in the country during the same period. This step could lead to more informed conclusions about the choices that translators have made.

According to Aguiar (2007), impelled by the recent abolition of slavery and the country's independence, a nationalistic trend emerged in Brazil in the end of the 19<sup>th</sup> and beginning of the 20<sup>th</sup> centuries, and along with it came a push to consolidate Brazilian orthography. However, according to Veríssimo (1977), until the beginning of the 20<sup>th</sup> century the Portuguese language did not have an established orthography in either Brazil or in Portugal. Before that, each writer or publishing house developed their own 'house style'. This justifies Hobsbawm's statement that

Historically, the coexistence of peoples of different languages and cultures is normal; or, rather, nothing is less common than countries inhabited exclusively by people of a single uniform language and culture (1993, p. 1068).

Brazil, a Portuguese-speaking nation, proved to be a country of many Portuguese languages, at least on an orthographic level, not to mention the spoken one. This should be sufficient to indicate that importing (and translating) books in(to) a country in which the norms of written language are still unsettled is a complicated matter, involving much more than just letters and accent marks.

Aguiar indicates, moreover, that despite the frequent historical discussion on the subject, the first orthographic agreement between Brazil and Portugal was only established in 1931. This author points out that spelling norms in both countries were only established after the rise

of obligatory schooling and mass media.

However, this ostensive unification was never enforced on either side of the Atlantic. According to Sousa (2014), this agreement was almost immediately nullified by President Vargas, and only four years later certain of its innovations were incorporated due to pressure from school teachers. Other spelling reformations ensued, some only in Brazil, and others encompassing global Lusophonia: in 1943 a new agreement between Brazil and Portugal was reached, but certain changes were used only in Brazil, such as replacing ‘z’ with ‘s’ in a number of words (e.g. *casa*); in 1945, Brazil excluded the use of certain voiceless consonants and abandoned the use of umlauts in certain words; in 1971 Brazil further reduced usage of the umlaut, as well as differential accents in words such as *almôço*.

In 1975 the Academia das Ciências de Lisboa and the Academia Brasileira de Letras planned an agreement that was not officially approved. In 1986, representatives from seven Portuguese speaking countries met in Rio de Janeiro to renegotiate changes, which were also never implemented. In 1990 a new meeting occurred in Lisbon, resulting in a new orthographic agreement, which was to take effect on January 1, 1994. In 1998, another meeting was convened in Cabo Verde at which the date for implementing the 1990 agreement was reset. Again in 2004, there was a meeting in São Tomé and Príncipe, and new modifications were added to the as yet unimplemented agreement, although these, too, remained unimplemented. Finally, on September 29, 2008, Brazilian president Luiz Inácio Lula da Silva, along with representatives from all other Lusophone nations, signed the orthographic agreement making it law. Although this agreement has been in force since January 1, 2009, Portugal’s deadline for applying these changes is only 2017. Thus, it remains to be seen whether universal compliance will ever occur. The definite implementation of the agreement in Brazil, nevertheless, is programmed for January of 2016 (the original date, in 2013, having been postponed by a decree signed by President Dilma Housseff to allow further debate).<sup>9</sup>

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<sup>9</sup> Just to demonstrate how this agreement is far from being a final measure, in October 2014 the main Brazilian authorities regarding the use of the Portuguese language met in the Brazilian Senate to re-discuss some problematic points. Names such as Pasquale Cipro Neto, Evanildo Bechara, as well as representatives from the Associação Brasileira de Linguística and Centro de Estudos Linguísticos da Língua Portuguesa were present. The inconsistency in the rules was the main complaint brought forth. But polemic positions such as the defense of a purely phonetic spelling of the language, proposed by Ernani Pimentel during this meeting (which would of course mean disposing of the agreement recently signed), demonstrate that the unification of the Portuguese language is still going to stir much more discussion.

Cardoso (2005) explains that great confusion has been generated by the constant orthographic changes in Portuguese, and people have been labelled as ignorant for spelling incorrectly when they were actually just trying to adapt to the new rules. For example, the use of *s* instead of *z* in certain Brazilian Portuguese words generated and still generates confusion. Whatever the net effects of the attempts at reformation, uniformity has not been among them. A single grapheme can still correspond to several phonemes. Moreover, in many cases common usage contradicts the established rules, particularly regarding the spelling of loanwords. For example: *xampu* cannot be found on the shelves of a single store, despite being the official Brazilian spelling for the loanword *shampoo*.

Cardoso (2005.) also describes a novel phenomenon that has been unfolding concomitantly with expanding digital social networks: the entirely new and pervasive orthographic order that has developed among the online community. In this revised graphemic system, which may in part be due to English language-based keyboard/keypad layouts and effort constraints involved in text messaging, the letter *k* substitutes *qu* (as in *aki*), and *h* becomes an accent (as in *ateh*).

This instability in spelling, whose deep historic roots still reverberate today, is an issue that is simply beyond the scope of this study to address. Nevertheless, this problem serves to illustrate some of the difficulties found in the written representation of the Portuguese language in Brazil, which, in turn, is just one of the many aspects of the instability of this language.

In order to exemplify this lack of consensus in contemporary Brazil, which transcends spelling and enters the field of grammar, it may also be useful to introduce a recent book organized by Neves and Casseb-Galvão (2014) in which several authors of different Portuguese language grammar textbooks explain their points of view on the nature of Brazilian Portuguese grammar. Evanildo Bechara, Maria Helena Mira Mateus, Mário Perini, Maria Helena de Moura Neves, José Carlos Azeredo, Ataliba Teixeira de Castilho and Marcos Bagno define their concept of language and what they understand as the role of Portuguese grammar. Of course, their points of view diverged intensely even on the most basic of definitions. Faraco (2011), writing about definitions found in different grammars and dictionaries<sup>10</sup>, concludes:

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<sup>10</sup> Faraco names the following authors and dictionaries in his reflections: Rocha Lima and Celso Luft; Evanildo Bechara; Celso Cunha; Francisco Borba, organizer of the *Dicionário de usos do português do Brasil*; *Dicionário Houaiss*; *Dicionário Aurélio*.

Therefore, the good normative instruments diverge between themselves (I am classifying as *good* the normative instruments whose authors have a solid practical background and philological or linguistic practice). These instruments not only diverge in their judgement regarding the same fact but are, in general, very thoughtful in their assertions. They are authors who due to their previous dealings with the immensity and the complexity of the language and of the norm do not take the risk of passing categorical or heavily condemnatory judgement. At the most they present a certain form as being “preferable” (even though they never tell us which statistical data empirically supports this preferable character) or nuance their normative assertions with comments on the use detected in contemporary writers. (FARACO, 2011, p. 268, my translation)<sup>11</sup>

Contemporary debates such as that in Neves and Casseb-Galvão’s volume, inspired by the conflicting positions described in the quote above, serve to point out what is meant in this study by the instability of Brazilian Portuguese. And when the discussion of written vs. oral discourse is added in the plot thickens.

Historically speaking, from the very beginning of the colonization process, the bewildering array of (oral) languages of the indigenous Brazilian tribes was considered a major problem by the Portuguese colonizers. According to Daher (2012, p. 167, my translation), “It has always been practiced in all nations that those who conquer new domains soon introduce their own language to the conquered peoples”.<sup>12</sup> Of course, the Portuguese followed suit, determining to “either kill the savage or teach him our language”

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<sup>11</sup> *Divergem, portanto, entre si os bons instrumentos normativos (estou classificando como bons os instrumentos normativos cujos autores têm uma sólida formação prática e prática filológica ou linguística). Estes instrumentos não só divergem em seus juízos sobre o mesmo fato, como são, em geral, muito ponderados em suas asserções. São autores que, pelo trato que têm ou tiveram com a imensidão e a complexidade da língua e da norma culta, não se arriscam a juízos categóricos ou pesadamente condenatórios. No máximo, apresentam certa forma como “preferencial” (embora nunca nos digam que estatística suporta empiricamente esse caráter preferencial) ou nuançam suas asserções normativas com comentários sobre o uso que se detecta nos escritores contemporâneos.* (FARACO, 2011, p. 268)

<sup>12</sup> *“Sempre foi máxima inalteravelmente praticada em todas as nações que conquistaram novos domínios introduzir logo nos povos conquistados o seu próprio idioma”.*

(DAHER, 2012, p. 172, my translation).<sup>13</sup>

However, after the long process of colonization and the adoption of the conquistadores' language(s), Rama (2004, p. 73-74) points out the lingering existence of a linguistic dichotomy in Latin America as a whole, which of course includes Brazil:

Two languages remained clearly separated in the linguistic behaviour of Latin Americans. One was the public language and the language of the political apparatus [...] fundamentally to be written, since only this public language reached the written register. The other was the popular and everyday language used by the common Hispanics and Portuguese speakers in their private lives and in their social relations with the lower strata, of which we have few records and about which we know mainly because of the diatribes of the educated. In fact, the speech of the court always opposed the excitement, the informality, the awkwardness and the never-ceasing inventions of popular speech, whose liberty was identified with corruption, ignorance, barbarism. It was the language of the commoners who, in the stratified division of colonial society, corresponded to what was called the *plebs*, a vast disenfranchised group. (my translation)<sup>14</sup>

It is clear, therefore, that the oral/written dichotomy has been a delicate issue in Brazil since the dawn of the colonial era. And it has, to all appearances, only become more accentuated and complex over time, leading to bifurcation from European Portuguese even in its written form. According to Martins (2012), significant grammatical changes were occurring in Brazilian Portuguese as early as the 19<sup>th</sup> and possibly

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<sup>13</sup> "ou matar o selvagem, ou lhe ensinar a nossa língua" (DAHER, 2012, p. 172)

<sup>14</sup> *En el comportamiento lingüístico de los latinoamericanos quedaron nítidamente separadas dos lenguas. Una fue la pública y de aparato (...) y fundamentalmente para la escritura, ya que sólo esta lengua pública llegaba al registro escrito. La otra fue la popular y cotidiana utilizada por los hispanos y lusohablantes en su vida privada y en sus relaciones sociales dentro del mismo estrato bajo, de la cual contamos con muy escasos registros y de la que sobretodo sabemos gracias a las diatribas de los letrados. En efecto, el habla cortesana se opuso siempre a la algarabía, la informalidad, la torpeza y la invención incesante del habla popular, cuya libertad identificó con corrupción, ignorancia, barbarismo. Era la lengua del común que, en la división casi estamental de la sociedad colonial, correspondía a la llamada plebe, un vasto conjunto desclasado.*

even the 18<sup>th</sup> century, differentiating the language used in Brazil from that of its European colonizers.

Fishman (1993, p. 11) comments that, in the current dynamics of sociolinguistic power, “people are not treated honorably unless their own languages are utilised, particularly in speech and to some extent in writing as well.” This point of view seems to be growing in relevance within the boundaries of Brazil since the use of written Brazilian Portuguese vs. oral Brazilian Portuguese, central to the present study, is becoming a major conflict and is garnering considerable debate.

Prime examples of this controversy are the recent work of linguist Marcos Bagno and that of Possenti, author of *Por que (não) ensinar gramática na escola* (1996), which has been widely cited and debated. Bagno (2011) outlines differences between written and spoken Portuguese, such as the use of pluperfect<sup>15</sup> and synthetic future<sup>16</sup> tenses which are, for all practical purposes, extinct in orality. Spoken Brazilian Portuguese uses different constructions to represent these two verb tenses, even though the explanation for such use cannot be found in the formal grammatical rules themselves. Bagno also debates pronoun collocations that are taught at school as the norm and expected in written texts, but ignored in oral discourse.

Kato also discusses this dichotomy:

In Brazil, contrary to what happens in Portugal, the grammar of speech and the “grammar” of writing present such a difference that the learning

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<sup>15</sup> Pluperfect tense: verb form from the indicative mode, used to refer to something that occurred earlier than the time being considered, when the time being considered is already in the past.

<sup>16</sup> The term *synthetic future*, which will be immediately recognizable to speakers of Romance languages, was employed throughout this study to translate what linguists, grammarians and philologists usually call *futuro sintético* in Portuguese (for more details, see Cunha, 1983; Mateus, 2003). This construction functions like the English simple future (i.e. ‘will’, not ‘going to’), even though in today’s Brazilian Portuguese the *futuro sintético* occurs mainly in high-register written format (which will be debated and demonstrated later on in this study). The option to use this uncommon term instead of the term simple future was, first of all, due to the fact that, in English, even though the simple future is called simple, it is actually a compound verb form, which in Portuguese is commonly called a periphrastic verb conjugation (meaning an auxiliary verb plus a main verb). And, in Brazil, the periphrastic conjugation is utilized in informal discourse, whereas the *futuro sintético* is a marker of formal discourse, which in its turn does not necessarily describe the simple future in English, used both in formal and informal contexts. Furthermore, even the concept of future tense in itself is very much debated among the most prominent English language scholars. Rodney Huddleston, one of the authors of the Cambridge Grammar of the English Language (2002), wrote an article entitled “The case against the future tense in English” (1995), explaining the ongoing debate about the legitimacy of the use of *will* as a future tense determiner.

of the latter by children may have the nature of learning a second language. (2005, p. 131, my translation).<sup>17</sup>

The question of Brazilian language variation has even led to proposals for alternative didactic material that allows for nonstandard grammatical constructions. *Por uma vida melhor*, by Heloísa Ramos, was one such coursebook selected by the Ministry of Education for teaching Portuguese to young adults. However, its approach to language teaching, which stated, in no uncertain terms, that language variation is not necessarily wrong, led to great controversy in conservative media outlets and severe criticism from some quarters.<sup>18</sup>

Such polemics demonstrate that the Brazilian oral/written dichotomy is hardly simple. Even though oral speech has been accurately reproduced and well-received for decades in orally-based media such as television and cinema, as well as in “less prestigious” literature (eg. *literatura de cordel*), it has not fared so well in other areas of the Brazilian linguistic polysystem.<sup>19</sup>

After this general panorama of the linguistic situation in Brazil, the next chapter provides an overview of this study’s corpus, introducing Agatha Christie’s position both in the worldwide and in the Brazilian scenarios.

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<sup>17</sup> *No Brasil, ao contrário do que ocorre em Portugal, a gramática da fala e a “gramática” da escrita apresentam uma distância de tal ordem que a aquisição desta pela criança pode ter a natureza da aprendizagem de uma segunda língua. (2005, p. 131).*

<sup>18</sup> In a blog written by Augusto Nunes and connected with Revista Veja, available at <<http://veja.abril.com.br/blog/augusto-nunes/tag/heloisa-ramos/page/2/>> there are quotes by respected journalists from traditional newspapers (*Folha de São Paulo* and *O Globo*), and also a quote by the then president of the Academia Brasileira de Letras, Marcos Vilaça (term 2010-2011), making negative comments on the book by Heloísa Ramos.

<sup>19</sup> The term “polysystem”, as proposed by Itamar Even-Zohar (1990), was of central importance throughout this study. This term is part of an approach to research that aims to analyze cultural behavior and structures, literature and translated literature included, in an effort to determine general trends, providing a macroscopic view on the phenomena studied.





## 2 AGATHA CHRISTIE IN BRAZIL

### 2.1 WORLD LITERATURE AND AGATHA CHRISTIE: HER POSITION IN THE INTERNATIONAL SCENARIO

British writer Agatha Christie (1890-1976) was (and is) a unique phenomenon in literary history worldwide. From the perspective adopted in this study, a topic such as “Agatha Christie in Brazil”, just like “Hemingway in Europe” or “Tolstoï in Germany”, might be envisaged from the point of view of what Goethe termed as “World literature”,<sup>20</sup> even when considered just from an apparently limited perspective such as the question of oral vs. written discourse.

The world literature phenomenon was exemplified in a practical way long ago. Several writers from the 19<sup>th</sup> century, for example, were fascinating examples of international success stories: Hoffmann and his *Contes Fantastiques* as well as Edgar Allan Poe, just to mention a few among many names, became famous abroad before being really successful in their own countries. Their national reputation was largely influenced by their international success. And, perhaps coincidentally (but most likely not), just like Christie the aforementioned authors also wrote popular books that could fall into the category of “thrillers”.

Only decades after literary comparatists and theorists had established their discipline, sociologists rather than literary scholars realized that, in the age of globalization, literary systems are much more than just an accumulation of national traditions (for further insight on this topic, see Casanova 1999). In both contemporary Comparative Literature and Translation Studies, the question of internationalization was a hot topic at the end of the millenium, partly due to Pascale Casanova’s *La République Mondiale des Lettres* and the impact of Bourdieu’s followers in the field of sociology. It took a long time before Comparative Literature scholars realized that the interaction between literatures deserves to be examined as a key component of the social, cultural, economic and religious relationships between countries, nations, communities, etc.

Thus, although cultural studies dates from before this period, through these new developments space was opened for a new wave of colonization/decolonization investigation in literary studies, which made

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<sup>20</sup> For more information on Goethe’s concept of *Weltliteratur*, see Eckermann (1930).

it clear that literature has not simply been brought to the colonized world as part of “civilization”, together with economic, social or religious goods, but underwent different processes for obvious reasons.

Nonetheless, the history of this modern effort in research is still very complex. And much more complexity is added to this panorama when one considers research on translation phenomena. Therefore, it would not be wise to start any research about an author such as Agatha Christie in a Latin American country without first explaining this background since “Agatha Christie in Brazil” has unavoidable and strong colonial colors.

It may be better to let the numbers speak for themselves, in order to begin to illustrate what is meant here by “Christie’s status” or “uniqueness” on a worldwide scale: according to Norman (2007), Agatha Christie’s novels and collections of short stories have been translated into all of the world’s major languages (according to the *Index Translationum*, she has been translated more than any other author) and have recorded sales of more than 2.3 billion copies, being exceeded only by those of the Holy Bible.

Even though at first she faced some difficulties in finding her first publishing houses, popularity did not take many years to come to Christie. An anecdotal piece of information may serve to demonstrate this: Christie’s first book was published in 1920, and as early as 1926 she was already so famous that, when she ran away from home under mysterious circumstances, her disappearance was covered in *The New York Times*.<sup>21</sup> Furthermore, as early as 1928 one of her short stories (*The Coming of Mr. Quinn*) had already been made into a motion picture in Britain, which was followed in 1929 by a German adaptation of her novel *The Secret Adversary*, and then by many other film adaptations in the coming decades, which indicates the degree of Christie’s prestige not only in England but in Europe just a few years after her debut in the British publishing market.

Many reasons have been given for such popularity; chief among them is that the genre Christie worked with was still a relatively new and fresh phenomenon, even though other authors such as Edgar Allan Poe, Wilkie Collins and Arthur Conan Doyle had already paved the way for her success. The genre of literary works Christie set out to produce is interchangeably called by many different names, among which are detective fiction, detective story, mystery fiction, crime fiction, mystery-

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<sup>21</sup> Text available at <<http://query.nytimes.com/gst/abstract.html?res=9906E6DF173DEE3ABC4D52DFB467838D639EDE>>

detective fiction and the whodunit (BARGAINNIER, 1980). This genre was considered popular literature from the outset, and Christie's works (along with those of writers such as Simenon) were indeed successful in establishing a firm fan base for this type of book. Part of this extreme popularity was due to Christie's use of language. Maida and Spornick (1982) describe Christie's writing style as "simple, direct and conversational" (p. 193, emphasis added). Another reason for such a large and faithful audience was Christie's prolific creativity, producing dozens of titles over an extended period of time. In Bargainnier's words:

Christie's productivity from *The Mysterious Affair at Styles*, written in 1915, to *Postern of Fate*, written in 1973, is astounding. She began when Conan Doyle was still writing the Sherlock Holmes stories – the last collection was 1927 – and ended long after the death of such famous writers in the genre who started after her as Dorothy Sayers, Margery Allingham and Raymond Chandler. In the 1930s she produced seventeen novels and six collections of short stories, and between 1940 and 1945 there were eleven novels and two stage adaptations, as well as *Curtain* (publ. 1975) and *Sleeping Murder* (publ. 1976) – all in the midst of World War II. (p. 17)

The fact is that Christie's success continues to encourage publishers to innovate, making her works available in different media. One example of this would be graphic novels of Christie works, which have been produced since 2004 in countries such as France, England, the United States and India. Christie's graphic novels have also been recently made available in Brazil by L&PM publishing house. This same publisher also released a new pocket book series with dozens of Christie's titles, including many retranslations in the past 15 years or so, further demonstrating that Christie is still a best-seller, a lucrative product in the Brazilian market.

Nevertheless, it cannot be ignored that, on the other hand, despite such success within her fanbase, there are some indications of the actually limited range of Agatha Christie's success in other instances: when talking about Christie, English and international critics either associated her name with Conan Doyle, Georges Simenon and other detective fiction writers, or with the *whodunits*. Almost every note on

Agatha Christie's work in literary criticism, from the not so reliable Wikipedia to more traditional sources such as Oxford and Cambridge Companions, refer to her in ambiguous terms which stress her genius in a specific narrative genre, but also her strict limitation to that one genre, within which she also had her limits (e.g. in terms of plot and of style).

As a matter of fact, in the comments on Agatha Christie's works provided in encyclopedias, literary histories, biographies and the covers of her own works, the focus is on her incredible success in the book market. But one paradox about Christie's worldwide trajectory is the lack of a systematic critical tradition of her works. Dissertations on Shakespeare occupy many library shelves, but where is the literature about Christie, whose writings have sold just as much, if not more? The scholarly analyses of her works are not very abundant or impressive, and their critical reception is not seen as an object of study. The only exception is that, of course, when the subject is detective stories, then Christie's name is just unavoidable. This curious contrast between public acclaim and scholarly apathy is probably one of the keys to a better understanding of Christie's national and international literary position. It demonstrates that Christie's success was closely and directly related with the book market itself.

And, speaking of the book market, it was an exceptional confirmation of Christie's international success that the same publishing houses and translators in Western Europe went on after their first releases exploring this new master of detective stories until at least the 1960s, and some do it to this very day: according to Storm (2014), in Holland as well as in France and in Germany, many Agatha Christie titles were published by the same publishing houses for decades. This is what happened at Sijthoff's Uitgeversmaatschappij (Leiden), at the Librairie des Champs-Élysées (Paris) and at Georg Müller's (Munich). Storm adds that other publishing houses were also publishing books by Christie without giving much consideration to the question of copyright infringement.

All of this information tells a lot about what Even-Zohar (1990) would call "the position" of Christie in the international scenario. And, at the same time, it makes one ask: how about Christie's position within the Brazilian scenario? What are the reflections of the international Agatha Christie in the Brazilian one? Can the same paradoxical types of situations be observed? How did this writer get introduced to the Brazilian public? What was her trajectory within the Brazilian culture? Has her position, as predicted by Even-Zohar, shifted during her trajectory in Brazil?

## 2.2 THE BRAZILIAN “QUEEN OF CRIME”: AGATHA CHRISTIE’S POSITION IN BRAZIL

The detective genre in Brazilian culture is now generally commonplace. It is almost as if it had always been there in different types of media. It is in imported movies and TV series, as well as in a sizable number of nationally-produced TV series and soap operas. Brazil does not have a long tradition of producing literary detective stories, but in the 1990s well-known authors such as Marcelo Rubens Paiva, Jô Soares and Tony Bellotto<sup>22</sup> all invested for the first time in this genre, starting a new national trend. Further demonstrating the pervasive character of detective fiction in Brazil, even in a recently inaugurated shopping mall with a London-based theme, a magnifying glass beside Conan-Doyle novels are prominently featured to characterize English culture (after all, how can one think of London without thinking of Sherlock Holmes?).



Figure 1 - Interior decor of Boulevard Shopping, Londrina, Paraná (unchanged since mall opened in May 2013)

And it is within this detective story-friendly scenario that Agatha Christie in Brazil currently flourishes. Here is an image that speaks volumes about Christie’s privileged position in the country today: a photograph recently taken at Livrarias Curitiba, one of the main

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<sup>22</sup> Marcelo Rubens Paiva wrote his best-selling mystery *Bala na Agulha*, released in the Brazilian book market by Editora Siciliano, in 1993. Jô Soares authored *O Xangô de Baker Street*, a 1995 detective novel published by Companhia das Letras. In the same year, Tony Bellotto’s *Belini e a Esfinge* was released by the same publishing house. The latter two authors wrote subsequent stories within the same genre. These books were very well received in the Brazilian book market, particularly those by Jô Soares, which repeatedly topped best-selling lists (REIMÃO, 2001).

booksellers in the south of Brazil.



Figure 2 - A book display at Livrarias Curitiba, Londrina, Paraná, February 2015

Even though this photo was taken in February, i.e. not near any gift-giving holiday (i.e.), Agatha Christie's books are prominently displayed as a recommended suggestion for presents. The image shows new Agatha Christie releases (books in new translations and/or new formats, recently organized in collections, put in the market no longer than two years earlier). This serves to show that, like in many other countries, Christie goes on thriving within the Brazilian literary landscape.

As background for this study and in order to demonstrate the extent of Christie's presence in Brazil, an (attempted) exhaustive list of her works published in the country was compiled, with results found from 1933 to 2013. This compilation resulted in two tables: one (much longer) for Agatha Christie titles,<sup>23</sup> and another for those published

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<sup>23</sup> The first table includes only works by Agatha Christie, both novels and plays published in Brazil. Books written with other authors, compilations created in Brazil based on stories from different books, graphic novels and adaptations from play to novel were not included in the general data, to avoid possible confusion. The books with other authors found were *O Cadáver Atrás do Biombo* (*Behind the Screens*), published by Editora Record and translated by Heitor Herrera; and *A Morte do Almirante* (*The Floating Admiral*), released by the same publishing house and translated by Christiana Brand and Carlos Ernesto M. Costa. Regarding compilations, the book *Um acidente e outras histórias* was published by Nova Fronteira, and translated by Maria Moraes Rego; however, it was actually a compilation including short stories from *The Listerdale Mystery* and from other books by Christie. Finally, the novel *Café Preto* was actually an adaptation of a play made by Charles Osborne, and even though it was published in Brazil by Editora Record, it was not considered in this study.

under her pseudonym, Mary Westmacott<sup>24</sup> (See Appendixes A and B).<sup>25</sup>

Although produced in hopes of finding the earliest date of publication of each title in Brazil, there is a considerable chance that new data could alter the established dates. The information presented was obtained from a number of different sources, including national library catalogues, online bookstores both new and used (principally Estante Virtual), publishing house websites, a study carried out by Amorim (2000), and the *Index Translationum*.

Nevertheless, among the consulted sources, the national libraries' websites were an unpleasant surprise due to the dearth of Portuguese-language Christie works in their catalogs. The Biblioteca Nacional, theoretically supposed to regulate the formation of the Brazilian national bibliography, only listed 127 titles by Christie, many of them different editions of the same title in their catalogue.<sup>26</sup> The British Library had 427 titles both by Christie and about her, but only eight of them were in Brazilian Portuguese; the U.S. Library of Congress listed no Portuguese translations of Christie in its catalogue, although it did include Amorim's study.

Data from the *Index Translationum* were not used to determine the years of the earliest publications because the information was inaccurate or, at least, incomplete chronologically speaking. Christie was already being published in Brazil in the 1930s; however, the first translation mentioned by the *Index Translationum* was from 1978. On the other hand, new translations were found as late as 2014, but the data from the *Index* stop in 2006 (while it is understandable that the data cannot be updated all the time, this does make the *Index* a defective

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<sup>24</sup> Some data from 2014 were also inserted in the tables, but the official time frame established for this study was from 1933 to 2013. It is known that publishing houses such as L&PM and Editora Globo have recently been releasing new translations of titles by Christie systematically, particularly in 2014, but since the corpus had to be limited to a certain deadline for the textual analysis to be conducted, 2013 was the closing date selected for elaborating these tables; any extra translation found after December 2013 was included in the corpus, however with no claims of being a complete list of translations from 2013 on.

<sup>25</sup> The tables are organized as follows: the first column mentions the original English title of each book found; the second shows its title in Brazil; the third column presents the first year of publication in English; the fourth presents the first year of publication that could be found in Brazilian Portuguese and the responsible publishing house; the fifth column gives the names of all the publishing houses that have published that book in the country; and the final one names the translators responsible for the different translations. The order in which the books are presented in the table follows their original publication order in English. When no publishing house is mentioned in the fourth column it is because, as far as the findings show, only one publishing house published that specific book.

<sup>26</sup> Even though this number seems strangely small, an employee from the Biblioteca Nacional replied via email that the online catalog contains every title in the library's collection.

source).

These tables provided important general information regarding Agatha Christie in Brazil, demonstrating, among other things, a significant gap between the original publication of many titles and their initial release in the Brazilian market. This gap diminished considerably as the 20<sup>th</sup> century wore on. The large number of publishing houses that released Christie translations from the very beginning of her trajectory in Brazil was another interesting element found in this background study, as well as the considerable number of retranslations of certain titles.

Based on the data collected, the following general numbers were computed, considering both Agatha Christie and Mary Westmacott titles:

- Ninety-three titles were translated into Brazilian Portuguese;
- Christie was translated in Brazil by a total of 85 translators;
- Her books were published by at least 15 different publishing houses;
- The most frequently translated book was *The Man in the Brown Suit*, with four Brazilian translations;
- Twelve other titles had three different translations;
- The most prolific translator of Christie was Milton Persson, with 10 translations, followed by Barbara Heliadora, with nine;
- The most prolific publishing house was Nova Fronteira, with 69 different titles, followed closely by Record (58 titles) and L&PM (56 titles).

As previously stated, detective fiction is held by both the general public and literary critics as popular literature, i.e. classed with what in scholarly terms may be called peripheral or non-canonized literature. However, the situation of Christie in Brazil serves as an example to illustrate that this positioning cannot be defined in such simple terms in every cultural tradition.

It is known (and has once more been confirmed with this study) that the bibliographical and literary-historical information in Brazil is difficult to analyze because of the incomplete library and documentation infrastructure, particularly regarding the translation of popular literary works such as Christie's. Such difficulties hamper research into the dynamics of book distribution during the days when Agatha Christie was being constructed in Brazil. Still, some symptomatic information could be found. And this information points towards a curious positioning of Christie's works within the country.



Between the 1930s and the present, Agatha Christie's translations in Brazil travelled mysterious and, on occasion, conflicting paths. On the one hand, they present many indicators of what could be called a canonization-like treatment (both in the paratext and micro-level elements of the translation), which only increased with time. On the other hand, this 'canonization' process did not occur through the conventional/expected channels, and still produces mixed signals about Christie's status in the Brazilian cultural polysystem.

The Brazilian debut of Agatha Christie came at a pivotal moment, politically and culturally speaking. The first known translations of her works were produced in the beginning of the 1930s, the same period when, under President Getúlio Vargas, the country came under its first dictatorship. The first publishing house to put Christie's words into Brazilian Portuguese was Livraria do Globo, also from Vargas's home state, and added regional domesticating touches perhaps to please the ultranationalist president, who happened to be a personal friend of some influential people at the publishing house (AMORIM, 2000).

Christie's books passed the censors most likely due to their 'inoffensive' nature. In Bargainnier's words, detective fiction "is too conservative, even reactionary, in its social, political and moral outlook" (1980, p. 10).

And evidence seems to indicate that her works did not come alone. In fact, at that same historical period the detective story genre appears to have been generally introduced in Brazil through translation. It was imported and transplanted as a total novelty,<sup>27</sup> and was well-accepted most likely exactly for being something quite different from what was available at that time. Even-Zohar points out that

The most obvious case of import seems to be that of bringing in goods to fill in certain functions which are absent in the target. That is, import may occur whenever the goods that are imported are not available on the home market and a willingness to consume them is somehow aroused among the members of the targeted group. (EVEN-ZOHAR, 1997, p. 359)

The fact is that Christie appeared in Brazil at a moment when

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<sup>27</sup> The only publication found dating from before the 1930s of any detective-like stories translated into Brazilian Portuguese was that of an edition of short stories authored by Edgar Allan Poe, produced by H. Garnier Livreiro-Editor between 1901 and 1903.

cultural infrastructure in Latin America was still lacking (and seeking) self-stating cultural elements. Even-Zohar, talking about the role of literature in the making of Europe, states: “Literature almost always figures, in one form or another, among the most prominent items” (1996, p. 45). And this strategic position, being at the right place at the right time, seemed to secure Christie’s success within Brazil, being integrated at a moment when the literary polysystem had “not yet been crystallized” (EVEN-ZOHAR, 1990, p. 47).

This is not to say, however, that at this historical moment Brazil or Latin America as a whole were still naive regarding the question of cultural colonization. As pointed out by Ramas (2004), nationalistic and particularly regionalist literary movements were in full bloom in the 1920s and 1930s, putting Brazil and Latin America in general in turmoil; and one of the points in the agenda of these movements was the fight against historically-imposed foreign elements not only in the literary sphere, but in the entire cultural system. In the case of Brazil, such elements were also seen as being imposed on the rest of the country by Rio de Janeiro and São Paulo, the would-be “cultural capitals” of the country. Thus, it is important to point out that the fact that an/the initial Christie title was translated in the extreme south of Brazil and was probably adapted to President Vargas’ *gaúcho* taste could actually reflect this general cultural struggle.<sup>28</sup>

In order to further illustrate that Christie’s insertion in the Brazilian literary polysystem is indeed a multi-faceted case, a few components of her “canonized” image in Brazil were collected. Of course, these components do not make sense *per se*, without taking into consideration the elements of the international Agatha Christie. It is exactly the international success and reputation of this author that help one to understand how this very British lady and her world succeeded in Brazil.

The notion of ‘canon’ is not at all simple. A few decades ago, canonization was hotly debated in Literary Studies. It has become undeniable that no canonization is forever, and that its history is often fascinating. Different conceptions and approaches to this subject come up in the literature from time to time, adding new layers to an already complex discussion.

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<sup>28</sup> The book being referred to here is the translation of *The Murder of Roger Ackroyd*, published in Brazil with the title *O Assassinato de Roger Ackroyd* in 1933 by Livraria do Globo, translated by Heitor Berutti. The translations of this title were analyzed in detail and the results of this analysis can be found in the next chapter.

Fowler's words can be used to begin this debate by defining canon in its strictest sense:

The literature we criticize and theorize about is never the whole. At most we talk about sizable subsets of the writers and works of the past. This limited field is the current literary canon.

[...]

The fixed canon sets limits to our understanding of literature, in several ways. The OFFICIAL CANON is institutionalized through education, patronage, and journalism. (FOWLER, 1979, p. 97-98)

However, this sort of approach, in spite of conveying the initial assumptions on the theme, barely scratches the surface of more recent debates. An example is Guillory's approach to the theme from a Bourdieuian perspective. He argues that

the concept of cultural capital can provide the basis for a new historical account of both the process of canon formation and the immediate social conditions giving rise to the debate about the canon. For while the debate seems to its participants to be about the content of the literary canon, its significance goes well beyond the effects of any new consensus about a truly "representative" canon. The canon debate signifies nothing less than a crisis in the form of cultural capital we call "literature." (GUILLORY, 1994, p. viii)

The Agatha Christie case indeed demonstrates a crisis or at least a shift in what is called literature in Brazil. Nevertheless, the idea of canon throughout this study tends more towards the polysystemic point of view, and thus dealing not simply with canon, but *canonicity* and *canonized* works. As such, it agrees with Even-Zohar's (1990) viewpoint in that the literature canonized today may not necessarily be so in the future. Even-Zohar points out that the tensions between canonized and non-canonized literature (a dichotomy first introduced by Shklovskij) are universal, and that the canonized system is always under the threat of being replaced by the non-canonized one. On the basis of the investigation carried out in this study, it can be said that Agatha

Christie's case in Brazil is also a concrete illustration of this phenomenon.

Sela-Sheffy (1990) makes the polysystemic approach quite clear:

If canons are ordinarily associated with "the classic tradition," that is, with what is believed to be "the common heritage of past and present valued texts," Polysystem Theory's notion of "canonicity" is closer to that of the "fashionable"; it is one of the terms which the theory uses to suggest the privilege of certain items over other (marginal or out-dated) ones, in literature (or in any other cultural field). This disparity between the two concepts illustrates most typically the special accents of the systemic approach which Polysystem Theory inherited from Russian Formalism. (SELA-SHEFFY, 1990, p. 513)

At first, Christie's detective stories seem not to have been systematically considered by Brazilian literary critics, since there was little tradition of literary criticism about translated works at that point, even though certain writers did dedicate attention to the subject. According to Oliveira (2008) the first regular newspaper column on translation criticism came to existence only in 1944, in the *Diário de Notícias*, when Agatha Christie had already been in the Brazilian market for more than 10 years and enjoyed considerable success, having taken her first steps from a completely peripheral position towards a more central one in the Brazilian literary polysystem.

According to Amorim's study (2000) about the early history of Editora Globo (which, mirroring what happened abroad, has been publishing Christie for the last eight decades), Agatha Christie was at first published in Brazil in a book series with her peers, meaning other detective story authors such as Ellery Queen, Edgar Wallace and George Simenon, in a special collection called *Coleção Amarela*.<sup>29</sup> These pocket books were printed on newsprint and in the cheapest possible format.

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<sup>29</sup> This collection's format and even its very name ("Yellow Collection") seem to have been inspired by the European approach (or "packaging") of the detective genre. For example, in Italy detective stories from the same historical period also have yellow covers and are universally known as *giallo* (yellow in Italian). Yellow covers for detective fiction were also characteristic in a number of other places in Europe.

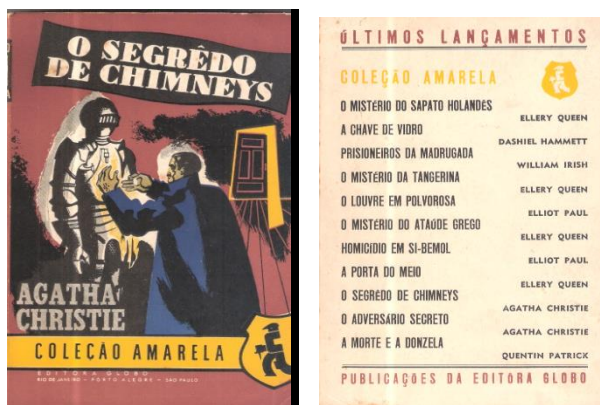


Figure 3 - Front and back cover of a Christie title published in the *Coleção Amarela* in 1948

However, as Christie's works became more prestigious, they began to be published as edited collections. Many versions of the *Coleção Agatha Christie* came into existence, released by different publishers: Editora Globo, Editora Record and Editora Nova Fronteira invested heavily in the production of new editions of Christie's translations in Brazil. The quality of the physical copies also improved considerably: Christie's texts soon appeared on bleached paper, and even the pocket book format was abandoned for a certain time. Both Record and Nova Fronteira published hardback versions of Agatha Christie's book collections.

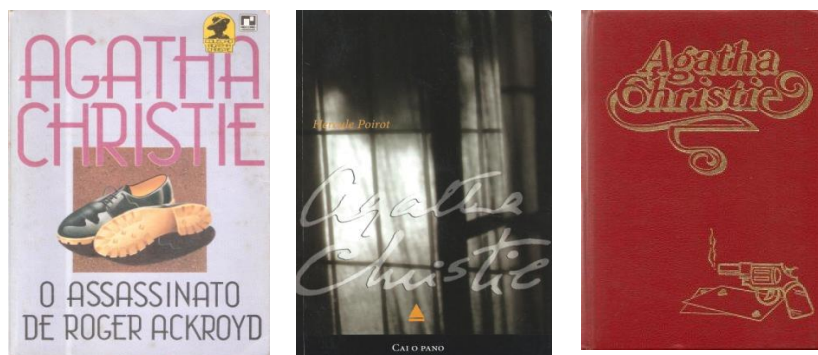


Figure 4 - A sample of covers from Brazilian Agatha Christie book collections

A recent book series serves to clearly demonstrate the degree to which Christie's importance in Brazil has continued to increase into what could justifiably be called canonization. In 2011, two Christie titles appeared in a series released jointly by Editora Nova Fronteira and Livraria Saraiva, one of the main booksellers in the country. And in this new book series the before unthinkable came true: Christie was published side by side with Brazilian authors such as José de Alencar and Machado de Assis, as well as side by side with world luminaries such as Plato, Machiavelli, Shakespeare. The cover of each title is emblazoned with a caricature of the author, and in Christie's case (with two titles) two different caricatures were developed, unlike, for example, Franz Kafka and many others.

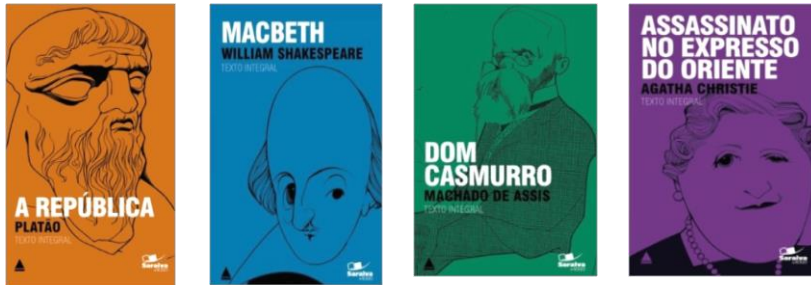


Figure 5 - Covers from the *Coleção Saraiva de Bolso*

Christie had already been published by the same publishing houses that released books by canonized Brazilian authors for decades. Editora José Olympio, Editora Record and Nova Fronteira had simultaneously been publishing authors such as Rachel de Queiroz, Jorge Amado and João Ubaldo Ribeiro, respectively, as well as Agatha Christie's works for quite some time. But the novelty was to see Christie classed by a very prominent Brazilian publisher and the largest book retailer with names belonging to the highest echelons of worldwide literary canon.

Another example of Agatha Christie's cultural elevation in the Brazilian literary polysystem is the fact that, at least since 2000, Editora Globo has been publishing reading supplements in every edition of Christie's books. These reading supplements have been developed by language teachers connected with Brazilian educational institutions and their purpose is use in literature classes. The activities range from

reading comprehension to essay writing tasks, including recommendations for further reading and questions for reflection.

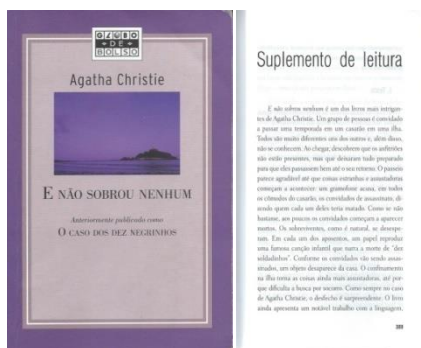


Figure 6 - Cover of a Brazilian translation of *And Then There Were None* and the first page of its nine-page Reading Supplement (Editora Globo, 2008).

This example demonstrates how Christie is indeed being dealt with as a canonized author, even if the strictest sense of the term canon is considered, remembering that, as seen above, Fowler identified education as one of the means of reinforcing canonization in a culture.

This evidence serves to bring to light one of the most curious aspects of Agatha Christie's trajectory in Brazil, i.e. her rapid transformation from a peripheral position in the Brazilian literary polysystem to a central one.

However, many of the paradoxes observed internationally regarding Agatha Christie are also observed in Brazil, i.e. other signs indicate Christie's continued exclusion from the center of the literary polysystem. As an example, her presence in traditional Brazilian literary encyclopedias such as *Barsa* is very restricted (only one entry was found for her name vs. eight for Machado de Assis and seven for Shakespeare). Canonized authors are extensively mentioned in reference books, which demonstrates that Christie is not yet fully on a level with such names.

This chapter provided a global understanding of Agatha Christie's presence in the book market, but the following section should serve to further complement this information, using a test case to introduce micro-level elements of the representation of oral discourse in Christie's *oeuvre*.





### 3 THE MURDER OF ROGER ACKROYD: A TEST CASE

The need to carry out a more encompassing test case became clear in light of the large number of translations, retranslations and republications of 93 different Christie titles by several Brazilian publishing houses, which most likely total several hundred editions altogether. Thus, further symptomatic information that could be used to direct the rest of the study became necessary to produce a significant yet manageable description of this universe. The test case provided general insights regarding the potential of Agatha Christie's translations as an object of study. In the midst of a vast universe such as the one opened by Christie's works, with so many titles, such a long chronology, and such an eventful historical background, one may wonder about what selections were and are made in the construction of this author's identity in Brazil, at all levels. It seems necessary to ask: what kind of translation culture is being shown by Agatha Christie in Brazil's texts? José Lambert's term, translation culture, means in this context a more or less systematic – and hence predictable – set of norms that are respected in a given cultural environment. But also, and primarily, this test case served as a basis for deriving general hypotheses to be checked and counterchecked within the scope of this study, i.e., on the representation of oral discourse in written format in Christie's translations.

*The Murder of Roger Ackroyd*, always published in Brazil under the title *O Assassinato de Roger Ackroyd*, was chosen as the test case for several reasons, the most pragmatic of which being that it was the oldest physical copy of a Brazilian Portuguese translation of an Agatha Christie book that could be found for sale. This title has also been translated at least three times into Brazilian Portuguese and different editions of these translations have been published by at least four different publishing houses in both Brazil and Portugal, which offers a wide range of possibility for analysis, both synchronically and diachronically. One may assume that when a large number of books from the same author have been translated by numerous translators under different circumstances and in different regions (e.g. Porto Alegre, São Paulo, Rio, Lisbon) and marketed by different publishers, the approaches will vary considerably. This title was, in addition, one of the first Christie titles published in Portugal, which provided a chance to compare translation approaches between countries, continents and positions of cultural power.

*The Murder of Roger Ackroyd* was one of Christie's first and

most acclaimed works, considered by many her masterpiece. This title was published in Britain in 1926, and possibly due to certain structural novelties it quickly rose to fame. Despite the lack of academic attention about Christie, this early title became quite a literary phenomenon, and not just in Britain. According to official sources,<sup>30</sup> during its first year of publication *The Murder of Roger Ackroyd* was reviewed in prominent British newspapers, including *The Observer* and *The Scotsman*. In these reviews Christie was recognized as a master of plot construction and manipulating readers. And this may have been what these readers liked, not only around Torquay, where she first lived and worked, or London, but also abroad: two or three years after the first English edition, *Roger Ackroyd* was already an international success. The Dutch translation was published in the same year as the original English release (1926), and French (1927) and German (1928) versions followed soon after.

The main character in this story is the Belgian detective Hercule Poirot. The story is narrated by Dr. James Sheppard, who becomes Poirot's assistant throughout the story. Dr. Sheppard lives with his spinster sister, who is quite a gossip and is always trying to find things out through her brother. The book opens with the death of Mrs. Ferrars, a widow who was about to become Roger Ackroyd's new wife. Dr. Sheppard, a personal friend of Ackroyd, hears from him that Mrs. Ferrars was being blackmailed about the supposed murder of her husband. Dr. Sheppard leaves Ackroyd's house and at that same night the latter is murdered. The most obvious suspect is Ralph Paton, Mr. Ackroyd's stepson and heir, who is engaged to marry his cousin, Flora, but would rather marry a house servant instead. However, Poirot finds more possible suspects during the story, and the identity of the actual killer finally turns out to be the book's chief innovation (spoiler alert): the guilty party is, in fact, the narrator, Poirot's helper and someone the reader tends to trust as the plot is developed. The doctor was actually Mrs. Ferrars blackmailer, and when Ackroyd was on the verge of discovering his secret, his supposed friend murdered him.

Even Barthes (1967) had some comments to make on the controversy and uniqueness of this story, ascribing it an important place among Christie's writings due to her setting the murderer as the narrator. Moreover Hercule Poirot himself was an additional element of interest in this story due to his idiosyncratic speech: being francophone, the Belgian detective's English includes elements of French syntax and

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<sup>30</sup> Information available at the Agatha Christie official website: <<http://www.agathachristie.com/christies-work/stories/the-murder-of-roger-ackroyd/39>>

French expressions. And the approaches used to translate these traits played an important role in the present study.

### 3.1 THEORETICAL BASIS AND METHODOLOGY ADOPTED FOR THE TEST CASE

Three different translations of the book in Brazilian Portuguese (totaling seven editions) and two translations in European Portuguese were used in the analysis. It could not be determined exactly how many different editions of these translations were marketed jointly in the two countries, but these were certainly the only translations available both in Brazil and in Portugal. The European translations were included in this test case to allow comparison between translational approaches in the two countries, as well as to find out whether it would be feasible to concomitantly analyze translations (supposedly) in the same language but directed to different cultural traditions. Four English and American versions and one e-text version were also consulted during this analysis, as well as one French and one Spanish translation.

The methodological approach used for this analysis was mainly based on Even-Zohar's notion of polysystem, Toury's concept of translation norms and Lambert and van Gorp's 1985 guidelines for describing translations, which served as a general model for the procedural structure. Moreover, as far as oral and written discourses are concerned, experts in translation studies have demonstrated one particular function of the register issue, i.e. its link with narrative functions within narrative texts and genres. Thus, texts on narrative discourse by Hermans and Schiavi (1996) were also considered as part of the theoretical framework, as well as other narratological sources. In addition, a study by Leroi (1978), which investigated French translations of Agatha Christie, weighed heavily in the development of this chapter, despite having been developed within a different cultural tradition. Finally, Clem Robyns' work on detective fiction (1990) was consulted.

Even-Zohar (1990, p. 12) explains the relevance of the concept of polysystem:

[...] the term polysystem is more than just a terminological convention. Its purpose is to make

explicit the conception of a system as dynamic and heterogeneous [...] It thus emphasizes the multiplicity of intersections and hence the greater complexity of structuredness involved.

The focus of the polysystemic approach is, therefore, to analyze cultural behavior and structures, including both literature and its translations, in an effort to determine general trends. One of its goals is to offer a macroscopic explanation of translation.

Toury (1995) used a specific name for such observable general trends: translation norms. His approach to translation focuses on the target culture and that every culture presents certain, mostly implicit, norms that regulate how certain texts are dealt with in each context.

Lambert and van Gorp (1985), in turn, presented a framework of practical steps for utilizing the above-mentioned concepts to describe translations within their respective polysystems and to determine the norms regulating them.

Based on these steps, a macro-analysis of each edition of *Roger Ackroyd* was conducted, as well as a micro-analysis of passages extracted from three different points of the story: the opening chapter, chapter 23 (i.e. the climax, when all the suspects are gathered in a meeting) and chapter 26 (i.e. the resolution, in which the killer is revealed. Climax here is understood according to Prince's (2003, p. 14) definition: "the point of greatest tension; the culminating point in a progressive intensification". Elements from other chapters were also introduced to reinforce the evidence, since it is difficult to consider a novel as merely atomized units. The choice of these specific chapters for analysis is justified, aside from inherent practical limits in the sizable corpus, in that a representative sample from different moments of the story should suffice to reasonably predict the features contained in each translation.

The idea of this test case was to provide a panorama, i.e. a general view of the treatment of the textual matrix, before focusing on particular elements. Even though some of the data, particularly from the macro-analysis, do not necessarily play a direct role in the question of written representation of oral discourse, the exercise was nonetheless important for an initial understanding of the polysystem and served to help formulate the approach to be used with the rest of the corpus, i.e. where direct speech is the primary focus.

### 3.2 THE BERUTTI TRANSLATION

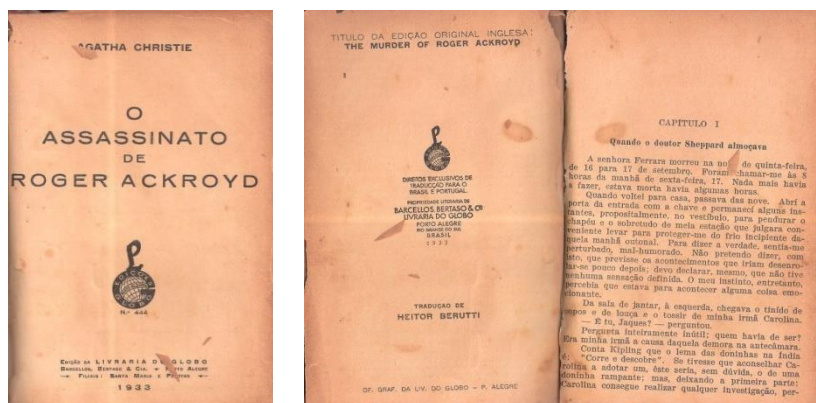


Figure 7 - First pages of Heitor Berutti's translation of *The Murder of Roger Ackroyd*, published by Livraria do Globo in 1933

The first Brazilian translation analyzed was a 279-page book published in 1933 by Livraria do Globo (future Editora Globo), in Porto Alegre, and translated by Heitor Berutti. Since the oldest English language edition consulted (from 1926) had a total of 306 pages and was printed in larger font than this Brazilian translation, there were good reasons to assume at first sight that this was an unabridged translation, which later on, under closer examination, proved to be correct. The number of chapters both for the original and for this translation was the same: a total of 27. And no sections from the original seemed to have been excluded in the translation.

Even though it is said not to judge a book by its cover, the initial step for this analysis was, nevertheless, to begin exactly there. However, this plan was thwarted since the only available 1933 copy of this title had been rebound. The only thing that can be safely said is that the cover of this volume most likely resembled the one shown in Figure 3, since it was also published in Livraria do Globo's *Coleção Amarela*. Speaking of collections, that is another important trait of Agatha Christie in Brazil: from the very beginning Christie was published as part of book collections, a tradition that continues today, with Christie still being marketed in different collections by different Brazilian publishing houses.

This copy of *Roger Ackroyd's* title page (Figure 7, above) features the name of the author, the name of the book (in larger characters), the publishing house's logo, the edition copy number (i.e. 444), the name and city of the publishing house, and the year of publication. On the reverse of this title page the name of the original book is presented, the information and the logo of the publishing house appear again, and it is stated that the publishing house retains the rights for translation of this work both in Brazil and in Portugal. Below this information the name of the translator is introduced. A notice is found at the bottom of this page that the book was printed in the Oficina Gráfica da Livraria do Globo, in Porto Alegre, RS. The publication makes no effort to hide its translated status, since both the name of the translator and the title of the original in English are mentioned. The exclusive rights statement for Brazil and Portugal is quite an interesting element. How and why was this former colony, at the time still relatively illiterate and poor, holding the publication rights of a best-selling title in the territory of its former colonizer? Was the same text actually published in Portugal, and if so, by what publishing house? As was just exemplified, many intriguing questions pop up in just these three introductory pages.

The book has no other kind of introduction before the story begins – no table of contents, no dedication. Neither do these elements appear elsewhere, even though they are in all the English originals. The omission of paratextual information viewed as “unnecessary” in this 1933 edition proved to be a long-standing characteristic of the *Coleção Amarela*. The 1948 edition of *O Segrêdo de Chimneys* (Figure 3) also lacked a table of contents.

Regarding the translator, the *Correio do Povo*, a newspaper in Porto Alegre, reports that Heitor Brasil Berutti was born in 1900 and died in 1974. He was of Italian descent, and worked as a journalist and a bank teller. He worked at the *Correio do Povo*, which is still in operation. Berutti created two different columns in this newspaper, working under the pseudonyms of Nilo Tapecoara and Bruno Lago. He reached relative fame within his hometown, and in 2002 a city plaza in Porto Alegre was named after him. However, there is no evidence that he did any other translations.

This translation does not seem to figure in the official archives of Editora Globo, which currently publishes the same title by a different translator. Although Amorim (2000) presents a table purportedly containing all translated books published by Globo between 1930 and 1950, Berutti's translation does not appear. According to information obtained from Amorim via email, the list was based on Globo's

historical archives. And though she admitted these archives were neither accurate nor organized, she found no evidence of Berutti's translation in their historical documentation.

Considering the microdata, the very first page of the book already included plenty of interesting points for the reader, and even more so for the researcher.

Even before considering textual elements *per se*, the textual structure is already revealing: whereas the first page of the original contains five paragraphs, that of the translation contains six, and the amount of text introduced in both pages is nearly the same. Then why the difference? Berutti adds a paragraph that could not be found in any English version of the text. It is important to mention that the English books consulted were from different times and different publishing houses both from Britain and the U.S., but this feature appears in none of them. Berutti does not add words to Christie's text at this point, but simply breaks a paragraph into two. The section is presented below:

Pergunta inteiramente inútil; quem havia de ser?  
Era minha irmã a causa daquela demora na  
antecâmara.

Conta Kipling que o lema das doninhas na Índia é:  
"Corre e descobre". Se tivesse que aconselhar  
Carolina a adotar um, êste seria, sem dúvida, o de  
uma doninha rampante; (p. 4)

The author does change the subject, and that may have been Berutti's reason for starting a new paragraph. Besides whim or inattention as motives, it could also have been due to his basing his translation on some other unknown translation that did the same thing.

Another difference that stands out in the general textual structure is the use of dashes as punctuation marks, replacing Christie's use of quotation marks in the original. This reflects a tendency to approximate the use of language to that commonly found in Brazilian literature at the time.

As a matter of fact, domestication<sup>31</sup> strategies such as this (the

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<sup>31</sup> The terms 'domestication' and 'foreignization', originally applied by Venuti (1995), are constantly used in this study. This does not mean, however, that these concepts are understood exactly as a dichotomy (according to what was originally proposed by Venuti), since the evidence presented here demonstrates that the presence of domestication and foreignization are not necessarily mutually exclusive in the translated texts analyzed. The questions these concepts involve are linked with the textual levels within which domestication and foreignization can be detected, making this debate part of the larger picture of the culture of translation.

use of dashes) can be seen throughout the story from the very beginning. The title of the chapter itself is intriguing since it is not a literal translation of the only English title found in all consulted versions: *Dr. Sheppard at the breakfast table*. Berutti's translation is: *Quando o doutor Sheppard almoçava*. Berutti, therefore, decided to change the meal around which the first chapter revolves. The motive for this could have been that the bacon and eggs described would be considered too heavy for a typical Brazilian breakfast and would better fit on a lunch menu. However, the content of the chapter is compromised by this change, since the doctor's sister is wondering about his having been out on a very early call, which would not have been so extraordinary if it took place mid-morning before lunch. Although this domesticating move frustrates the logic of the chapter, it nonetheless makes the meal sound more "acceptable" to Brazilian standards, whatever the translator's intentions may have been.

Of course, why the mealtime was altered rather than the menu could not be determined. But one "coincidental" element in all this cannot be denied: this domestication strategy was applied by Berutti at a historical moment quite close to the peak of Brazilian Modernism, and such a translational approach could fit perfectly within the realm of an "anthropophagic" approach as explained by Campos (1994) and Leal (2010): the text was "eaten" and then "digested", thus assimilating it to the context of Brazilian consumers. Nevertheless, only with further data could symptoms of an overall domesticating strategy be solidly established; and such examples were found, as will be further demonstrated.

The fourth paragraph of the first chapter introduced the first occurrence of direct speech, involving important points for analysis:

– É tu, Jaques? – perguntou.

Portuguese-speaking readers of this monograph will recognize that the verb/pronoun combination used here does not actually follow standard grammar. The use of *tu* would demand the conjugation *és*, not *é*, which goes with the pronoun *você*. This usage could either be classed as a typographic mistake (since similar instances were not found), a purposeful attempt to add local color, since this expression is not untypical of *gaúcho* oral discourse or it simply could have been a distracted, unfiltered use of his own "*gauchês*". Of course, an allusion to Julius Caesar's (à la Shakespeare) "*Et tu Brute?*" is not out of the question, either.



Other *gaúcho* oral expressions were found in the remaining analyzed chapters, although not with this specific “incorrect” verb conjugation. One specific characteristic of this discourse is the retention of second-person singular pronouns (*tu/teu*, etc.) and conjugation, which was replaced by the third-person singular pronouns (*você/seu*, etc.) and conjugation in the rest of Brazil since around the mid-19<sup>th</sup> century (PERES, 2007). For example, on page 247 Carolina says:

– Espero, Jaques – observou Carolina – que  
tenhas sido cauteloso e prudente ao falar de mim  
em teu livro.

Another important aspect found in these small samples of direct speech is the name given to the narrator, one of the main characters of the story: *Jaques*. The question to be asked here (also á la Shakespeare) is: what’s in a name? The name in the original English text is James, whose Portuguese parallel would be Tiago. Jaques (no ‘c’) would be a Brazilianized version of the French name Jacques (also parallel to James). But why would the translator choose a French name? Amorim (2000) could shed light on the subject: in the beginning of the 1900s books were imported mainly from France. French prevailed as a literary *lingua franca* in the country, being used as an intermediary for translations. Since Berutti was born in 1900 and grew up in this linguistic/literary atmosphere, the name of the character was most likely a result of such French influence, although the motive behind its use is still a mystery. A French translation from 1927 released by the publishing house Librairie des Champs-Élysées (apparently the first to publish Christie in French) was consulted, and ‘James’ was maintained as in the English original. Therefore, the probability that Berutti used that name because he was translating indirectly from a contemporary French version is remote. A Spanish translation was also consulted, and it did transpose the names, but they were uniformly Hispanic (e.g. James is translated as Jaime). Furthermore, although no year of publication could be determined, it would appear that this Spanish translation is more recent than Berutti’s since its publisher, Editorial Molino, was founded only in 1933. Another hypothesis about the use of Jaques would be that the name was chosen as an attempt to make the book sound more sophisticated to pander to the market. Thus, there may be

some warrant to classify it as a “pseudo indirect translation”.<sup>32</sup>

Jaques was not the only name that diverged from the original in this translation. Many names of people and places were changed, while others were kept as they appeared in the original text. The name Flora, for example, was maintained in this Brazilian version, which might be explained by the fact that it is a common name in Portuguese as well. Nevertheless, the same cannot exactly be said about the surname Raymond, which belonged to the victim’s secretary and also remained as in the English original. Thus, no pattern was discernible in Berutti’s approach toward translating proper names. Here are some examples of his approach to translating the names (people and places):

- Caroline was translated as Carolina
- Annie was translated as Anasinha (a bizarre diminutive form of Ana)
- Roger was translated as Rogério (except in the title of the book, which used the name Roger Acroyd)
- King’s Paddock was translated as Quinta do Rei
- King’s Abbot was maintained as in the English original
- Ralph was translated as Rodolfo
- Geoffrey Raymond was translated as Godofredo Raymond, but this character was mainly referred to as Raymond throughout the book
- Three Boars (an inn) was translated as Três Javalis
- Charles Kent was translated as Carlos Kent.

Besides the differences found in the very first lines of the book, in which the meal being referred to in the chapter title has been altered, in the two other analyzed chapters of Berutti’s translation other elements not present in Christie’s 1926 novel were found. Several examples follow:

– Tive que fazer uma visita um pouco distante de minha casa e quando voltei já passava das oito. *Sobre a mesa estavam dispostos os pratos mantidos quentes*, para mim, pois que Poirot e minha irmã já tinham jantado às sete e meia... (p. 247)

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<sup>32</sup> The term “pseudo-indirect translation”, presumably coined in this study, would indicate a text that gives the false impression of having been translated from an intermediary source text, in this case from a country considered prestigious by the target readership, i.e. France. At that historical moment, French literature and culture still played a very prestigious role in Brazil (AMORIM, 2000; WYLER, 2003; HANES, V., 2014).

“I was obliged to get out to a case at some distance away, and it was past eight o’clock when I got back, *to be greeted with a plate of hot dinner on a tray*, and the announcement that Poirot and my sister had supped together at half past seven... (p. 271-272)

In the English text, the passage in italics shows that there were no table or dishes, but a single plate on a tray.

– Hastings não escreveria assim – continuou *o policial*. (p. 248)  
 “Not so did Hastings write” – continued *my friend*. (p. 272)

In this case, Berutti chose to substitute the affectionate way the narrator refers to Poirot with “the policeman”, despite this not actually being his profession, since he was a private detective. Poirot is also referred to as a policeman in at least one more passage of the translation.

[...] o senhor deixou sempre a sua personalidade no último plano; somente umas duas vezes, no máximo, se intromete... nas cenas da vida doméstica; *vamos cortá-las?* (p. 248)  
 [...]you have kept your personality in the background; only once or twice does it obtrude – in scenes of home life, *shall we say?* (p. 272)

The passage above exemplifies how the gentlemanly tone of Poirot’s discourse is quite changed as Berutti makes him summarily suggest that Dr. Sheppard cut the description of his home life out of the manuscript he is writing about the case.

Sôbre a mesa estavam várias garrafas de licores e diversos calices. Havia, também, *um prato de doces*. (p. 249)  
 On the table were various sirops and glasses. Also *a plate of biscuits*. (p. 273)

The use of *doces* to translate *biscuits* shows another clear attempt to domesticate the text. In Brazil, it is common to have *doces* (i.e., confections), but not cookies/biscuits, with liqueurs.

Another attempt at domesticating the text was that, when the

English text mentions Ralph's height, it uses "just on six feet" (p. 28). Berutti translates this as "cerca de um metro e noventa", using the metric system.

The first chapter features yet another domestication strategy that can be found throughout the book: the second person singular pronoun *tu* and its correspondent verb conjugations. As previously mentioned, although the use of *tu* is coupled with the incorrect verb form on the first page of the story, after this point it is used with grammatical propriety throughout the translation. The curiosity here is that at that historical moment, the use of *você* instead of *tu* was already prevalent in the country. Duarte and Lopes (2003) explain that

In fact, the variation *tu/você* in Brazil is not a simple question. Plays written in Rio de Janeiro throughout the 19th and the 20th centuries reveal that, around the 1920s-30s, the coexistence of both forms disappears, with the use of *você* being almost exclusive. (p. 61, my translation)<sup>33</sup>

These authors employ "almost exclusive" because that was not the case in Porto Alegre, where Berutti was from. There the use of *tu* was still predominant, as it is to the present day. Thus, this would seem to confirm that Berutti's strategy was to add local color to his translation, domesticating and regionalizing its content. But, of course, the authors above are talking specifically about the use of *tu/você* in plays, which may not necessarily extend to all types of literature.

Other specific features of the Portuguese language observed in Berutti's translation also deserve particular attention due to their revealing nature. The first line of the second paragraph includes one of such traits, observable throughout the translation: accentuation patterns that would be considered nonstandard according to current norms. In this case the first person preterit of *abrir* is conjugated as *abri* (with an acute accent on letter *i*). Currently incorrect accentuation can be found throughout the analyzed sample, furnishing historical proof of the orthographic disharmony mentioned in the first chapter.

The orthographic differences compared to current usage are many, not only in accentuation, but also in the general spelling of the words. The range of examples is both wide and possibly surprising for Portuguese speakers unfamiliar with the historical permutations of the

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<sup>33</sup> *Na verdade, a variação tu/você no Brasil não é uma questão simples. Peças de teatro escritas no Rio de Janeiro, ao longo dos séculos XIX e XX, revelam que, por volta dos anos 20-30 do século XX, a coexistência das duas formas desaparece, sendo quase exclusivo o uso de você.*

language: *pôz, quasi, cosinha, cordealidade, siquer, chćcaras, azues, europća, surpresa*. The vacillating Portuguese orthography from this period is further demonstrated by the different spelling of the same word on different pages: for example, *detective* (p. 251) and *detetive* (p. 256).

Obsolete vocabulary and expressions (some of which, however, still persist in European Portuguese to this day) are also used in the translation, which probably should be expected due to its age. Examples of such philological treasures include: *camaroteiro, estupefacientes, rapariga, cura* (referring to a priest), *rubicundo, gentilhomem, obsessionada*, and the expression *Qual!*, to translate *Nonsense!*.

Regarding verb conjugations, for example, the text is rich in synthetic pluperfect (*pretćrito mais que perfeito sintćtico*) usage, a verb tense that is for all practical purposes extinct now (and may have already been uncommon then) in Brazilian Portuguese discourse. The examples below show Carolina, Raymond and Poirot speaking and using this tense, respectively:

- Certamente! Nunca quiseste acreditar-me quando te dizia que ela *envenenara* o marido. (p. 9)
- Sim, mas Blunt sabe agora que se *enganara*. (p. 255)
- Não fiquei na dćvida por muito tempo. Em primeiro lugar, *encontrara* um anel... (p. 253)

Synthetic future, which can also be found throughout Berutti's text, is another tense generally avoided in less formal discourse, such as that which typifies Christie's dialogs:

- *Farão* um inqućrito? (p. 10)

Furthermore, among the pronoun positions there were many cases of what in Portuguese is called *ćnclise* and *mesćclise*.<sup>34</sup> These constructions are basically extinct in current Brazilian Portuguese conversation. But the example that follows shows Poirot using both constructions in a fictional conversation:

- *Decidi-me* imediatamente contra esta hipćtese, pois que, com toda probabilidade, um homem tćo nervoso como a vćtima, naquela noite, *tć-lo-ia*

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<sup>34</sup> *Ćnclise*: hyphenated construction comprised of a verb form followed by an oblique pronoun. Example: *Disse-me* (s/he told me).

*Mesćclise*: hyphenated construction comprised by an oblique pronoun placed between two parts of a verb form. Used only for verbs in two tenses: *futuro do presente* and *futuro do pretćrito*. Examples: *Dir-me-ć/ Dir-me-ia*.

ouvido trepar sobre o peitoril e teria havido uma luta terrível. (p. 273)

Berutti also chose to translate Poirot's French calques such as *Mademoiselle* and *Madame* as *senhorita* and *senhora* throughout. This might be considered further evidence of his intention to domesticate the translation, omitting foreign words.

These features result in systematic elevation of the text's register compared to Christie's work. Register is understood here as use-related varieties of language (HATIM; MASON, 1993).<sup>35</sup> The register in Berutti's translation, however, was not an easy characteristic to define, in that while simultaneously elevating the register, he employed lexical items that express informality, particularly in direct speech. Here are a few examples:

- Sim, mas a situação de Rodolfo torna-se *cada vez mais feia*. (p. 245) (literal approximation: “more and more ugly”)
- Sem dúvida, mas ninguém leria cartas daquela natureza em voz alta, a si mesmo, a não ser que estivesse de *miôlo mole*. (p. 256) (literal approximation: “soft in the brains”)

Thus, while the italicized expressions create a tone of everyday – even lowbrow – discourse, their combination with the formal *ênclise* (e.g. *torna-se*, above) create a disjoint, an inconsistency of reader expectation, which makes comprehension of the translational strategy a daunting task. Since Berutti used different levels of language not only within the same situation but even the same sentence, the result could only be labelled “mixed register”.

Another interesting and revealing trait was the role played by the narrator's voice. A longer sample of the text is presented here for a better visualization of this feature, including the use of what is known in English as reporting verbs (and in French as *l'incise*),<sup>36</sup> as well as to allow the reader a more panoramic view of this translation. In this passage Dr. Sheppard just entered the Ackroyd mansion in response to a phone call, supposedly made by the butler, Parker.

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<sup>35</sup> It seems important to mention that, along with the concept of register, the variables field, tenor and mode, described by Halliday (1985), are taken into consideration at all times during the analysis, even though they are not systematically mentioned.

<sup>36</sup> The narrator often indicates who is talking, what is being said; and this often happens in the middle of a given “reply” (“Oh! Really”, *he wondered*, “but how do you know?”). This feature is what is known as reporting verbs or *l'incise*.

Entrei afobado no vestíbulo, empurrando Parker.  
 –Onde está? – perguntei alvoroçadamente.  
 – Deseja, doutor?  
 –O seu patrão, o sr. Ackroyd. Não fique a olhar-me assim, apatetado. Avisou a polícia?  
 –A polícia? A polícia?  
 Parker olhou-me assombrado como se eu fosse um espectro.  
 –Mas, que foi que me disse, Parker? Se, como me disse, seu patrão foi assassinado...  
 – O patrão? Assassinado? Impossível, doutor.  
 Por minha vez olhei-o apatetado.  
 –Mas não me telefonou há cinco minutos, dizendo-me que o sr. Ackroyd fôra encontrado assassinado?  
 –Eu, doutor? Eu, não. Nem por sonho permitir-me-ia semelhante coisa.  
 –Quer dizer que se trata de uma brincadeira idiota? Então nada aconteceu ao sr. Ackroyd? (p. 48)

In general, the use of reporting verbs, where the contrast between oral and written discourse is often visible, is very similar to that of the English original, without any surprises. It is worth noting that most of the general translation characteristics described thus far can also be found in this dialog, which reinforces their systematic character. The use of additions (the expression *entrei afobado* (i.e. I entered all out of breath) does not appear in the original), obsolete words (*apatetado*), *ênclise* (*olhar-me*), *mesóclise* (*permitir-me-ia*), pluperfect verb conjugation (*fôra*), was also observed in this excerpt.

Standing out among the general characteristics of Berutti's translation is that the translator acts as a narrator, not merely as a technician who reproduces or transfers grammatical structures. This is evident in the care taken, for example, in producing dialogs tailored to the audience through the use of systematic domestication strategies, including Brazilian idiomatic expressions.

On the other hand, the translation seems quite philological, with grammatical structures taken very seriously. Thus, the reader of Berutti's translation finds him or herself facing conflicts between the scrupulous respect of linguistic/grammatical structures and particular literary, discursive or narrative options.

No conclusive arguments could be produced to indicate exactly

why Berutti opted for a different register than Christie. It cannot be excluded, though, that this could have been due to forces beyond the individual translator, i.e. the change might be attributable to the editors and/or the general cultural environment. This is what translation scholars since Toury would call the norm phenomenon, which works on all levels of a translation. On the other hand, translation research has demonstrated that literary translators tend to showcase their literary erudition. Whether this pertains to Agatha Christie translations as well will become clearer in the rest of the *Roger Ackroyd* corpus and the Brazilian Christie universe.

### 3.3 THE VALLANDRO TRANSLATION

The second and longest-lasting translation of *The Murder of Roger Ackroyd* on the Brazilian market was by Leonel Vallandro, also released initially by Editora Globo. The first edition of this translation came out in 1951 and, judging from the number of different editions found available in the Brazilian market, as well as its long-lasting commercialization in the country, it could be considered a successful translation. Since no 1951 edition could be found for sale or in any library catalog, the oldest reprint that could be found (1970) was used for analysis.

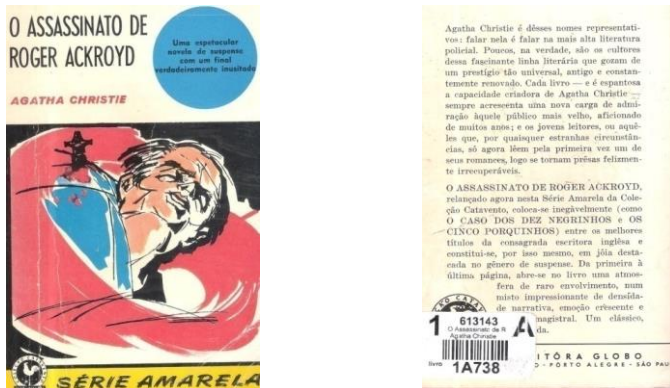


Figure 8 - Front and back covers of a 1970 Editora Globo edition of Leonel Vallandro's translation of *The Murder of Roger Ackroyd*



This book has a total of 255 pages, considerably fewer than Berutti's 279-page translation. This, at first, seemed to indicate that it might be an abridged edition. However, upon closer examination, it contained all the chapters and, at least within the sample analyzed, all the content of the original. Thus, the difference in the number of pages is probably attributable to layout differences. When different English versions were consulted (all of them unabridged), there was a considerable discrepancy in the number of pages: the 1926 edition had 306 pages; the 1954 American edition had 288 pages; the 1974 edition (a pocket book similar in general features to this 1970 Brazilian version) had 221 pages; and a 2011 British edition, even though larger in size and hardback, had only 237 pages.

Figure 8, above, shows the colorful thin paper cover of this translation. The title is found on the extreme top left corner, followed by the author's name in rather small characters. Even though this might be taken as a clue that Christie's name still was not that famous or prestigious in Brazil, the back cover demonstrates this clearly not to be the case: this paratext highly praises Agatha Christie's writing style as a whole and the quality of *O Assassinato de Roger Ackroyd*, also saying that the book is being re-released in this series due to its being one of Christie's best novels. On the opposite top corner of the cover there is a blurb describing the book as a wonderful detective novel with a truly unexpected ending. The illustration of a downed man with a knife in his back, blanketed in blood, occupies approximately two thirds of the cover (cluing the reader in to the method of Ackroyd's demise); and at its bottom there is, in fairly large letters, the name of the book series: *Série Amarela*. On the extreme bottom left corner is the logo of the *Coleção Catavento*, of which the *Série Amarela* is part. This shows an innovation in the publisher's strategy: Christie is still part of a collection but, possibly due to an overabundance of titles, the collection had to be subdivided into different series. According to Amorim, the first title of the *Coleção Catavento* was released in 1959. Apparently the strategy was to offer bestselling books from previous collections for an accessible price, which accounts for both the smaller format (its size really resembles that of an European or American pocket book) and the low-quality paper.

The bottom left corner of the back cover again contains the *Coleção Catavento* logo, this time larger, and the name of the publishing house appears on the very bottom, along three cities (in which it had bases): Rio de Janeiro, Porto Alegre and São Paulo. This speaks volumes about the Brazilian social and geographical situation at the

moment: a publishing house initially started and consolidated away from the two main Brazilian commercial and intellectual centers, namely Rio and São Paulo, gives in and begins to operate in these centers after a few decades of its existence. The paper used inside the book is of inferior quality (newsprint paper). However, unlike the older *Coleção Amarela* books, Berutti's translation included, this edition offers more paratextual information.

The initial page features a biographical sketch of Agatha Christie, which is followed by a blank page. The title page is then presented, containing the author's name, the title in larger characters, the translator's name, and the publishing house and city of publication at the bottom (Editora Globo, Porto Alegre, i.e. no mention of Rio or São Paulo as in the cover). The following page features the original English title and copyright information, followed by a very important element for this analysis: a list of previous Brazilian editions of this title and their year of printing. According to this information, the book had two previous editions: October 1933 and September 1951 (still published as part of the series *Coleção Amarela*, the same in which the first translation was included). However, one important detail is overlooked: the version from 1933 was not actually the same book, since it was a different translation by Berutti and not that of Vallandro. The chance of the publishing house having printed two different translations of the same book in the 1930s in Brazil is almost non-existent. However, Globo seems to behave as if Berutti's translation never existed, that is, as if it had always been Vallandro's work. Such ostensible continuity is reinforced in other paratextual information as well: the new collection is clearly positioned as a continuation of the old one, principally by using the same color to identify the *Série Amarela* as a subdivision of the *Coleção Catavento*.

Again, on the same page that includes the information discussed above, the cover designer's name also appears, showing the increase in value attributed to paratextual information in a few decades. Christie's original dedication, however, was not included in this translation. The book also mentions its year of publication, 1970, and makes the important statement that Editora Globo of Porto Alegre holds exclusive translation rights to this book in Brazil. It is obvious that "in Brazil" consequently means not "in Portugal", demonstrating that Globo sold or somehow lost its publication rights abroad.

The next page provides a chapter index, followed by a blank page; after that the story begins. After the story ends, there is one more page reporting that the book was composed and printed in the Editora

Globo facilities in Porto Alegre and listing the other branches of the publishing house: Santa Maria, Pelotas and Rio Grande (i.e. all within the confines of the state of Rio Grande do Sul).

This final page also gives instructions about how to place telegraph orders for the book. This information also adds a new dimension to this story, not Agatha Christie's, but of mass market literature in Brazil: i.e. the role played by advances in communication technology and systems.

Regarding the translator, despite having translated a number of important/renowned literary works, there is not much information to be found about Leonel Vallandro. The little information found, in fact, contradicts itself on certain points. Batista (2008) states that Leonel Vallandro was hired by Globo in the beginning of the 1940s to be part of a full-time specialized translation staff. However, translator, historian and blogger Denise Bottmann (who is known for the general accuracy of the information provided in her blog)<sup>37</sup> reports that a Vallandro translation of Somerset Maugham was published in 1937. Bottmann also confirms Vallandro's steady work for Globo: her list of his Globo publications spans from 1937 to 1962, i.e. he worked for this same publishing house for at least 25 years. Leonel Vallandro's brother Lino Vallandro was also a translator for Globo, but apparently neither of the brothers worked as a fiction writer. The only authorship linked to the Vallandro brothers was that of an English-Portuguese dictionary, published by Globo, the exact date of which could not be found, although the oldest edition listed in the Fundação Biblioteca Nacional was from 1962 (1<sup>st</sup> edition, 4<sup>th</sup> printing). This library website also reports Leonel Vallandro's year of birth as 1907 and no year of death, although it is doubtful he would still be alive at 108. He translated two other Christie titles for Globo (*O Caso dos Dez Negrinhos* and *Os Cinco Porquinhos*), and his successful translation of *The Murder of Roger Ackroyd* was later sold to other publishing houses.

Taking a closer look at this book, the micro-level elements that attracted attention in Berutti's translation seemed, to a great degree, considerably different in Vallandro's version. Some elements in common could be found, such as the use of dashes instead of the original quotation marks to indicate direct speech. But others, even at a first glance, clearly indicated a different translational approach.

The name of the first chapter in this translation is *A primeira*

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<sup>37</sup> Available at: <http://naogostodeplagio.blogspot.com.br/2012/11/somerset-maugham-no-brasil.html>

*refeição do Dr. Sheppard*. This is not a literal translation of the English title, *Dr. Sheppard at the breakfast table*, but it does lead the reader to a closer picture of what was delineated by Christie.

In the first page of his translation, Vallandro also makes a curious addition to the text. The narrator is reporting his own actions in the first person:

Abri a porta com a chave *que sempre levo comigo...* (p. 1)

I opened the door with my latch-key... (p. 1)

Christie did not necessarily imply that the character always carried that key, but only that it was his key. This strategy could actually have been an attempt to improve Christie's text, since by logic a person's house key is always kept at hand, therefore the addition perhaps could, in Vallandro's opinion, bring more sense to the text. This gives a clear indication of something that later on was observed in the entire book: Vallandro's apparent systematic effort to "improve" Christie's text, or at least to make it seem more "literary" than the original. Two general impressions stood out even on the very first page: Vallandro avoided regional language or references (i.e. strong domestication); and secondly, his text seems more pompous, in a higher register even than that of Berutti's.

The fact is that use of Portuguese in Vallandro's translation seems to be consistent with the use of language in prestigious books originally written in Brazilian Portuguese. As a result, his translation features a much higher register than the English source text. The high register is determined both by the use of certain grammatical structures and of general vocabulary words. An example of direct speech in Vallandro's translation follows, and the English original is presented for comparison:

– Ralph e eu nos separamos pouco antes das nove e três quartos. Êle não se aproximou da casa, disso tenho plena certeza. E não tencionava fazê-lo; *tudo teria feito* naquela noite, menos enfrentar o padrasto. (p. 236)

"Ralph and I parted just before a quarter to ten. He never went near the house, I am sure of that. He had no intention of doing so. The last thing on earth he wanted was to face his stepfather." (p. 282)

The general diction demonstrates the elevated register of the Portuguese: the format for telling time, the use of *ênclise* (quite uncommon already for decades in oral discourse in Brazil – as will be proved further on), the choice of words such as *tencionava*. In addition, the inversion of the common word order in the italicized passage gives a poetic air to the text. The character speaking here is Ursula, a house maid with some schooling, but hardly the level attributed to her in the Portuguese discourse.

Even the recurring use of specific vocabulary characteristic of Machado de Assis more than a half century earlier (e.g. *alvitre*, which is found repeatedly in *Dom Casmurro*, but was apparently not part of everyday Brazilian Portuguese discourse even in Machado's time) indicates that Christie has been positioned by Brazilian translators with the greatest of the national literary canon.

The greatly reduced local color seems part of a foreignization strategy. For the doctor's breakfast in the first chapter, Vallandro chooses to use the word *bacon* (p. 3) instead of *toucinho*, Berutti's choice. This may, of course, have simply reflected a change in Portuguese itself, since 'bacon' has, at some undetermined point in the 20<sup>th</sup> century, been assimilated into Brazilian Portuguese. But a clearer example of foreignization was found on page 231, where Poirot talks about Flora Ackroyd as *Miss Ackroyd* instead of *senhorita Ackroyd*, as he does elsewhere in the same translation, which could have been either distraction or intention. Furthermore, the names of the characters are all retained in the original English, with no translations.

Vallandro's register was more systematically elevated than Berutti's, including even obsolete vocabulary and expressions such as *alvitre*, *assassínio*, *tossidela*, *criada de sala*, *aclarar*, *campainhada*, and the interjection *Qual!* (also in Berutti's translation). Although, such vocabulary might be partially explained by then-current Portuguese usage, the historical development of the written language clearly seems to be involved in his system of accentuation (some examples of his use of accents include *sêca*, *àsperamente*, *gôsto*, *êsse*, *fora*). The number of accentuated words in his version is much smaller than in Berutti, demonstrating a streamlining and simplifying trend over time.

However, it is the grammatical structuring that best exemplifies the high register. The pluperfect and synthetic future conjugations, for example, which give a decisive impression of high register, abound in the discursive voice of the translator and in the direct speech of the characters. And the same can be said for *mesóclise* and *ênclise*.

One key phenomenon in narrative studies is the concept of voice;

since this concept will be used repeatedly in this study, a definition is in order. Prince (2003), in his acclaimed *Dictionary of Narratology*, defines voice as follows:

Voice: the set of signs characterizing the narrator and, more generally, the narrating instance, and governing the relation between narrating and narrative text as well as between narrating and narrated. Voice [...] provides information about who “speaks”, who the narrator is, what the narrating instance consists of. (PRINCE, 2003, p. 104)

Thus, the basic voice question is: “who speaks?” meaning “who narrates this?” (JAHN, 2005). The narrator is the speaker or the voice of the narrative discourse (Genette, 1983), and is, therefore, what is meant by voice being considered in this analysis.

Another translation strategy observed in this text is explicitation, found in at least one occasion in the sample. In one of Poirot’s speeches, Vallandro mentions directly both the drug (*heroína*) and the country (*Inglaterra*) being talked about indirectly in the original:

[...] onde o hábito de aspirar heroína é mais comum do que na Inglaterra. (p. 232)

[...] where sniffing ‘snow’ is more common than in this country. (p. 278)

Schiavi (1996) states that a translation is a split message from two addressers, the author and the translator, which, in this case, is absolutely clear: since Christie assumes the prior knowledge of her English reader, the translator found himself obliged to unpack this implicit cultural background for his (presumed) different readership, who add new layers of expectations, and thus requirements, to the narrative in its geographic/cultural expansion.

This explicitation is defined by Baker (1996) as a “translation universal”. However, since Baker’s approach seems to imply a certain innateness to the choices made in the translational phenomena, it is not certain whether such a concept is a best fit for the context-driven approach in this study. Thus, although the term will be referred to occasionally, it will not be explored here in its full theoretical spectrum.

Another interesting element deserves attention regarding the comparison of these two translations: there seem to be sufficient traces

in common to warrant saying that Vallandro had access to Berutti's translation and may have used it as a basis for his own version. Some common points/similar translations follow:

- Qual! – interrompeu Carolina – foi proposital. Pensas que vou nessa? (Berutti's translation, p. 8)
- Qual! – exclamou Caroline. – Ela fêz isso de propósito. Pensa que eu vou nessa? (Vallandro's translation, p. 4)
- “Nonsense!”, said Caroline immediately. “She took it on purpose. Don't tell me!” (p. 4)

The use of *Qual* to translate *Nonsense* and almost equal output for *Don't tell me!* call the independence of Vallandro's translation into question.

- Sem dúvida, mas, ninguém leria cartas daquela natureza em voz alta, a si mesmo, a não ser que estivesse de miôlo mole. (Berutti's translation, p. 256)
- Mas certamente ninguém leria cartas dessa natureza em voz alta para si mesmo, a não ser que estivesse com o miolo mole. (Vallandro's translation, p. 234)
- “Surely a man wouldn't read letters of that type aloud to himself – not unless he was – well – going balmy.” (p. 281)

In both translations *type* was translated as *natureza*, instead of the obvious cognate, *tipo*. And *balmy* is translated in both cases as *miolo mole*, the same idiomatic expression, when the most common solution would probably be to use *louco* or one of its synonyms, as was done by Rezende in his translation, i.e. *maluco* (to be examined later).

A longer passage of Vallandro's translation is presented below to illustrate the above-mentioned points. This fragment is a dialog between Poirot, Dr. Sheppard and Flora Ackroyd, when she proposes hiring Poirot to solve the crime:

- Abriu-nos a porta uma velha com uma dessas imensas toucas bretãs. M. Poirot estava em casa. A criada fêz-nos passar a uma saleta mobiliada com precisão formalista, e ao cabo de um ou dois minutos apareceu o meu amigo da véspera.
- Monsieur le docteur – disse êle sorrindo, -

Mademoiselle...

Curvou-se diante de Flora.

–Talvez o senhor esteja a par da tragédia que ocorreu ontem à noite – principiei.

Seu rosto assumiu uma expressão grave.

–Mas naturalmente que ouvi fala! É horrível. Apresento os meus sinceros pêsames a Mademoiselle. Em que posso ser útil aos senhores?

–Miss Ackroyd – disse eu – quer que o senhor...que...

–Que descubra o assassino – completou Flora em voz clara.

–Compreendo – disse o homenzinho. – Mas a polícia se encarregará disso, não?

–A polícia pode errar – tornou Flora. – Creio mesmo que neste momento está tomando um caminho errado. Por favor, M. Poirot, ajude-nos! (p. 67)

Many of the features previously indicated are once more present in this excerpt, further demonstrating their regular occurrence in the translation. These include the use of foreign words (the French in Poirot's discourse and the use of *Miss*), *ênclise (ajude-nos)*, synthetic future (*encarregará*), and pompous language (*ao cabo de*).

Generally speaking, Vallandro's translation seems to be less the product of a writer than of a linguist. Perhaps the fact that he authored a dictionary partially explains his translation priorities, i.e. the impeccably correct, high register of Brazilian Portuguese with some calculated foreign elements to break the illusion that the story originated in Brazil. Thus, the intent to hide that the text is a translation, which in Berutti's book could be deduced from the limited paratext, was here decisively overturned by Vallandro. The evident influence of the canonized literature of the time also confirms Vallandro's awareness of contemporary prestigious literature.

Whether due to this awareness or to other factors, Vallandro's translation was so well-received in the Brazilian book market that it was published and republished for several decades by many different publishers (e.g. replaced by Globo only in 2009), usually with considerable changes to the paratext but virtually none to the text itself. Other editions of his translation are used below to illustrate this.



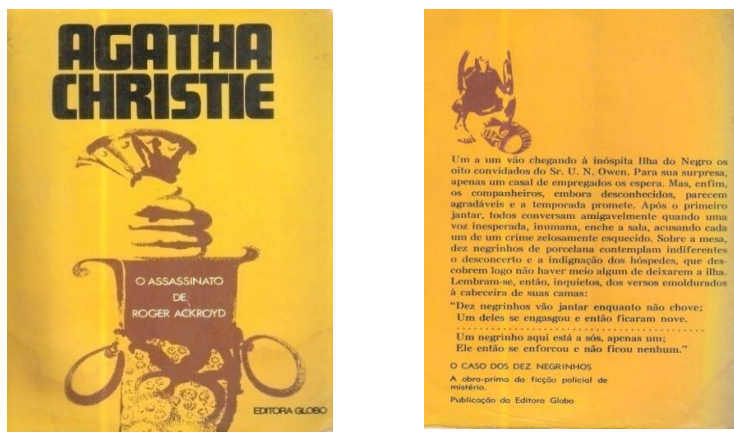


Figure 9 - Front and back covers of a 1972 Editora Globo edition of Leonel Vallandro's translation of *The Murder of Roger Ackroyd*.

This 1972 edition of Vallandro's translation was published by Editora Globo (just two years after the one considered above). It contained 263 pages, but the text was exactly the same as the 1970 edition: the difference in pages was due to the font and paper size.

Besides the larger format, the paratextual presentation of this volume as a whole was surprisingly different, first of all in that there is much more of it. This book is also a paperback, but it contains front and back internal flaps, and was printed on good quality white paper. The cover is in several points similar to Nova Fronteira's layouts of Christie translations from the 1970s, which raises the possibility that this radical change in presentation was an answer to the competition's higher quality Christie products on the Brazilian market. The front cover features Christie's name in a large bold font that takes up about a third of the space, just as Nova Fronteira's editions. Then there is an illustration (presumably representing the Tunisian dagger used to kill Roger Ackroyd), within which the name of the book is introduced in small letters. The name of the publishing house appears on the extreme lower right corner with no logo. On the back cover there is a small illustration and an excerpt from the book *O Caso dos Dez Negrinhos*, the translation of *Ten Little Niggers*, followed by the words "A obra-prima da ficção policial de mistério. Publicação da Editora Globo" (The masterpiece of mystery detective novels. Published by Editora Globo). This blurb serves to demonstrate that this book was already a

best-seller by the early seventies, and shows that once more Globo was going to re-release it in the market. The front flap has a short biography of Agatha Christie. The back flap contains a list entitled “*outros romances policiais da Editora Globo*” (other detective novels by Editora Globo), followed by the name of James Hadley Chase, and a list of eight different titles by this author. This again demonstrates Globo’s desire for apparent continuity (implying the idea of a thematic book collection). The two first pages of the book are blank, and then there is a page where the title of the book appears once more in small characters. At the bottom of the page, it says “Ano Internacional do Livro”, followed by a logo and the year, 1972, which is a reference to the United Nations’ International Year of the Book. The next page contains cataloguing data. Then there is a full title page with the name of the author, the title, the translator’s name, the edition (4<sup>th</sup>) and the publisher’s logo name and city. The next page shows the original English title and year of its copyright, followed by a list of previous Brazilian editions of this book with their dates: first edition – October 1933 (referring to Berutti’s translation, even though his name does not appear here either), second – September 1951 (part of the *Coleção Amarela*) and a third from September 1970 (part of the above-mentioned *Coleção Catavento*). The same page also mentions the names of those involved in the cover design and layout (a longer list than in the previous version, indicating the growing complexity of the editorial process). Here there is also a statement that Editora Globo of Porto Alegre has exclusive rights to translate this book in Brazil, and that the translation cannot be sold in Portugal or in overseas provinces. The next page contains an index of the chapters followed by another blank page, after which the story begins. After the end of the text, there is a final page stating that the book was composed and printed in the facilities of Editora Globo in Porto Alegre, and mentioning the other branches: Santa Maria, Pelotas and Rio Grande, again confined to the state of Rio Grande do Sul. This page, as in the 1970 version, also gives instructions about how to place telegraph orders for copies.

At some point Globo chose, for an undetermined reason, to share the rights to Vallandro’s translation of *Roger Ackroyd* with other publishing houses. Some of these different editions by other publishers are shown below.

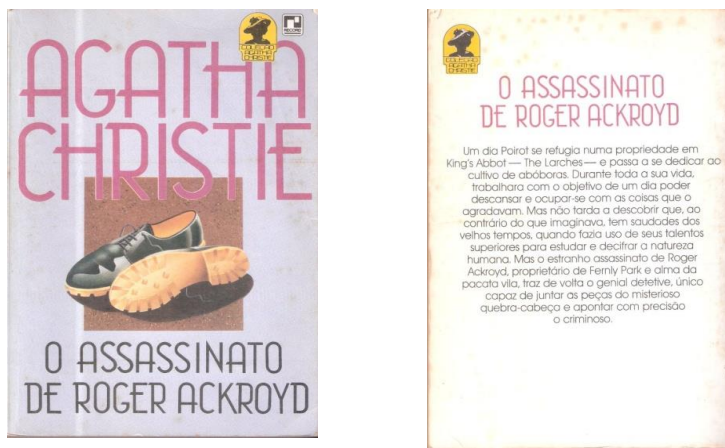


Figure 10 - Front and back covers of an undated Editora Record edition of Leonel Vallandro's translation of *The Murder of Roger Ackroyd*

The figure above shows the covers of an Editora Record (Rio de Janeiro) edition of this book whose date is unknown. The spelling norms would limit its publication to the 1970s and 80s, with the graphic design pushing it towards the mid-80s. Like Globo's 1972 edition, this one also totaled 263 pages and, in fact, is an exact replica of the 1972 typesetting, i.e. same paragraph breaks, etc., demonstrating wholesale cannibalism of Globo's typographic project. Even at a micro-level of language, no differences could be found with the 1972 edition, except one important aspect: the accentuation was changed in some words. This reflects ongoing developments in the previously-mentioned turmoil about the standardization of written Portuguese.

Regarding the layout, Christie's name consumes almost half the cover, followed by an illustration of a pair of shoes (Dr. Martens® style, by the way, a foreignizing touch, although anachronistic since the company was only founded in 1947), which are used as evidence of the crime, and the title, in smaller font (approximately one fifth of the cover). Once more, this shows a certain harmony in the approach adopted by Brazilian publishing houses regarding Christie's presentation in the market, with her name being the main element of the book covers, and the title of the story being secondary, just as in Globo's and Nova Fronteira's strategy. On the bottom right corner the logos of both the book collection (Coleção Agatha Christie), and the publishing house appear in small print. Although the trend of her publication in

collections is again reinforced, this time Christie's status has increased in that she has earned her own separate collection, instead of being merely one in a series of detective writers. The back cover presents once more a smallish Coleção Agatha Christie logo, the name of the book and a blurb about the story. The book is printed on newsprint, with the first page featuring only the Coleção Agatha Christie logo, this time occupying the center of the page in much larger print. After this there is a blank page, followed by the cover page, which contains the author's name and the title both in large uppercase letters, as on the cover, followed by the name of the translator in small print, and the name and logo of the publishing house, which this time appears in larger font and bold characters. The next page details the copyright information from the original book and has a statement declaring that it was published under license from Editora Globo, although the rights for this version belong to Editora Record, after which the address of the publishing house is mentioned. Still on the same page, there is contact information for newsstands only, as well as a contact address for obtaining previous numbers of the collection. In that the books are for distribution in newsstands, it is clear that Christie is still, at this point, openly seen as popular literature. The next page contains a chapter index, which is followed by a blank page, and then the story begins. The end of the book is followed by an advertisement not seen in the other editions: an order form for a type of newspaper (really a catalogue) from the publishing house called *Notícias da Record*, which includes more than 500 mail-order book titles, including literature on psychology, business, sports, children's books, in addition, of course, to novels of different genres. This reveals another aspect of the Brazilian book market at this moment: Record is trying to take advantage of the success of *Círculo do Livro's* mail-order distribution system (to be explained below). The final page mentions the name, address and phone number of the facility in which the book was printed.

The influence of internationalization was also clear in this publication: the Brazilian cover was similar in a number of aspects to a contemporary edition marketed by the British publishing house Fontana (Figure 11, below).

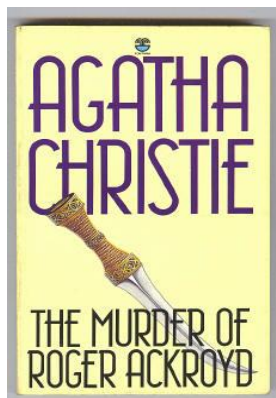


Figure 11 - Front cover of edition of *The Murder of Roger Ackroyd* published by Fontana, London, in 1987

The similarities observed, particularly in the style of the font hint at how international the Brazilian Agatha Christie actually was. Such worldwide uniformity of format was not a random characteristic, but reflects a globalizing tendency that became stronger as the decades went by.

Just like Editora Record, Editora Abril also published Vallandro's translation in at least two quite different editions: one under the label *Círculo do Livro* and another one as part of the *Coleção Mistério*.

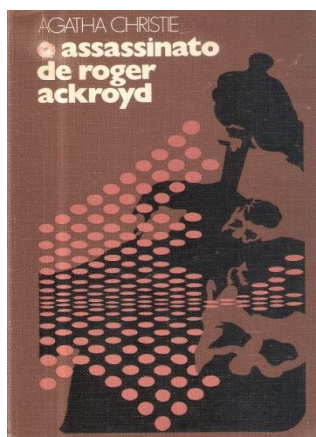


Figure 12 - Front cover of an undated *Círculo do Livro* edition of Leonel Vallandro's translation of *The Murder of Roger Ackroyd*

Figure 12, above, features the cover of a 285-page (288 including Christie's biography) edition marketed by the *Círculo do Livro* with *Globo's* official permission (mentioned in the paratext), the date of which is unknown. Several different years were found in e-commerce websites selling this same book (1975, 1978, 1985 and 1989), but none of them seemed based on any solid evidence. However, it can be said with certainty that this edition was published after 1973 when the publishing house was founded (of course) and before 1981, when a new version of this translation came out by the same publisher (*Grupo Abril*) under a different label.

The *Círculo do Livro* was a Brazilian publishing house that, according to Milton (2002) functioned in Brazil between 1973 and 1988. It was established by an agreement between *Grupo Abril* and the German publisher Bertelsmann. Milton explains that the latter had more than three million subscribers in its book clubs throughout Europe and South America. In this club system, a person was recommended by a subscriber, and received a catalogue at home every fortnight to buy books with greatly discounted prices. The subscriber was obliged to buy at least one book each month. According to Hallewell (2005), in 1983 the *Círculo do Livro* reached 850,000 subscribers throughout Brazil. Not much later, however, the profits went down, culminating in the end of the *Círculo* in the late 1980s.

Like all *Círculo do Livro* books, this edition was of higher quality than editions released by other Brazilian publishing houses during the same period. It is hardbound and printed on good quality paper with tight binding. The visual presentation is, in general, what could be classified as "clean", not overcrowded with paratextual items. The front cover presents only the name of the author and the name of the novel, both of which take less than a quarter of the total space, and an illustration showing a man being stabbed by another person from behind. There is no information on the back cover, and there are no flaps. The first two pages are blank, followed by a page containing only the name of the book and then another blank page. After that a page features the translator's name, the title – centered – in larger characters, and the name of the publishing house, *Círculo do Livro*, at the bottom. The back of this page has the following information printed in small letters: contact information for the *Círculo do Livro* (its P.O. box), a line indicating that this is an unabridged edition, the name and copyright year of Christie's original, the name of the translator again (in the same small characters), the name of the cover artist, a statement that Editora *Globo* gave *Círculo do Livro* the license to publish the book, another

statement declaring that the book cannot be sold to non-members of the *Círculo*, and finally information about the press in which it was published. The next page contains a chapter index, followed by a blank page and then the beginning of the story. After the story ends, there is a two-page biography of Christie, followed by two more blank pages before the back cover.

Concerning the use of Portuguese, this translation is exactly the same as that released by Editora Globo, except for two differences. First, the accentuation rules have changed, and thus the text was corrected/revised, even though no reviser name appears anywhere. Second, this edition is uniform in its use of *Mr.* instead of *Sr.*, *Miss* instead of *Srta.*, etc., whereas, as previously mentioned, Vallandro's translation varies in the use of these courtesy titles, using English or Portuguese on different occasions, although they are predominantly in Portuguese. The *Círculo* chose to use English only, thus exacerbating Vallandro's foreignizing policy, which could perhaps be understood as their interpretation of their readership: *petit bourgeois* (like the book quality) with a taste for the world abroad – thus, a foreign-colored text in the local language.



Figure 13 - Front and back covers of a 1981 Editora Abril edition of Leonel Vallandro's translation of *The Murder of Roger Ackroyd*

However, the greatest surprise in any of the editions of Vallandro's translation was found in the unpretentious volume shown in

Figure 13, above. Even though this edition provides no year of publication, all online sources were unanimous that it was from 1981. This 189-page book (190 including a short biography of Christie), despite the differences in font size and in layout that could account for the considerably lower number of pages, revealed another factor which could have played a decisive (micro-level) role in its final form: the work of a text reviser named Márcia Lobo.

But, before moving to the micro-analysis level, many macro-level elements should be considered, which also contained interesting novelties. This edition is considerably different due, first and foremost, to its physical appearance, as well as to its relative low quality compared to those sold in the ten years prior to its publication. It is sort of a *déjà vu*, looking much more like something from the 1930s or 40s than editions from the 1970s and 80s. The cover is made of the same kind of plasticized paper used in magazine covers (that is, thin and easy to tear), and the pages are, of course, newsprint. The front cover features the series name at the top in big bold characters, followed by the series slogan in smaller characters: “*Os melhores policiais de todos os tempos*” (The best detective novels of all time). This demonstrates that both the role of Christie within the detective genre and the option of including her works in a book collection (traces observed since the first edition of the title was released) were still being emphasized many decades later. The number within the series appears right under the slogan: book four. Then, in characters slightly larger than the name of the series, appear the author’s name (all uppercase) and the title. This is followed by an illustration that occupies about two thirds of the page, picturing detective Poirot (larger) above the victim, Roger Ackroyd, sporting a dagger in his back, as well as some papers flying around. The papers are a critical element since the novel is based on a fictitious book written by Dr. Sheppard and whose central mystery is linked with some letters. Thus the illustration was carefully derived from the plot. However, it shows much more: it seems hard to avoid an intersemiotic association between this illustration and the movies released in previous decades (in 1974 Albert Finney was even nominated for an Academy Award for his interpretation of Poirot in *Murder on the Orient Express*). On the bottom left corner of the page the publishing house logo and name are presented, along with the price of the book (further reinforcing it as a product targeting newsstand audiences). On the reverse of the front cover is a full page advertisement for the fifth book of the *Mistério* series, which is by Gerald Green. The back cover contains a summary of the plot, and on its flip side there is another full page advertisement for



the sixth book of the Mistério series, by Patrick Quentin. Regarding the prefatory pages of the book, the first contains an emotional appeal signed by the editors of the Mistério series about how this collection unites the most prestigious detective novel authors for a much cheaper price than other publications, presenting unabridged editions of famous books every fortnight. This is quite interesting in that it is the first time the voice of the editor is openly introduced in a copy of *The Murder of Roger Ackroyd*. After this follows a blank page, and then the title page, which repeats the series name, the book number, the author, title and publishing house (Editora Edibolso – Grupo Abril), as well as the publisher’s mailing address (P.O. box number) and city, São Paulo. The next page contains the original title of the book, its original copyright information, a statement that Editora Globo, of Porto Velho-RS, has exclusive rights to translate this book, copyright information of this edition (Editora Edibolso, courtesy of Editora Globo), the name of the translator and the reviser, as well as the cover artist and information about the press at which the book was printed (Abril’s printing facilities). The next page is the beginning of the story, but before it begins there is another paratextual element observed for the first time: a list of the main characters of the book, briefly explaining who they are in the story, as is commonly seen in printed versions of theatrical plays. This feature was found in none of the consulted English editions of the text. After the story’s ending, there is a one-page biography of Agatha Christie and four more blank pages before the back cover. The Mistério series survived at least until number 34, published in 1982, since this number was found for sale online.

Even though this edition had many very important elements for macro-level analysis, the micro-level analysis was no less rich due to the fact that, as previously indicated, Vallandro’s text underwent a heavy revision by Márcia Lobo. Although the accentuation norms follow those of the *Círculo do Livro* version, many other aspects are quite different. First, Lobo cut many of Vallandro’s “redundant” or “superfluous” passages, as well as obsolete or very high register vocabulary. She seemed to make a systematic attempt to make the text flow more naturally.

A long excerpt from the second paragraph of the first chapter can begin to illustrate the simplification process the text has undergone.

*Passavam poucos minutos das nove quando voltei para casa. Abri a porta com a chave que sempre levo comigo e, de propósito, demorei-me alguns*

*instantes no vestíbulo*, pendurando no cabide o chapéu e o sobretudo leve que julgara prudente vestir naquela manhã fria de começo de outono. Para dizer a verdade, estava bastante preocupado e nervoso. *Não pretendo dizer que previsse naquele momento* os fatos que iriam ocorrer durante as semanas seguintes. (p. 7, Vallandro's translation, Círculo do Livro)

*Passava pouco das nove* quando voltei para casa. Abri a porta, pendurando no cabide o chapéu e o sobretudo leve que julgara prudente vestir naquela manhã fria de começo de outono. Para dizer a verdade, estava bastante preocupado e nervoso. Não pretendo *insinuar que previa, naquele momento*, os fatos que iriam ocorrer durante as semanas seguintes. (p. 7, Vallandro's translation revised by Lobo)

In the two versions of this passage, the former from the first edition of Vallandro's translation and the latter after Lobo's revision, details that have been altered are italicized. These reductions were not inspired, however, by a closer reading of the original English; Vallandro's version is actually much closer to the original. Such streamlining in disregard of the original text might also be interpreted in light of the publisher's target readership: those looking for unchallenging fast-food literature to accompany the lunch of similar characteristics perhaps purchased at the next stand down.

The use of obsolete words was also suppressed by the reviser. She substituted words and expressions such as *pista de automóveis* and *campainhada* by, respectively, *estrada* and *ouviu-se a campainha*. Once more, one of the supposed translation universals (Baker, 1993) could be assumed to be at play (in this case, simplification). But if this characteristic were to be considered universal, as pointed out by Chesterman (2011), it would lead to a contradiction since the simplification imposed by the text reviser would frustrate another supposed universal: atypical lexical patterning.

Lobo toned down considerably the poetic/literary effect of Vallandro's translation, making the language used in the text seem more colloquial. Some examples follow:

– É o melhor alvitre – concordou o pequeno belga.  
(p. 251, Vallandro's translation, Círculo do Livro,)

– É o melhor a fazer – concordou o pequeno belga. (p. 168, Vallandro’s translation revised by Lobo)

Algumas cadeiras adicionais tinham sido trazidas da peça contígua. (p. 255, Vallandro’s translation, Círculo do Livro)

Algumas cadeiras adicionais tinham sido trazidas da sala ao lado. (p. 171, Vallandro’s translation revised by Lobo)

– Mas o senhor saiu da casa às nove menos dez. (p. 278, Vallandro’s translation, Círculo do Livro)

– Mas o senhor saiu da casa às 8:50. (p. 185, Vallandro’s translation revised by Lobo)

Regarding the use of verb constructions, the reviser apparently intended to reduce the number of pluperfect conjugations, probably as part of her strategy to reduce the formality level. Some comparisons between Vallandro’s text before and after her revision are presented below:

Assumindo um ar de importância, Poirot leu os nomes constantes de uma lista que *tomara* nas mãos. (p. 258, Vallandro’s translation, Círculo do Livro)

Assumindo um ar de importância, Poirot leu os nomes constantes de uma lista que *tinha* nas mãos. (p. 172, Vallandro’s translation revised by Lobo)

– Ora, sabemos pelo Dr. Sheppard que um estranho fora efetivamente a Fernly naquela noite: o desconhecido que ele *encontrara* diante do portão. (p. 259, Vallandro’s translation, Círculo do Livro)

– Ora, sabemos pelo Dr. Sheppard que um estranho fora efetivamente a Fernly naquela noite: o desconhecido que ele *encontrou* diante do portão. (p. 173, Vallandro’s translation revised by Lobo)

The second example shows that Lobo used the pluperfect tense once in the oral discourse of detective Poirot, but alternated this with simple past in the second occurrence. The same kind of “mixed” approach was also found in pronoun positions. In the first chapter, a case of *mesóclise* maintained by the reviser is found:

*Poder-se-ia* omitir a primeira parte da divisa. (p. 8)

In another case, however, an *ênclise* from Vallandro's translation was transformed to a *próclise* by Lobo.

- Não deve preocupar-se com isso. (p. 256, Vallandro's translation, Círculo do Livro)
- Não deve se preocupar com isso. (p. 172, Vallandro's translation revised by Lobo)

The difference between the two above-mentioned examples is that the first is part of the narration of the book (i.e. not direct speech), whereas the second is part of Flora Ackroyd's oral discourse. Perhaps the reviser prioritized maintaining the character's oral discourse (direct speech) in a more informal register, which could account for the change in the use of the pronoun.

Lobo also undid Vallandro's English courtesy titles, substituting Portuguese equivalents in every case: e.g. *Miss* becomes *senhorita*. This is yet another example of what may be called a domesticating strategy.

The same longer quote from Vallandro's 1954 translation used above (on p. 95-96), is presented again below, this time to compare its features with Lobo's revision:

Abriu-nos a porta uma velha com uma dessas imensas toucas bretãs. M. Poirot estava em casa. A criada fêz-nos passar a uma saleta mobiliada com precisão formal e, depois de um ou dois minutos, apareceu o meu amigo da véspera.  
 – *Monsieur le docteur* – disse ele sorrindo, - *mademoiselle*...  
 Curvou-se diante de Flora.  
 –Talvez o senhor esteja a par da tragédia que ocorreu ontem à noite – comecei.  
 Seu rosto assumiu uma expressão grave.  
 –Mas naturalmente que ouvi falar! É horrível. Apresento os meus sinceros pêsames a Mademoiselle. Em que posso ser útil?  
 –A srta. Ackroyd quer que o senhor...que...  
 –Que descubra o assassino – completou Flora com voz clara.  
 –Compreendo – disse o homenzinho. – Mas a polícia se encarregará disso, não?  
 –A polícia pode errar – tornou Flora. – Creio mesmo que neste momento está tomando um caminho errado. Por favor, m. Poirot, ajude-nos! (p. 67)

Many essential innovations of this revision are immediately clear when the two versions of this passage are compared. Lobo substitutes formal expressions with more common ones, such as *ao cabo de* with *depois de*, excludes “unnecessary” clarifications, such as in “*ser útil aos senhores* becoming simply *ser útil*, and eliminates loanwords such as *Miss*. Here, for the first time, the use of reporting verbs is also suppressed from the original translation (which were also present in the source text). Lobo’s edition reads *A srta. Ackroyd quer que o senhor...*, although Vallandro accompanies this with *disse eu* and Christie with *I said*. The revision simply ignores the narration here and continues on with the direct speech, which, again, fits in with a streamlining policy.

The micro-level approach to language observed in this revised edition may be better understood if the Brazilian polysystem of that moment is taken into consideration as a whole. Much was going on in Brazil in the early 1980s: the country was beginning to give voice to its dissatisfaction with the military regime, and the regime’s cultural and political censorship was becoming less oppressive. A general atmosphere of rupture was at play, which could also have influenced Lobo’s desire for liberation on linguistic level, i.e. establishing a Portuguese language closer to everyday discourse in her revised text. Of course this is just speculation, but the possibility cannot be ignored.

### 3.4 THE REZENDE TRANSLATION

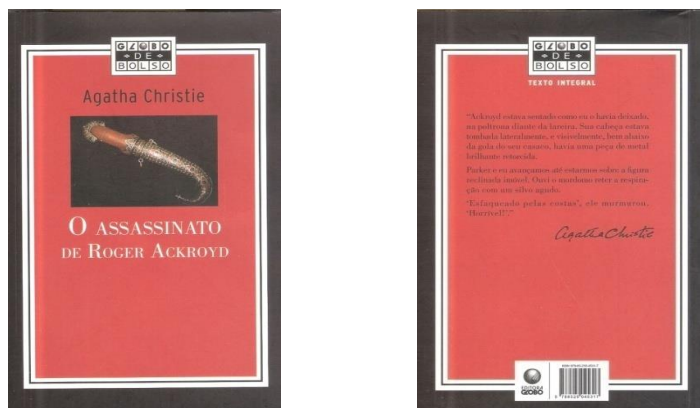


Figure 14 - Front and back covers of a 2010 Editora Globo edition of Renato Rezende’s translation of *The Murder of Roger Ackroyd*

Almost sixty years after the publication of Vallandro's translation, Editora Globo released this new version of *O Assassinato de Roger Ackroyd* in 2009. This large window of time indicates the conservative nature of the Brazilian literary market, which did not judge it necessary to make a new translation of such an acclaimed title even though the environment of linguistic and cultural change in the country had been, to say the least, very dynamic over these decades, which would presumably have made a new translation necessary much earlier.

This new translation was done by Renato Rezende, and the edition used in this study was from 2010. Editora Globo (now in São Paulo) released it under the label Globo de Bolso, still including Christie in a book series or collection, but this time in a much more comprehensive and encompassing one, with quite different genres. The book has 358 pages, or 365 pages including paratext. The higher page count than the English original (which had 306 pages) may be explained by the different layout and formatting of the text, in this case prepared in a small pocket size with considerable spacing between the lines.

This paperback has a very different layout than previous editions published by Globo: the cover has much less information – just the name of the collection that the book belongs to (Globo de Bolso), the author's name in a much smaller font than in previous Globo editions, a small illustration of the Tunisian dagger used to kill Mr. Ackroyd and the title. The opening page contains only the title, and no other information whatsoever. There is then a blank page (the back of the opening page), and on the following page a biography of Agatha Christie, unannounced (i.e. there is no title indicating what this section is about). Only after this does the book contain what would be considered a “regular” opening page, with the author's name, book title, the translator's name (in smaller font, and not in bold like the previous information), an indication that this copy is from the first reprinting, and then the logo of the publishing house. The reverse side of this page contains the copyright information from Christie's original and from the translation (2009), a prohibition against unauthorized use, a statement that the text conformed to the new Portuguese orthographic agreement, the original title, the names of the four revisers, the author of the reading supplement (an appendix of this translation) and those responsible for the graphic content (cover art, etc.). Below this is the year of the first edition (2009) and first reprint (2010), cataloguing data, a statement that the Portuguese ‘editing rights’ in Brazil have been acquired by Editora Globo, which is, finally, followed by Editora Globo's physical and web addresses. This abundance of information

contrasts immensely with the version from 1933, where little detail regarding the language or the production team was included – merely a statement on the rights to publish the title in Brazil and in Portugal. The inclusion of the publisher’s website is another clear sign of the influence of new media in the Brazilian book market: this site contains a comprehensive catalogue from which titles can be bought in e-book or paper format from online booksellers such as Livraria Saraiva (bookstore links are provided). Catalogues that were formerly mailed are now made available on the internet in their entirety almost immediately, but the general idea behind the use of the new media is still the same old market principle: promotion.

The next page introduces something as of yet unseen in a Brazilian translation of this book: Agatha Christie’s original dedication. This element was found in all English editions consulted, but it took until 2009 to be considered as something important in Brazil, probably due to an increase in Christie’s prestige. Perhaps it was assumed in the past that nobody cared to know who she dedicated her stories to, but due to her semi-canonization, which was described in chapter 2, the importance of such information increased. After the dedication there is a blank page and then a chapter index. Then the story itself begins on page 11 and runs until page 358.

Afterwards, another new feature appears: a *suplemento de leitura*, or a reading guide, which by the level of its contents and suggested activities seems to target middle-school level students (for example, there is an activity to find the three countries cited in the book on a world map and place them in their respective continents). This guide includes an introduction to the book, activities about the text, writing tasks, research activities, interdisciplinary activities, further reading suggestions (a short bibliography), and movie suggestions. After that there is a blank page, and the material ends. On the back cover once more the Globo de Bolso logo appears, along with the words *texto integral* (unabridged text), followed by a short passage from the novel, Agatha Christie’s signature, Editora Globo’s logo, and the bar code. The reading supplement is another indication that Christie’s books are currently being treated as if they were canonized literature “worthy” of use in a literature class, despite the previous history of newsstand marketing.

The translator, Renato Rezende, is a poet who has published at least five volumes. One of his books received an award from the Fundação Biblioteca Nacional. He has translated dozens of books and articles ranging from fiction, philosophy, history and art to English and

Spanish poetry. Rezende has a degree in Hispanic Studies from the University of Massachusetts. Appendix C provides the content of an interview he granted for this study via email in May, 2013 .

The translation, as previously mentioned, conforms to the new orthographic agreement signed by Lusophone countries. This serves to further indicate the dimension and the reach of the debate on language in Brazil.

The micro-level analysis was revealing from the very first page; the title of the first chapter, for example, indicated the strong possibility of a literal translation, which later on was proved to be the case.

One of the novelties observed in this new translation was that all direct speech was, for the first time, presented in quotation marks and not using dashes. This choice was probably directly derived from the English version of the book, where quotation marks were always used. In Brazilian Portuguese, the dash is the most common way to indicate when a character speaks in a book. However, some publishing houses such as Companhia das Letras have a policy of leaving the oral discourse markers as they were in the original text. But, as has already been demonstrated, Editora Globo adopted the dash in all previous versions of this book. This new characteristic could be understood as foreignization of the translation. When interviewed, Rezende stated that even though he could not remember precisely, he was almost sure that there were no standards established by the publishing house regarding the style of language, vocabulary or punctuation to be applied. When asked whether the revisers had changed anything in his text that he did not agree with, he said that he agreed with all the changes, although he remembered that there was something about the use of dashes that was changed to suit the publishing house's style. It could therefore be said that Globo's new editorial policy excludes the use of dashes to indicate direct speech. And this could also demonstrate Rezende's lack of awareness of a possible foreignizing process through which his work was submitted, in this case changing the common Brazilian punctuation use to the English system.

Another feature of this translation that could be observed in the first page was that, in the second paragraph, a false cognate was found: the verb *to pretend* is translated as *pretender*:

Não vou pretender que naquele momento eu  
previa os eventos das próximas semanas. (p. 11)  
I am not going to pretend that at that moment I  
foresaw the events of the next few weeks. (p. 1)



The translator lived in the United States for twelve years and studied for some time in Harvard; according to his personal website he works with English translations on a regular basis, which should attest a good grasp of the language. However, in this case the meaning of the Portuguese sentence was compromised by the use of the false cognate, which according to the Webster's dictionary<sup>38</sup> can be translated as “fingir, aparentar, alegar, fazer de conta”.

In the same second paragraph, a quite interesting element was noticed: Rezende made an addition to the very same passage that had been added to in Vallandro's translation, the one talking about the key. The English text and the two translations follow:

I opened the door with my latch-key... (p. 1)  
 Abri a porta com a chave *que sempre levo comigo*... (Vallandro, p. 1)  
 Abri a porta *da frente* com a chave *que sempre tinha comigo*... (Rezende, p. 11)

Rezende not only added that the character always carried this key, but went even beyond Vallandro and added that the character had come in through the front door, not just the door; something that was already obvious from the context. One wonders whether Rezende's similar translation choice was, perhaps, based on previous consultation of how Vallandro had dealt with the term “latch-key”, which has no exact equivalent in Portuguese.

The chapters analyzed also presented literal translations that seemed to compromise the meaning of the text in Portuguese or, in other cases, just seemed awkward, which can also be taken as a foreignization strategy. Two examples are found in the following passage:

O nariz de minha irmã, que é longo e fino, estremeceu na ponta, o que sempre acontece quando ela está interessada ou *excitada* com alguma coisa.  
 “*Bem?*”, ela inquiriu. (p. 14)  
 My sister's nose, which is long and thin, quivered a little at the tip, as it always does when she is interested or *excited* over anything.  
 “*Well?*” she demanded. (p. 2)

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<sup>38</sup> CD-ROM format

The literalistic translation of the two words in italics, especially the latter, lead to a logical disconnect in the discourse.

On the other hand, Rezende also makes domesticating gestures in the text. For example, following Berutti, he reports Ralph's height as "media 1,85 m de altura" (p. 44) instead of using Christie's imperial units ("six feet"). He also uses "vinte e uma horas" (p. 349) to explicitate the time instead of the literal "nove horas" for "nine o'clock" (p. 248). However, the latter formalizes the oral discourse, since the most common way to say it would actually be "nove horas", and it is obvious from the context that Poirot was referring to the evening.

Rezende stated in his interview that his goal is always to make the translation sound as if the text was not something translated, which shows that he did not have a clear intention of foreignizing his translation. This point of view illustrates what Hermans (1996, p. 44) exposes as the historical way of seeing translation:

A translation is a 'good' or a 'proper' or a 'real' translation, we tend to say, if there are no loose ends, no foreign bodies; it should not contain anything that might affect the integrity of the original. Translators are good translators if and when they have spirited themselves away.

The formality implied in the example above, however, is reinforced by other elements common to previous translations of this novel, particularly grammar usage. That being said, this translation uses the pluperfect far less. In the three chapters analyzed, this verb tense was rarely found, although it still appeared once in both direct speech and the narration. The same was true for synthetic future: it was found occasionally, but not as often as in previous translations. This could be indicative of a general trend in recent translations, and possibly in general literature, to relax the formality level and begin aligning written dialog with everyday Brazilian speech.

Nonetheless, a number of Rezende's verb choices for direct speech made the conversational register seem formal. For example, the verb *haver* tends to have this effect, even more so when used in the synthetic future tense:

"Haverá um inquérito?"  
"Talvez haja. [...]" (Rezende p. 17)

In contrast, the translator employed several idiomatic

expressions, particularly in the direct speech of certain characters, which lends some informality to the text. An example follows:

“*Por que cargas d’água a senhora Ferrars iria querer cometer suicídio?*” (p. 15)

Regarding the use of pronoun positions, no *mesóclises* were found in the chapters analyzed. However, there were some cases of *ênclise*, although fewer than in previous translations.

A longer passage of Rezende’s translation is presented below to better demonstrate its textual features. This is a conversation between Dr. Sheppard and his guest, Colonel Carter, who is visiting him to play *mah-jong*, and brings up the subject of Roger Ackroyd’s murder:

Costumávamos jogar bridge, um bridge com muita discussão, nada bom. Achamos que o *mah-jong* é mais pacífico. A pergunta irritante de por que cargas d’água seu parceiro não seguiu uma determinada carta é totalmente excluída e, embora ainda expressemos críticas abertamente, não há o mesmo espírito azedo.

“Que noite fria, não Sheppard?”, disse o coronel Carter, de pé contra a lareira. Caroline levava a srta. Garrett ao seu quarto, e a ajudava a se desembaraçar de tantas camadas de roupa. “Recorda-me as montanhas afegãs”.

“Realmente?”, disse polidamente.

“Muito misterioso este negócio sobre o pobre Ackroyd”, continuou o coronel, aceitando uma xícara de café. “Há muito escondido por trás disso tudo, é o que digo. Entre nós Shepard, ouvi a palavra chantagem ser mencionada”.

O coronel me deu um olhar que poderia ser descrito como “de um homem do mundo para outro”.

“Há uma mulher envolvida, sem dúvida”, ele disse. “Acredite, uma mulher está envolvida”.(p. 227-228)

This fragment contains many of the points considered symptomatic previously, particularly in direct speech, such as the use of overly literal translation (the translation of the expression “one man of the world to another”), idiomatic expressions (*cargas d’água*, *azedo*), *ênclise* (*recorda-me*), pluperfect verb conjugation (*levava*), and high register verbs (*há*). The use of reporting verbs is very similar to that of

the original text. The narrator's speech also includes literal translations of lexical items such as *polidamente* for *politely*.

### 3.5 THE PORTUGUESE EDITIONS



Figure 15 - Front and back covers of an undated edition of Heitor Berutti's translation of *The Murder of Roger Ackroyd*, published by Editora Livros do Brasil in Portugal

The earliest examined Portuguese edition was also entitled *O Assassinato de Roger Ackroyd*. Its exact year of publication is unknown. The Coleção Vampiro, of which this book is part, began in 1947. Since this is the seventh number of the collection, it can probably be placed prior to the 1950s. This 238-page book was published in Lisbon by Editora Livros do Brasil.

The translator, however, is not a new name in this study, since it is (purportedly) Heitor Berutti's text. But, before considering the details of the translated text itself, the paratext should be explored. Regarding its general layout, it is a small pocket book (16 x 11cm) whose cover contains a number of interesting elements. The series slogan, "*Os mestres da Literatura Policial*" (The masters of Detective Novels), is followed by the collection logo and name (the campy "Coleção Vampiro"). Christie's name and the title of the book, *O Assassinato de Roger Ackroyd*, are superimposed on a surrealist panorama including

elements of the story (e.g. a pair of shoes, a man with a briefcase, whose head happens to be a giant fist holding a dagger) atop a pocket watch straight out of Dalí's 1931 painting *The Persistence of Memory*. Outside this frame, in the pitch-black background, are the city of publication (Lisbon) and the publisher (Livros do Brasil). The back cover introduces the next volume of the collection, *Vivenda Calamidade* by Ellery Queen, plugging the author and describing the story. The logo of the collection appears once more at the bottom. The first internal page is blank, and the second features the name of the collection and its six previously published volumes, two of which were authored by Christie, *Poirot desvenda o passado* (number 1) and *O barco da morte* (number 4). This shows Christie's impact in Portugal, being the author of almost half the books of a new collection which ostensibly includes the best of world crime fiction. The third page contains the logo and name of the publisher, the number of this volume in the series (volume 7), the title, Christie's name in smaller characters, the name of the translator, Heitor Berutti, in still smaller characters, followed by the publisher's name and address. The next page has the English title, a declaration of the publisher's rights according to current legislation and a statement that this Portuguese edition was authorized by Editora Globo. Following this are the name and address of the press at which the book was printed. On the next page the story begins. After the end of the story there is a chapter index, followed by a blank page. The next page features only a small, oddly placed little note explaining that the following pages contain a condensed (8 ½ pages) version of the next book in the series (i.e. a 'literary trailer'), *Vivenda Calamidade*, complete with full title page. Interestingly, the translator is Lino Vallandro, Leonel Vallandro's brother. Another blank page follows and the publication ends.

Queirós (2010) points out that although the Coleção Vampiro was not the first detective novel series in Portugal, it was the most popular ever for a number of reasons. First, it introduced the pocket book format into the country. It also published books originally written in English in a period when Portugal was dominated by French publications (perhaps it is worth reiterating that the series was developed on the heels of World War II). Finally, the elaborate cover art by good quality artists was another draw. The first translations of the series were imported from Brazil and adapted to European Portuguese, but after some time Portuguese translators took over. The Coleção also began to offer its titles in a different, larger format called Vampiro Gigante. An excellent discussion on the different detective novel collections published in Portugal, as well as the importation of

translations from Brazil can be found in the fourth chapter Maria de Lourdes Sampaio's doctoral dissertation (University of Porto, 2007).

The Coleção Vampiro still exists, marketed by the same publishing house, Livros do Brasil. The titles offered are mainly older detective stories, with no contemporary additions to the series. Queirós (Ibid.) states that the publisher Xis also published Agatha Christie's books in Portugal until 1993, serving as the direct competition of the Coleção Vampiro. However, no copies of these translations could be found for sale. Until recently, Livros do Brasil was the only publisher of Agatha Christie in Portugal. However, in 2011 the publishing house ASA began to release some of Christie's works and has been offering new titles every year since.

Even though this is the same Berutti translation marketed in Brazil in 1933, a number of differences were found between the two versions, particularly regarding Portuguese usage. However, no reviser is credited in this edition. There were also, of course, interesting similarities. Dashes were still used to indicate direct discourse. The previously-mentioned alterations Berutti made about the meal in chapter one were still there, as were his attempts at domestication and the other additions and changes previously pointed out. Nothing from these examples was altered for the Coleção Vampiro. Regarding the translated proper names, they were also present in this version, although some of them were changed. For example, *Anasinha* was changed to *Aninhas*.

On the other hand, many differences were observed, first of all, regarding the use of the Portuguese language. One example is the elimination of the Brazilian present continuous (i.e. gerund) construction from Berutti's translation, which was replaced with *a* plus the verb in the infinitive:

- Estão chegando. (Berutti's translation published by Globo, p. 249)
- Estão a chegar. (Berutti's translation published by Coleção Vampiro, p. 213)

Another class of changes involves vocabulary: Brazilian terms, such as such as *trem*, were replaced with Portuguese ones, such as *comboio*. The evolution of the language in the fifteen-plus year gap seems also to have played a role in some of the changes, since the spelling of some words that had been standardized in Brazil during this interval was also changed in the Portuguese version, e.g. Berutti's *azues* became *azuis*. However, there were also changes that do not seem attributable to language usage alone, such as

word inversions and changes in verb tense that did not alter the meaning of the sentence, as well as the replacement of certain words with synonyms. Some cases are presented below:

- Devo confessar-lhe que o obstáculo mais duro para mim foi quando descobri que o telefonema *realmente partira* da estação de King’s Abbot. Foi um *detalhe* verdadeiramente magistral. (Berutti’s translation published by Globo, p. 274)
- Devo confessar-lhe que o obstáculo mais duro para mim foi quando descobri que o telefonema *partira realmente* da estação de King’s Abbot. Foi um *pormenor* verdadeiramente magistral. (Berutti’s translation published by Colecção Vampiro, p. 233)
- *Poderia* ser, por exemplo, uma dose excessiva de algum calmante... (Berutti’s translation, p. 275)
- *Pode* ser, por exemplo, uma dose excessiva de algum calmante... (Berutti’s translation published by Colecção Vampiro, p. 234)

The changes in the Colecção Vampiro are not always consistent. For example, the English term *summer house* is translated by Berutti as *quiosque*, but the Colecção Vampiro edition has either *quiosque* (p.233) or *pavilhão* (p.220). Regarding the use of pronouns, *mesóclise*, *ênclise* and *próclise* are all altered, as above, i.e. for no apparent reason. Some examples of this follow below:

- Quando Raglan *mostrou-me* o elenco das pessoas... (Berutti’s translation published by Globo, p. 252)
- Quando Raglan *me mostrou* o elenco das pessoas... (Berutti’s translation published by Colecção Vampiro, p. 216)
- Ackroyd *lhe perguntara* se estava fechada... (Berutti’s translation published by Globo, p. 272)
- Ackroyd *perguntara-lhe* se estava fechada... (Berutti’s translation published by Colecção Vampiro, p. 232)

The synthetic future constructions were maintained as in the original translation. However, there was an increase in pluperfect conjugations, i.e. there are places where the tense was not used in the original translation but was used in the Portuguese version. For instance:

- Mas quando esta última foi ao quiósqe, com quem foi encontrar-se? (Berutti's translation, p. 253)
- Mas quando esta última foi ao quiosque, com quem fora encontrar-se? (Berutti's translation published by Colecção Vampiro, p. 217)

A number of apparent inconsistencies in revision were found in the Colecção Vampiro edition. One has to do with the English term *Miss*. Berutti's translation always used the word *senhorita*. However, the Portuguese edition employs three different words: *menina* (p.16 and most other occasions), *senhorita* (p.28), and *senhora* (p.234). The use of the word *menina* to talk about Caroline and Ms. Russell, both middle-aged women, makes the text confusing, even though such usage is within the realm of possibility in informal European Portuguese. The same is true of the name of the mansion, *Fernly Park*, which is always translated by Berutti as *Vila Fernly*. The Vampiro version uses at least two different translations for this: *Vila Fernly* (p.17) and *villa Fernly* (with the word *villa* appearing in italics (p. 213 and in most other cases)).

Another curious case was the replacement of the following expression (italicized) in Poirot's direct discourse:

- Mas quanto ao *conteúdo da comunicação*, não havia senão a palavra de um homem... a sua! (Globo edition of Berutti's translation, p. 275)
- Mas quanto ao *pior da comunicação*, não havia senão a palavra de um homem... a sua! (Colecção Vampiro edition of Berutti's translation, p. 234)

Of course this change in the Portuguese version completely alters the meaning of the passage. All that can be thought of is that, perhaps, the intention was to use the word *teor*, and not *pior*, which for some reason did not occur and led to the misunderstanding above.

A longer quote from this revised text is presented below. The same passage used previously for Berutti's original translation is repeated:

- Entrei no vestibulo, empurrando Parker.
- Onde está? – perguntei alvoroçado.
- Deseja, doutor?
- O seu patrão, o sr. Ackroyd. Não fique a olhar-



me assim, apatetado. Avisou a polícia?

–A polícia? A polícia?

Parker olhou-me assombrado como se eu fosse um espectro.

–Mas, que foi que me disse, Parker? Se, como me disse, o seu patrão foi assassinado...

– O patrão? Assassinado? Impossível, doutor.

Por minha vez olhei-o apatetado.

–Mas não me telefonou há cinco minutos, dizendo-me que o sr. Ackroyd fora encontrado assassinado?

–Eu, doutor? Eu, não. Nem por sonho me permitiria semelhante coisa.

–Quer dizer que se trata de uma brincadeira idiota? Então nada aconteceu ao sr. Ackroyd? (p. 42-43)

Interestingly, this passage is very similar to Berutti's original translation. As in Brazil, in spite of the problematic revision, this imported edition was sold in Portugal for many decades; only recently was a new translation released (Figure 16, below).

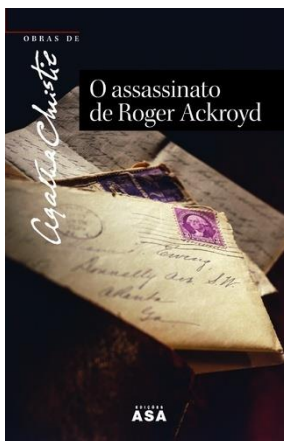


Figure 16 - Front cover of a 2011 Editora ASA (Portugal) translation of *The Murder of Roger Ackroyd*

The second Portuguese edition of *O Assassinato de Roger Ackroyd* included in the corpus was a 240-page translation from 2011. Even though no year of publication is indicated, fan blogs announced the release of this new translation as October 2011. The publisher is

Edições ASA from the city of Alfragide.

No credit is given for the translation, despite the fact that other Christie titles by Edições ASA released during approximately the same period mention the name of the translator. This speaks volumes about the status of the translation profession in Portugal, i.e. the fundamental level of translator visibility. Although much has been written recently about a trend toward greater visibility for translators, this example demonstrates that not even basic professional credit is consistently given by a large contemporary European publisher even for ‘literary’ translations.

An e-book of this edition was obtained and checked against the sample provided on Google Books (with complete paratext from the hard copy minus the back cover). The front cover features the title, the author’s name vertically on the left side preceded by the words “*obras de*” (works of), and the publishing house’s name (Edições ASA) at the bottom of the page; an illustration of a letter and an envelope, important elements of the story, occupies most of the cover. The following page is a “*ficha técnica*” containing the technical information such as the translation’s title, the original title, original copyright information, cover credits, ISBN, an Edições ASA translation rights statement, the group to which the publishing house is connected, and the mailing address, phone and fax numbers, email and websites of the publishing group. The next page features the author’s original dedication of the book, which has been omitted in most translations. Then the story begins.

In 2011 ASA publishing house began releasing Agatha Christie detective stories, with new titles coming out yearly ever since. ASA was founded in 1951, but is currently part of a larger publishing company named Grupo Leya, a Portuguese company founded in 2008 that operates in Angola, Brazil, Mozambique and Portugal. The group’s strongest field seems to be schoolbooks for elementary and middle school levels.

As expected, this translation conforms to European Portuguese orthography (e.g. *adoptasse*, p. 2), grammar (e.g. verb conjugations such as *estás a fazer* in direct speech on p. 3), and vocabulary (e.g. *pequeno-almoço*). The spelling shows that in Portugal the new orthographic agreement is not even being enforced in a publishing house focused on school textbooks.

Dashes are used throughout to indicate direct speech, although incongruence can already be found on page two, where quotation marks are used. In general, this translation seems to be based on the English text and not the previous translation released by Coleção Vampiro. The

opening sentence of both texts shows this clearly:

Mrs. Ferrars died on the night of the 16<sup>th</sup>-17<sup>th</sup>  
September – a Thursday. (p.1)  
Mrs. Ferrars morreu na noite de 16 para 17 de  
Setembro – uma quinta-feira. (ASA translation,  
p.-)<sup>39</sup>

The use of *Mrs.* and the use of the dash in the same place both point to a very strong influence of the English original, which continues throughout the book.

The register is still, however, at a higher tone than Christie's, e.g. the *mesóclise* on the second page (*sugerir-lhe-ia*). Nevertheless, this type of construction was not found in direct discourse in the sample analyzed. On the other hand, the use of a definite article before a proper name, also found for the first time on the second page (*A Caroline pode...*) and repeated throughout the text, gives an informal tone to the text, particularly to the oral discourse of the characters. Also, the use of diminutive forms such as *pontinha do nariz*, found on the third page, adds informality to the translation.

Loanwords such as *hall*, *bacon*, and the original English proper names, in addition to the use of *Mr.*, *Mrs.*, *Ms.*, shows a tendency to foreignize the text. The following passage can be used to illustrate the representative use of the Portuguese language in this translation. This passage is a conversation between Dr. Sheppard and his sister, Caroline:

Ao almoço, disse a Caroline que ia jantar à Fernly. Não expressou qualquer objecção – pelo contrário.

–Excelente – disse ela. – Vais ficar a saber de tudo. A propósito, o que é que se passa com o Ralph?

–Com o Ralph? – disse eu surpreendido. – Não se passa nada.

–Então por que é que ele está hospedado no *Three Boars* e não em Fernly Park?

Nem por um segundo questioneei a informação de Caroline de que Ralph Paton estava hospedado na estalagem local. Se a Caroline o dizia, isso bastava-me.

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<sup>39</sup> E-books commercialized in Amazon kindle compatible formats do not come with page numbers.

- O Ackroyd disse-me que ele estava em Londres.
- disse eu. Na surpresa do momento, até me afastei da minha valiosa regra de nunca partilhar informações.
- Oh! – disse a Caroline. Vi-lhe o nariz a palpitar enquanto digerira isto.
- Chegou ontem de manhã ao *Three Boars* – disse ela. – E ainda está lá. Ontem à noite saiu com uma rapariga. (p. -)

This example shows occurrences of lexical items that appear mainly in European Portuguese such as *rapariga*, the use of European Portuguese grammatical structures such as *ficar a saber*, as well as the direct importation of English, such as the name of the inn and the interjection *Oh!*, features which have been previously discussed. The reporting verbs, once more, are literally translated from Christie's English.

### 3.6 GENERAL OBSERVATIONS REGARDING THE TRANSLATION OF *THE MURDER OF ROGER ACKROYD* IN PORTUGUESE

Before looking into the data on written representations of orality *per se*, some indications must be made regarding the panoramic findings provided by this brief overview of one of Christie's titles. Many of these general findings are intertwined with the question of orality, directly or indirectly speaking.

One of the main points that this analysis revealed was how Editora Globo was the sole proprietor of the rights of this book in Brazil throughout the 20<sup>th</sup> century, but at the same time shared these rights with many competing publishing houses. It is unavoidable to wonder about the exact relations between these publishers. The idea that there was general commercial competition between them appears quite evident, and only confirms the complexity of copyright habits in these decades, beginning between the two world wars. Milton (2002, p. 26) states that Editora Globo "was probably the most important company publishing translated literature, and from 1931 to 1956 it published a considerable

amount of translated fiction” (my translation)<sup>40</sup>. Its weight in the market during this period has also been demonstrated numerically by Amorim (2000) in a compilation of dozens of titles translated and released by Livraria do Globo between 1930 and 1950. Thus, one of the first questions that the corpus raised was: why did this powerful publishing house share its rights with other companies? It is true that this “sharing” came much later in its existence, but if Christie was profitable, why share her?

The complexities of this “editorial game” make one consider what has already been said on the subject: Translation Studies has often demonstrated that the distinction between “a new translation” and “another edition of a given translation” or “a so-called new translation” has often been submitted to many manipulations, including cases where one and the same publisher claimed to offer a new translation of the same “original”, as has happened also with Agatha Christie’s works in France (see ROBYNS, 1990; ROBYNS, 1994).

Another intriguing point was the fact that Globo ordered a new translation (Vallandro’s) of *Roger Ackroyd* so quickly, disowning Berutti’s work, but then took decades to produce a third translation, enough to “force” Editora Abril to thoroughly overhaul it when they were granted publishing rights. Batista (2008) points out that, according to Érico Veríssimo, who was one of the main names of Editora Globo at its genesis, the translations from the beginning of the 1930s were considered of poor quality. Many translations were made indirectly using French or Spanish texts, one of the reasons for their discredit. This could have caused Berutti’s translation to be disowned along with other “bad” ones.

The variations in quality and general presentation of the physical copies are also intriguing. Being initially dealt with as a non-canonized writer, Christie’s books were initially marketed in cheap, smallish newsprint editions apparently destined for the newsstand. In 1970 Globo released its final publication of *Roger Ackroyd* in this format. However, in 1972, they released a new, much higher quality, edition of the same translation in standard book size on white paper, having a plasticized cover with internal flaps, etc. This edition looked very much like other Christie translations being published at that moment by Editora Nova Fronteira. Less than a decade later, Globo ceded publishing rights for *Roger Ackroyd* to other publishing houses, resulting in an even greater

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<sup>40</sup> “era provavelmente a companhia mais importante que publicava literatura traduzida e, de 1931 a 1956, publicou uma quantidade considerável de ficção traduzida”.

disparity in quality. *Círculo do Livro* (i.e. Editora Abril) published a high-quality hardback edition (date not ascertainable), and in 1981, possibly a few years later, Editora Abril had the book thoroughly revised by Lobo, resulting in a very different version of Vallandro's translation that, nonetheless, was presented to the public in the cheapest format imaginable. The quality of the copies was directly connected with the series in which they were included: *Círculo do Livro* books were known for their high standard of quality, whereas the *Coleção Mistério*, in which the 1981 edition appeared, was "pulp trash". The question remains, however: if it was produced for a cheap, popular non-canonized literature series, then why the careful revision?

The erratic development of Portuguese orthography is also clearly demonstrated over the course of these various translations and revisions: for native speakers growing up under a mythic imagining of the language's interminable history, Berutti's haphazard spelling established in a truly impressive way just how recent the standardization of spelling in Brazil is. The accentuation rules used by Vallandro, and then the new accentuation rules found in Rezende's translation from 2010, betray the language's lurching evolution. And the orthography is not alone in its short half-life: a number of grammatical constructions are being left aside and/or modified both in Brazil and, surprisingly, also in Portugal. This will be discussed in more detail in the analysis of written oral discourse within the corpus.

The progression of domesticating and foreignizing elements in the translations was another surprising element. Berutti's translation, the first in Brazil, domesticated Christie's text to the extent of adding or changing information and thoroughly regionalizing the characters' speech. Although Vallandro, on the other hand, timidly introduced foreign elements to his text (e.g. loanwords and English names), his main objective seemed to be to "improve" (i.e. dress up) Christie's text in Portuguese, giving it the appearance of high literature. In her revision of Vallandro's text, Lobo retraced Berutti's steps by undoing some of Vallandro's foreignization, while at the same time curtailing his pompous style for a more "natural" read. It was only in Rezende's work that attempts at foreignization resurfaced, including the use of quotation marks instead of dashes and the literal translation of certain foreign expressions. Nevertheless, Rezende's translation also domesticated, e.g. converting units of measurement, the consistent use of Portuguese courtesy titles (e.g. *senhora* instead of *Mrs.*), and Brazilian idiomatic expressions. The story told by these translations is that, at least since 1933, the tendency to domesticate has been generally stronger than the

tendency to foreignize in Brazilian translations, and that this has not yet been supplanted, despite the introduction of some foreign elements into the text, such as quotation marks.

In Portugal, the process seems to be occurring either differently or at a faster pace, since the most recent translation was much more foreignized than Rezende's. The recent ASA translation also underscores that the translator's invisibility (in the strict sense) is still a reflexive reality in Portugal, since this large traditional publishing house did not credit the competent work of a professional literary translator. Both Portuguese translations also lacked careful revision, which led to patent blunders.

Another important aspect of these translations was the paratext, which revealed the march of Brazilian cultural dynamics to a certain extent. One such element was the publishing house contact information provided to encourage sales. Berutti's translation featured little information of this type (notwithstanding that the only obtainable copy had no cover); the only information is the name and city of the publishing house. The 1970s editions, however, reflected technological progress, i.e. the telegraph: careful instructions and codes for indicating the number of copies were provided. In the 1980s, the mail-order era had arrived in full strength: orders were to be placed by mail, either with a cut-out form printed in the book or by means of the company catalog, which undoubtedly included its own form and envelope. The success of the *Círculo do Livro* at this historical moment shows how well-received this system was. Post-2000 versions, however, introduce e-mail and corporate websites as new venues of communication, with many websites, such as that of Editora Globo, allowing direct credit card purchases. The arrival of Amazon.com.br and, perhaps more importantly, e-readers and instantly downloadable e-books to Brazil has added a new transformative dimension to the publishing industry, and these changes are reflected in the paratextual information.

The quantity of paratext in the different Brazilian versions of *Roger Ackroyd* was symptomatic of changes in the editorial approach to Agatha Christie, detailing a gradually increasing tendency towards her canonization. The 1933 edition contained almost no paratextual information: the author, the genre, the index of chapters and Christie's original dedication were all omitted. By 1970 this approach had already changed: this edition featured a brief biography of Christie and a blurb about the story. In 1972 the paratexts had increased, adding a list of other titles by the same publisher and a preview of the next title to be published in the series. In the 1980s, a new type of paratextual

information was introduced, with more content about the book series to encourage sales, an introductory note in the Editora Abril *Coleção Mistério* edition and a prefatory roster of the story's characters (an addition apparently exclusive to this Brazilian version, not present in any of the English originals consulted). However, the 2010 translation published by Globo surpasses any previous measure of paratext in a Brazilian translation of *O Assassinato de Roger Ackroyd*: it provides a two-page biography, Christie's original dedication (a first in Brazil), a table of contents and, finally, a seven-page study guide at the end. This feature would seem linked with an increase of Christie's prestige in the national and international book market: even though she was not (and still is not) exactly considered high literature, her "market canonization" in Brazil would certainly explain such paratextual treatment, which is normally reserved for "essential" literature.

The covers are also rich with diachronic information about cultural dynamics. Without going into great detail, the interference of other forms of artistic expression was particularly clear in two cases, one Brazilian and one Portuguese. On the 1981 Editora Abril cover, the image of detective Poirot bears a striking resemblance to his depiction in two Christie film adaptations from the 1970s. The cover illustration of oldest *Coleção Vampiro* edition attempts to cast the story in a surrealist light, taking its cue from Dali and de Chirico.

### 3.7 CONCLUSIONS ABOUT THE WRITTEN REPRESENTATION OF ORAL DISCOURSE IN THE TRANSLATIONS AND EDITIONS OF *THE MURDER OF ROGER ACKROYD*

Several elements of the way oral discourse was represented remained, surprisingly, quite uniform over almost eighty years of publication and re-publication of this book. One recurring element was the use of dashes to indicate when a character speaks. Only in the 2009 translation was there a change in Brazil, although no such change had occurred in Portugal as of the 2011 translation. Of course, this change in the Brazilian approach could not be ignored. One hypothesis that this could generate is that, perhaps, the publishing houses are adopting a new approach to the translation of literature in Brazil by retaining the original punctuation. This would be a clear sign of internationalization in the use of written oral discourse.

Another surprise was the literal nature of the terms used to



indicate the speaker in instances of direct speech, i.e. the narrator's use of reporting verbs. The first instance of speech reporting from Christie's original is presented below, followed by four translations:

“Just coming my dear,” *I said hastily.*(oldest English version)

– Já vou – *apressei-me em responder.*(Berutti's 1933 translation and Coleção Vampiro version)

– Já vou, minha querida – *apressei-me a responder.*(Vallandro's 1970 translation; Círculo do Livro 1972 edition, and Lobo's 1981 revised edition)

“ Estou chegando, minha querida”, *apressei-me em responder.* (Rezende's 2009 translation)

– Já vou, querida – *disse eu apressadamente.* (ASA 2011 translation)

These examples show that the full range of translations dealt with direct speech narrative elements in a very literal way. This seemed to be the standard throughout the texts, without noticeable exclusions or additions, except for what has been mentioned in the analysis of Lobo's revision.

The characters' speech in Portuguese seemed quite uniform. Even though most translations retained the French vocabulary peppered throughout Poirot's discourse, the heights its oddness reached under Christie's pen were lost; in Portuguese, he spoke pretty much like any other character. The homogeneity of the characters' speech was also due to the undifferentiated use of high-register elements such as *ênclises*, *mesóclises*, certain verb conjugations, and other lexical items, resulting in a much higher formality level than the original English.

Table 1 (below) illustrates the main findings about the representation of oral discourse in each of the books included in the test-case corpus. Six versions were included in the table, since there are four versions of Vallandro's translation that, excluding accentuation rules, are exactly the same: the 1970 and 1972 Globo editions, and the two published by the Círculo do Livro and Editora Record.

Table 1– Compilation of findings about translational approaches to the written representation of oral discourse in *The Murder of Roger Ackroyd* in Brazil and Portugal

Continua

	Berutti's translation	Vallandro's translation	Vallandro's translation revised by Lobo	Rezen de's translation	Vampero's edition	ASA translation
<b>Method used to indicate direct speech</b>	Dashes	dashes	dashes	quotation marks	dashes	dashes, however with at least one instance of quotation marks found
<b>Possible domestication elements</b>	- <i>gaúcho</i> conjugation -translation of proper names -translation of French vocabulary into Portuguese	explicitation of foreign expressions	the same as in Vallandro's previous version	none in direct speech (even though it was found in the narrator's voice)	the reviser adapts the Brazilian translation to Portuguese readers using Portuguese grammatical structures and lexical items, including proper names	very typical Portuguese grammatical constructions
<b>Possible foreignization elements</b>	none	loanwords	partially replaced by Portuguese words	overliteral translations of English expressions	None	loanwords

	Berutti's translation	Vallandro's translation	Vallandro's translation revised by Lobo	Rezen de's translation	Vampiro's edition	ASA translation
<b>High register elements</b>	- <i>ênclise</i> and <i>mesóclise</i> - synthetic future and pluperfect verb conjugations -obsolete words and constructions	- <i>ênclise</i> and <i>mesóclise</i> - synthetic future and pluperfect verb conjugations -obsolete words and constructions -pompous, literary language	- <i>ênclise</i> and <i>mesóclise</i> to a lesser degree - synthetic future and pluperfect verb conjugations to a lesser degree	- <i>ênclise</i> (rarer than in previous translations) -synthetic future and pluperfect verb conjugations (rarer than in previous translations)	the same as in Berutti's previous version, with the addition of more pluperfect conjugation use	None
<b>Low register elements</b>	idiomatic expressions	idiomatic expressions	the same as in Vallandro's previous version	idiomatic expressions	the same as in Berutti's previous version	- diminutive forms and definite articles before proper names -no pluperfect or synthetic future conjugations, or <i>mesóclise</i>
<b>Additional elements of interest</b>	additions alter the characters' discourse considerably when compared to the original	Berutti's translation may have been consulted to make decisions about direct speech translations, due to similar options found	- obsolete words and pompous constructions are partially replaced by current common use words and constructions - more corrections towards reducing the number of high register occurrences were present in direct speech than in indirect speech	-literal translations sometimes compromise the meaning of the discourse - no more <i>mesóclise</i> found in direct speech	the reviser makes some changes that are not uniform throughout the book, and others that make the direct discourse of the characters seem incoherent	the translation is of unacknowledged authorship, despite its evident skill regarding the use of oral discourse

Scholarly discussion about the dichotomy between written and spoken language in Brazil is, in certain aspects, closely related to the translation data presented above, particularly regarding the direct speech of the characters. What is clear is that, first of all, the written representation of oral discourse involves a higher level of register than the original English dialog and what would be observed in everyday Brazilian speech in situations similar to those described in the story.

However, something else of considerable relevance is indicated by this analysis: there seems to be a diachronic decrease in the use of certain high register elements. There were no cases of *mesóclise* in the sample from Rezende's 2010 translation, and cases of *ênclise*, synthetic future and pluperfect conjugations were much rarer than those in Berutti or Vallandro. Furthermore, this tendency was even more apparent in Portugal, since no synthetic future, pluperfect conjugation or *mesóclise* could be found in dialog from the ASA sample. The impression that these translations give, particularly the most recent ones, is that the producers of translated literature are trying to catch up with the actual use of the language, but are caught in a dilemma between "shocking" readers with "real" language (i.e. everyday speech) or following traditional standards of "literary" language. Although still a struggle in literary circles, the use of colloquial pronoun constructions seems to be, little by little, gaining space in written media. For example, observe this fashion-related snippet from the website Bonde, allegedly the largest news portal in the state of Paraná:

Lave sempre suas meias-calças com sabão neutro e sem alvejante, e se for *lavar elas* na máquina de lavar...<sup>41</sup>

This collocation might have been a simple oversight by the portal's editorial staff, but it could also be a proof that written Portuguese in Brazil is beginning to conform itself, in certain spheres of communication, to the spoken language.

Regarding domestication and foreignization, the approach to oral discourse in Brazil matches that of texts in general, with a greater tendency toward foreignization over time. Berutti's translation, of course, had more local color than any of the others. However, even after this historical period, perhaps due to tradition, certain domesticating

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<sup>41</sup>Full article available at: <[http://www.bonde.com.br/?id\\_bonde=1-34--47-20130621&tit=dez+dicas+para+usar+meia+calca+e+arrasar+neste+inverno](http://www.bonde.com.br/?id_bonde=1-34--47-20130621&tit=dez+dicas+para+usar+meia+calca+e+arrasar+neste+inverno)>

strategies are still adopted in present-day translations. Portugal, on the other hand, seems to invest heavily in loanwords, which heightens the foreignized feel of the discourse.

The test case from *The Murder of Roger Ackroyd* led to a “panoramic view” of the corpus, which will be explained in the following chapter.



#### 4 FROM ROGER ACKROYD TO A PANORAMIC VIEW OF THE CORPUS

The information obtained in the *Roger Ackroyd* test case was used to structure the analysis of the rest of the corpus, resulting in a more generalized as well as selectively focused approach to the complete Christie corpus in Brazil. One of the points made clear in the test case was that it would not be possible to address in any depth the translation traditions in both Brazilian Portuguese and European Portuguese in a single study, especially since fundamental elements such as domestication/foreignization and the use of certain grammatical structures seem to have followed different dynamics in each country. Moreover, the fact that Portugal was at first importing translations from Brazil and (poorly) adapting them for their public gives a new and unmanageable twist to the phenomena analyzed in this study. As Assis Rosa (1999) explains, there is no specific form of oral discourse in Portugal that leads to either strong social discrimination or high social prestige, which would seem to indicate that the reality of the orality question between countries is quite different and could not be considered using the same tools and principles. Therefore, Brazilian translations were given exclusive analytical focus. This does not mean, however, that Portuguese texts were ignored; they were, on the contrary, consulted throughout the study, although not systematically as in the test case.

The results of the test case led to several hypotheses about translational approaches to the written representation of oral discourse in Agatha Christie. The testing of these hypotheses (listed below) for accuracy within the broader corpus, coupled with an examination of their relevance within the Brazilian polysystem, was the central guideline for the rest of the study:

1. In general, a higher register has been used to represent oral discourse than that which would be expected under similar live circumstances.
2. The register level has lowered over time.
3. There has been a consistent domesticating tendency.
4. There is a dichotomy in register level between the direct speech of the characters and the voice of the narrator.
5. There is a general trend for new translations to rely heavily on previous translations.
6. Recent changes in punctuation policy may represent a new

foreignizing (or globalizing) movement among Brazilian publishing houses.

7. Due to the developmental similarities between Brazilian and Portuguese translation approaches to Christie, the Brazilian dynamics could have been influenced or even propelled by approaches in other countries.
8. The approach to translating oral discourse in Christie reflects general historical trends across Brazilian text-related media (e.g. newspapers, subtitling), which could indicate a feedback loop between media systems.

Although it goes without saying that such a number of hypotheses cannot possibly be dealt with in a satisfactory way even in a lengthy thesis, and some (i.e. 6, 7 & 8) would require a corpus (far) beyond the confines of Agatha Christie for any solid statistical support, the *Roger Ackroyd* test case, nonetheless, indicates that promising and interesting results for these questions exist. For example, concerning hypothesis 6, at least one publishing house (Companhia das Letras) openly admits to importing the punctuation from original texts, and according to Rezende (see interview Appendix C), it may be inferred that Globo is currently adopting the same system. The Spanish publishing house Alfaguara also adopts international punctuation in the books it publishes in Brazil.<sup>42</sup> However, L&PM seems to be going in the opposite direction, since its new translations of Agatha Christie's books use dashes to indicate oral discourse, among other Brazilian punctuation features.

Regarding hypothesis 7, i.e. the connection between the Brazilian approach to translating Christie and that used in other countries, certain characteristics of the corpus, along with previous studies, indicate that the historical influence of France has been the strongest on the Brazilian literary system (see also AMORIM, 2000; WYLER, 2003). Leroi, for example conducted a comprehensive study of French translations of Christie novels (Leroi 1978) and concluded that they were overly sophisticated compared to Christie's English, i.e. the discourse was recharacterized at a higher register in translation,<sup>43</sup> which is exactly what was observed in Brazil. However, the elevated homogenization in French translation was hardly unique, and neither were (possibly nationalistic) attempts, like Berutti's, at extreme localization. Skvorecký

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<sup>42</sup> See, for example, the 2006 Alfaguara edition of Adriana Lisboa's translation of McCarthy's *No Country For Old Men*, entitled *Onde os Velhos Não Têm Vez*, which maintains the punctuation system from the original text in English.

<sup>43</sup> This characteristic is not found exclusively in Christie translations: Boyden, Lambert and Meylaerts (2005) talk about an elitist use of language in French translations in general.



complains that in Czech translations of Agatha Christie:

[...] they made Hercule Poirot talk like the other characters whereas, in Christie's English original, the clever Belgian detective speaks a very 'Frenchified' English. But a new translation made Poirot sound like a Sudeten German. (EDWARDS, 2010, p. 102)

In another case, a forthcoming dissertation from the University of Birmingham authored by Marjolijn Storm<sup>44</sup> focuses on certain aspects of Dutch and German Christie translations of *The Mysterious Affair at Styles*. The findings indicate that, in these languages also, the speech patterns are generally standardized. With very few exceptions, the translators did not imitate Poirot's idiolect, especially his characteristic grammar mistakes. Regarding his French calques, in pre-war German translations all the French is translated into German, whereas in the post-war translations the opposite occurred. However, in the Dutch translations they were always retained. Nevertheless, in both countries, even after the war, the standardization of other, especially grammatical, elements in written oral discourse remained.

Thus, from these brief considerations it should be clear that the hypotheses developed from the test case could easily lead this study along several different paths, each involving its own world of possibilities to be explored: Brazilian editorial policy, retranslation vs. plagiarism, etc. etc. However, the questions touching representations of oral discourse were given priority as the lens through which the remaining hypotheses were evaluated, and some priority hypotheses had to be elected and systematically addressed in order to better understand the main phenomenon analyzed.

#### 4.1 WHAT WAS CONSIDERED: THE HYPOTHESES TESTED

Thus, as explained above, due to space and time constraints, some of the hypotheses had to be left aside for further exploration in another occasion. This does not mean that these excluded hypotheses

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<sup>44</sup> STORM, Marjolijn A. **Corpus-Driven Analysis of Translations of Agatha Christie's Detective Novels into Dutch and into German**. Tese: University of Birmingham (forthcoming).

did not play any role in the general analysis or that they will not be referred to in the rest of the study, but that they were dealt with in a peripheral way, in light of pertinent information that surfaced on occasion.

The criteria for selecting hypotheses to be studied in earnest were:

- a) relevance to the main focus of this thesis, i.e. translated representations of oral discourse
- b) their interconnection with the other hypotheses, i.e. the more integrated a hypothesis was with the others, the more encouraging its prospects as a starting point for investigation, since more than one hypothesis could be supported or confounded by the same set of data.

With this in mind, of the eight initial hypotheses raised by the test case, two were tested systematically:

1. In general, a higher register has been used to represent oral discourse than that which would be expected under similar live circumstances. Hereafter called Hypothesis ER (i.e. Elevated Register).
2. The register level has lowered over time. Hereafter called Hypothesis D (i.e. Diachronic).

In addition, one other hypothesis was consistently – but unsystematically – touched upon in parallel way, since it goes beyond the literary corpus *per se*:

8. The approach to translating oral discourse in Christie reflects general historical trends across Brazilian text-related media (e.g. newspapers, subtitling), which could indicate a feedback loop between media systems. Hereafter called Hypothesis S (i.e. (Poly)Systemic).

Since register is central in their conceptualization, the association between the first two hypotheses should be self-evident. However, certain methodological questions require an introductory explanation here. Section 4.2 will describe how the concept of register can be operationalized, so that categories like “high” and “low” Brazilian Portuguese can be characterized and comparisons such as “lower” can be made. Moreover, since the study involves a diachronic span of more than 80 years, the difficulty of reconstructing past “high” and “low” varieties with any confidence (i.e. without anachronism) must be

surmounted, since languages are in constant flux, especially with regard to sensitive cultural markers that are often key to the register question. To this end, given that translated literature in Brazil “does not happen in a vacuum, but in a continuum; it is not an isolated act, it is part of an ongoing process of intercultural transfer” (BASSNETT; TRIVEDI, 2000, p. 2), evidence from other media (i.e. pertaining to Hypothesis S) was included. The idea was to attempt to either establish the existence (or not) of a consensus between external sources and the Christie corpus, indicating correlation (rather than causation) with larger cultural linguistic trends by providing a selection of examples from different periods.

#### **4.1.1 Unpacking the data: methods for verifying the hypotheses**

The two hypotheses selected for systematic analysis were tested separately despite the fact that the results obtained for Hypothesis ER also partially lent themselves to Hypothesis D. The full analysis followed the model used in the *Roger Ackroyd* test case, that is, data were collected by means of micro- and macroanalysis from a sample of each selected title consisting of at least three but no more than four chapters depending on their length and the amount of direct speech (focusing on the introductory part of the story, its climax and its closure/conflict resolution). Thus, the six selected titles (to be introduced by the end of this chapter) were considered for Hypothesis ER, and again for Hypothesis D, with corollary information provided regarding Hypothesis S.

##### *4.1.1.1 Methodology for Hypothesis ER (Elevated Register)*

To reiterate, Hypothesis ER was that, generally speaking, a higher register has been used to represent oral discourse than that which would be expected under similar live circumstances. In the *Roger Ackroyd* case, indicators of high register were chiefly related to two general grammatical classes: pronoun collocations and verbs. These two main general classes resulted in five distinct characteristics which were understood to indicate high register throughout the corpus:

##### **a) Pronoun collocations**

- *Ênclise*: hyphenated construction comprised of a verb form followed by an oblique pronoun. Example: *Disse-me*.

- *Mesóclise*: hyphenated construction comprised by an oblique pronoun placed between two parts of a verb form. Used only for verbs in two tenses: *futuro do presente* and *futuro do pretérito*. Examples: *Dir-me-á/ Dir-me-ia*.

#### b) Verb issues

- Synthetic future tense: future verb tense of the indicative mode. It is called “synthetic” because it is comprised of only one word, in contrast with other future tenses that use a compound form. Example conjugation (for the infinitive *dizer*): *direi*.
- Pluperfect tense: verb form from the indicative mode, used to refer to something that occurred earlier than the time being considered, when the time being considered is already in the past. Example conjugation (for the infinitive *dizer*): *dissera*
- Use of the verb *haver*: Transitive, auxiliary and pronominal verb. As an auxiliary it is used much like “to have”, being a frequent option for translating “there is/there are”. As a stative/transitive verb, it is analogous to “to exist”.

#### 4.1.1.2 Methodology for Hypothesis D (Diachronic)

Reiterating, Hypothesis D was that the register level in Christie translations has lowered over time. To test this hypothesis, the presence of the above-described characteristics taken to indicate high register was tracked across different reprints and/or translations of the same titles chronologically so that any upward or downward trend could be determined. As a subset of this analysis, particular attention was paid to books that had been translated by renowned authors to see if their results differed from those of contemporaries who worked exclusively as translators.

#### 4.1.1.3 Parameters for Hypothesis S ((Poly)Systemic)

Again, as a corollary to the two above-described main hypotheses, a third hypothesis, i.e. that the approach to translating oral discourse in Christie reflects general historical trends across Brazilian

text media, was included as a parallel conversation in footnotes, general comments and the discussion section. Since the results for the two main hypotheses should provide a set of regularities regarding the translation of oral discourse in Brazil, Hypothesis S allowed (tentative) discussion beyond the sphere of translated literature, i.e. to see whether these regularities could also be found in broader Brazilian culture, which is the same as asking whether translated literature is treated differently from either written oral discourse in other translated media or vernacular Brazilian Portuguese discourse in different media. To this end, a selection of examples from different media outlets including vernacular literature, daily newspapers, national TV programs, subtitled movies, translated news on the web, etc. were considered for the five above-mentioned high-register elements as well as any other pertinent findings. Again, although this aspect was not pursued with systematic rigor, it could at least provide a measure of context within the general dynamics of Brazilian culture and could open doors for further study.

#### 4.1.1.4 Describing the tables used in the analyses

Occurrences of the five high-register test categories (*ênclise*, *mesóclise*, pluperfect past, synthetic future and verb *haver*) observed in the sample from each translation were manually annotated. Although the use of text analysis tools was initially considered for this part of the study, no tool could be found capable of performing the required tasks (e.g. filtering for specific verb conjugations throughout the corpus).

The model represented in Table 2 was used to display the data on the five high-register test categories found in the oldest available version of each translation. Each occurrence on each page was assigned a reference number. When multiple translations of the same Christie title were considered, a separate table was produced for each translation.

Table 2 – Example of original table for all data types collected from the oldest translation

Ênclise	Mesóclise	Pluperfect	Synthetic Future	Verb Haver
1- Diga-me	1-Dir-te-ei	1-Dissera	1-Direi	1-há
(p. --)	(p. --)	(p. --)	(p. --)	(p. --)

Nevertheless, more than one edition of the same translation was found for most titles. In such cases, a second type of table was created

to compare the new editions with the original and each other. This multi-edition table was based on that of the first edition (above), including the same numbering system, except that a check was placed by each number to indicate when the same instance reoccurred in newer editions of the translation. If there had been a replacement, it was annotated along with its page number for future reference.

Table 3 – Example of case-by-case comparative table for multiple editions of the same translation.

Ênclise	Mesóclise	Pluperfect	Synthetic Future	Verb Haver
1- ✓	1-X Replaced by me dirão (p. --)	1-✓	1-✓	1-✓

A third kind of table was produced to synthesize the information in the tables above, comparing the total number of occurrences of each high-register category in the different versions of the same translation. Table 4, below, demonstrates the total cases of ênclise found in the sample chapters of three editions of Rachel de Queiroz' translation of *At Bertram's Hotel*. Omissions and additions were also included for each category.

Table 4 – Example of summary table for multiple editions of the same translation

1971 edition, Editora José Olympio	1997 edition, Editora Record	2010 edition, Editora Best Bolso
x instances (number)	x instances (number) (x additions and x omissions compared to the previous edition)	x instances (number)

A fourth kind of table (similar to Table 4), a comparison of synthesized data between different translations of each title, was used in conjunction with the other tables to check Hypothesis D. It was once more made for each one of the five categories considered and for each title with more than one translation considered, showing the number of each instance found in the different editions of the same translation as well as in the different translations of the same title.

Table 5 – Example of table comparing number of instances of each category found in different translations.

Translator A, year, publisher x instances (number)	Translator A, year, publisher x instances (number)	Translator B, year, publisher x instances (number)
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Due to their length, the two first types of tables for each book are presented in full only as appendixes. However, the data from these tables, along with direct use of the third and fourth types of table and general comments on other features of the text considered relevant, were used in a category-by-category analysis of the high-register indicators, which serves as the structural basis for the following chapters.

#### 4.2 THE GRAMMATICAL TRAITS ANALYZED: A QUESTION OF REGISTER

Before demonstrating the results of the translation analysis, a more detailed explanation is necessary of why *ênclise*, *mesóclise*, synthetic future, pluperfect and *haver* were chosen as markers of high register in representations of oral discourse. It will be shown below that not only are these traits considered by scholars as indicative of high register, but they are also (perhaps for that very reason) quite uncommon in everyday conversation, which is a sign of their unacceptability (see Toury, 1995) for fictional vernacular conversations.

First, an extensive search was made for Brazilian studies on linguistics, sociolinguistics and related areas<sup>45</sup> in order to determine any general consensus about the register level of the five suspected high-register markers. To complement the findings of these studies, a panoramic survey of oral discourse from Brazilian films from the same decades as the Christie translations in the corpus was conducted. The first thirty minutes of one film from every decade since 1940 (i.e. enough time for a minimum accumulation of dialog) were analyzed, and all occurrences of the five suspected high-register traits were registered. The inclusion criterion for films was not a specific genre *per se* (e.g. murder mysteries) but rather the portrayal of everyday life scenarios,

<sup>45</sup> Among the studies that could be found, which were not filtered by age, newer work predominated, since the question of orality and register has only recently gained ground in Brazilian academia.

which would, presumably, involve the recreation of “realistic” vernacular dialog. Thus, period dramas featuring aristocratic environments or adaptations of long-established literary classics were excluded, as well as “hip”/“youth culture” contemporary films involving heavy jargon.

Of course, it goes without saying that all fictional dialog is artificial, i.e. a construction or approximation of reality, often carefully manicured to suit the author or screenwriter’s narrative goals, and cannot be taken with the same linguistic authority as, for example, audio recordings of real-life conversations. Nevertheless, to achieve the “suspension of disbelief” required for the audience’s emotional involvement in/identification with the story, the dialog must not seem especially artificial or awkward, but naturally represent their own ways of communicating, which is what Andújar and Brumme (2010), among others, call “mimesis of orality”. Remael (2001) states that whereas, in certain genres, theatrical dialog may be considered part of the repertoire, others imitate natural conversation. Thus the objective of this survey was to find examples of the latter sort of films that could be taken as representative of standard oral discourse (or at least the recreation of it) in their decade to allow comparison with the (recreated) oral discourse in the Christie translations.

As it turned out, due to the ease of finding “everyday life conversations” in comedies and to the prevalence of this genre in 20<sup>th</sup> century Brazilian cinema, most of the movies selected for this section belonged to this genre. The titles selected were:

- Argila (1940) – drama/romance
- Aviso aos Navegantes (1950) – comedy (chanchada)
- Pistoleiro Bossa Nova (1960) – comedy/western
- Meu Pé de Laranja Lima (1970) – drama
- Os Saltimbancos Trapalhões (1981) – comedy
- Dias Melhores Virão (1990) – comedy
- Os Normais (2003) – comedy
- Meu Passado me Condena (2013) - comedy

The findings of these two avenues are harmonized and grouped according to marker below.

Regarding *ênclise*, the term cannot be discussed without mentioning its replacement in current Brazilian oral discourse: the *próclise* (non-hyphenated verbal construction consisting of an oblique pronoun followed by a verb). Machado states that “próclise constitutes



the norm in the oral modality of Brazilian Portuguese” (2006, p. 12, my translation).<sup>46</sup> This corroborates Morais and Ribeiro (2004), who explained that in Brazil “quantitative studies in different *corpora* reveal that the próclise became the basic standard” (p. 24, my translation).<sup>47</sup> In fact, the use of *ênclise* is, historically speaking, a common characteristic of European Portuguese. Antonelli (p. ix) explains that

[...] until approximately 1700, the use of the próclise is quantitatively higher than that of the ênclise. However, starting in the beginning of the 18<sup>th</sup> century, there is an inversion in this proportion, to such a degree that in Modern European Portuguese the same contexts that before admitted the use of próclise now present a categorical use of ênclise.<sup>48</sup> (my translation)

*Ênclises* are, however, taught as part of normative Brazilian Portuguese grammar. Even though Brazilians do not use this structure to speak, they must know it when it is time to write. This, of course, leads to confusion. Machado researched the use of pronouns among students in Rio de Janeiro, and noted that

Many times it can be observed through the “vacillating” behavior of some students (...) the attempt to rescue the ênclise, in search of a normative standard that is not part of the linguistic reality of Brazilian Portuguese speakers. (MACHADO, 2006, p. 10, my translation)<sup>49</sup>

This author adds that

The difficulties presented by our students are understandable once it is understood that learning the *clíticos* [*ênclise* is classified as a *clítico*

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<sup>46</sup> “a próclise constitui norma na modalidade oral do português do Brasil”

<sup>47</sup> “estudos quantitativos em diferentes corpora revelam que a próclise tornou-se o padrão básico”

<sup>48</sup> até por volta de 1700, o uso da próclise é quantitativamente maior que o da ênclise. No entanto, a partir do início do século 18, começa a haver uma inversão nessa proporção, de tal modo que, no Português Europeu Moderno, os mesmos contextos que outrora admitiam a colocação próclítica apresentam agora a ênclise de maneira categórica.

<sup>49</sup> Observa-se, muitas vezes, pelo comportamento “vacilante” de alguns alunos, (...) a tentativa de resgate da ênclise, em busca de um padrão normativo que não faz parte da realidade linguística dos falantes do PB. (MACHADO, 2006, p. 10)

pronoun] is not a natural process. In the search to learn an “ideal” norm, recommended by the school and so distant from the “real” norm they use, they end up making mistakes. (MACHADO, 2006, p. 13, my translation)<sup>50</sup>

This typical Brazilian difficulty in correctly using *ênclise* is the subject of ridicule in popular culture. One example is a comic character named Giovanni Improtta who was first depicted in a national soap opera (*Senhora do Destino*) in 2004/2005 and, after great success, was featured as the main character in a 2013 feature film (*Giovanni Improtta*). One of his main comic characteristics was the constant use of obviously incorrect *ênclises* while convinced he was speaking proper “high society” Portuguese.

The appearance of *ênclise* in the 30 min. sample from the selection of films was as follows:

- Argila (1940) – two occurrences, compared to abundant use of *próclise*.
- Aviso aos Navegantes (1950) – none; however, the incorrect use of pronouns according to normative grammar was recurrent, both in *próclises* where the norm would demand *ênclises*, and in constructions such as *vou mandar ele entrar* (the correct form would be *vou mandá-lo entrar*).
- Pistoleiro Bossa Nova (1960) – one occurrence.
- Meu Pé de Laranja Lima (1970) – none.
- Os Saltimbancos Trapalhões (1981) – none.
- Dias Melhores Virão (1990) – none.
- Os Normais (2003) – none.
- Meu Passado me Condena (2013) – none.

Despite its lack of statistical power, this small sample from semi-randomly chosen films indicated that the appearance of *ênclise* in Brazilian cinema has been quite limited over the last seven decades and has decreased from a marginal position in 1940 to nil by the 1970s, which has been considered in one important study as the contemporary period linguistically speaking.<sup>51</sup>

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<sup>50</sup> *As dificuldades apresentadas por nossos estudantes são compreensíveis na medida em que se entende que a aprendizagem dos clíticos não é um processo natural. Em busca de aprender uma norma “ideal”, preconizada pela escola e tão distante da norma “real” por eles utilizada, acabam por cometer erros.* (MACHADO, 2006, p. 13)

<sup>51</sup> Ane Schei’s (2003) study on the use of pronouns in Brazilian literature, which involved six works dating between 1975 and 1997 and concluded that the usage could all be classified as

Of the five high register markers, *mesóclise* is probably the farthest removed from everyday discourse, which may be related to its diminishing use even in formal written documents. A number of scholars have mentioned this decline, such as Mateus et al. (2003), who state that *mesóclise* is a clear characteristic of “an ancient grammar, clearly disappearing” (p. 865, my translation).<sup>52</sup> Machado (2006) reinforces this position:

The use of the *mesóclise*, or intra-verbal position, is conditioned to the tenses futuro do presente and futuro do pretérito, which already really limits its contexts. Furthermore, there is the fact that these verb tenses are being substituted by periphrases. (p. 14, my translation)<sup>53</sup>

Linguist Marcos Bagno, an outspoken proponent of reforming educational norms of Brazilian Portuguese, invites his readers to “forget the *mesóclise* forever” (Bagno, 2000, p. 281, my translation).<sup>54</sup> His reasoning is that Brazilians never use *mesóclise* in their speech; it is “a type of pronoun position that sounds absolutely strange (if not ridiculous) to Brazilian ears” (Bagno, 2007, p. 95, my translation).<sup>55</sup>

These authors’ statements are unanimously confirmed by the film sample:

- Argila (1940) – no *mesóclise*.
- Aviso aos Navegantes (1950) –one case; however, it was spoken by a buffoonish character while putting on romantic airs. Thus, this appearance actually serves both to reinforce its lack of use in general conversation, as well as to demonstrate that as early as the 1950s Bagno’s conception of *mesóclises* as bordering on the ridiculous was indeed accurate.
- Pistoleiro Bossa Nova (1960) – none.
- Meu Pé de Laranja Lima (1970) – none.
- Os Saltimbancos Trapalhões (1981) – none.

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contemporary. She considered this finding important enough to mention it even in the title of the book: *A colocação pronominal do português brasileiro: a língua literária contemporânea*.

<sup>52</sup> “*uma gramática antiga, claramente em desaparecimento*” (p. 865)

<sup>53</sup> *A mesóclise, ou posição intraverbal, tem seu uso condicionado aos futuros do presente e do pretérito, o que já delimita bastante seus contextos. Além disso, há o fato de que esses tempos verbais têm sido substituídos por perífrases.*

<sup>54</sup> “*Vamos esquecer para sempre a mesóclise*”

<sup>55</sup> “*um tipo de colocação pronominal que soa absolutamente estranho (senão ridículo) para os ouvidos brasileiros*” (BAGNO, 2007, p. 95).

- Dias Melhores Virão (1990) – none.
- Os Normais (2003) – none.
- Meu Passado me Condena (2013) - none.

As in the case of the use of *ênclise*, discussing synthetic future usage in Brazil (as well as that of the pluperfect) is impossible without introducing its replacement: compound or periphrastic verb forms. Whereas the synthetic future is a distinct future conjugation – and thus a single word (e.g. *sairei* – “I will leave”), the periphrastic, or compound, form consists of a simple present conjugation of *ir* (i.e. used here as an auxiliary verb) plus the infinitive main verb (e.g. *vou sair* – “I’m going to leave”). This will hardly be lost on the reader, since the same trend is also occurring in English speech.

The use of this type of construction instead of the synthetic future is not exactly recent. According to Oliveira (2006), this kind of usage has been documented as early as the 14<sup>th</sup> century. However, only in the 19<sup>th</sup> century did it begin to proliferate and, finally, during the 20<sup>th</sup> century it became the most utilized future conjugation in Portuguese, at least in spoken language. Oliveira adds that, even among cultured/refined people, the periphrastic future is predominant in oral discourse, even though the synthetic future tends to be preferred in written format. Torres (2009) reinforces this report, pointing out that most studies dealing with the use of the future tense in Brazilian Portuguese show a statistical predominance of the periphrastic future over the synthetic future. Bagno (2011), moreover, indicates that in contemporary Brazilian speech the common and usual choice is the periphrastic conjugation.

The film data regarding the use of the synthetic future was the following:

- Argila (1940) – Three cases of the synthetic future in the thirty-minute sample.
- Aviso aos Navegantes (1950) – One case compared to many of the periphrastic future, with the latter conjugation being the default form.
- Pistoleiro Bossa Nova (1960) – One case, compared to many of the periphrastic future.
- Meu Pé de Laranja Lima (1970) – none.
- Os Saltimbancos Trapalhões (1981) – none.
- Dias Melhores Virão (1990) – none.
- Os Normais (2003) – none.
- Meu Passado me Condena (2013) - none.

Again, despite the limited sample, this exercise seemed to

confirm the reports of the different scholars, i.e. that a few occurrences of the synthetic future could still be found in movie dialog earlier in the 20<sup>th</sup> century, but they became increasingly rare over the decades until disappearing completely.

As previously mentioned, the pluperfect is also undergoing a very similar process in Brazil, being replaced by a periphrastic form. This periphrastic form is called ‘compound pluperfect’ (*pretérito mais-que-perfeito composto*), whereas the more traditional pluperfect form dealt with in this study is now called ‘simple pluperfect’ (*pretérito mais-que-perfeito simples*). The compound pluperfect consists of the (in this case auxiliary) verb *ter* (or *haver*, another dichotomy to be dealt with in the next topic) conjugated in the imperfect past tense followed by the participle of the main verb (Example: *tinha saído* – had left), which is analogous to the past perfect in English.

The declining use of simple pluperfect is put in even stronger terms by language scholars than that of the synthetic future. Gonçalves (2013) clearly illustrates this position stating that “the simple form of the *mais-que-perfeito* is in process of extinction in the Portuguese spoken in Brazil” (141, my translation).<sup>56</sup> This author goes on to explain the only situations in which this verb tense can still be found in oral discourse:

This simple form appears in oral language in some interjections morphologically structured by the *mais-que-perfeito*, such as “*pudera*” and “*prouvera*”, but the semantic value of this verb tense is nonexistent in these expressions frozen by colloquial use (p. 141).<sup>57</sup>

This quote indicates that the very rare situations in which the pluperfect conjugation can be found in oral discourse are traditional, colloquial uses that have been frozen in time, with the conjugation having no relevance whatsoever. And, other than that, the pluperfect has been declared dead in oral discourse. However, it is important to point out that ‘dead in oral discourse’ does not mean completely extinct: it is still used in high-register writing. For this reason, according to Sousa

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<sup>56</sup> “*a forma simples do mais-que-perfeito se encontra em vias de extinção no português falado no Brasil*” (141)

<sup>57</sup> *essa forma simples aparece, na língua oral, em algumas interjeições estruturadas morfológicamente pelo mais-que-perfeito, como “pudera” e “prouvera”, mas o valor semântico desse tempo verbal inexistente nessas expressões congeladas pelo uso coloquial* (p. 141).

(2013, p. 106), the Brazilian educational system insists on the “teaching of the simple *pretérito-mais-que-perfeito*, which is replaced in speech by the compound *pretérito-mais-que-perfeito* using the auxiliary verb *ter*” (my translation).<sup>58</sup> Bagno (2011) lays down the gauntlet, daring readers to think hard and try to remember if they have ever used, even once in their lives, a pluperfect conjugation in oral discourse (and by the way I, for my part, cannot). Again, the film sample confirmed the linguists: not a single case of simple pluperfect was observed in any decade.

As indicated earlier, the verb *haver* has also to a large degree been replaced in current oral discourse by *ter*. Costa et al. (2011, p. 367) state that

The standard norm imposed by the Traditional Grammar (TG) states that verb “*haver*” can be utilized in the sense of existing, being in this case an impersonal verb. However, verb “*ter*” in the sense of existing is already established by its use in the colloquial speech of many Brazilians, even in the speech of educated Brazilians. (my translation)<sup>59</sup>

Franchi, Negrão and Viotti (1998, p. 106), discussing previous studies on *haver*, state that some authors have already concluded that “its use is very rare, if not nonexistent, in colloquial oral language” (my translation).<sup>60</sup> These authors do recommend caution in adopting this radical viewpoint; on the other hand, they go on to say that, even in studies where the use of *haver* was relatively high, *ter* and *existir* were still privileged in oral discourse. The replacement of *haver* with *ter* is no recent movement in Brazilian Portuguese grammar: according to Avelar and Callou (2007), the stative sense of *ter* entered Brazilian Portuguese long ago, at some point in the 19th century. Nevertheless, the subject is still controversial: Vitorio (2013) points out that normative grammar condemns the use of *ter* and recommends the use of *haver*, although a population she surveyed in another study carried clearly

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<sup>58</sup> “*ensino do pretérito-mais-que-perfeito simples, substituído na fala pelo pretérito-mais-que-perfeito composto com o auxiliar ter*”.

<sup>59</sup> *A norma padrão imposta pela Gramática Tradicional (GT) normatiza que o verbo “haver” pode ser utilizado no sentido de existir, sendo, neste caso, um verbo impessoal. No entanto, o verbo “ter” no sentido de existir já se encontra consagrado pelo uso na fala coloquial de muitos brasileiros, até mesmo na fala de brasileiros escolarizados.*

<sup>60</sup> “*seu emprego é muito raro, se não inexistente, na língua oral coloquial*”

preferred *ter* in oral discourse. Furthermore, some defend that *haver* in temporal constructions such as *Há dez anos* does not necessarily elevate the register of a sentence, whereas others would point out the use of *Faz dez anos* as its expected alternative in oral discourse. In the film sample, *haver* was, indeed, virtually nonexistent: a single case was observed in *Meu Pé de Laranja Lima* (1970).

In summary, having demonstrated from contemporary linguists and a diachronic sample of film dialog that these five grammatical constructions have disappeared from their already marginal starting points earlier in the 20<sup>th</sup> century, two predictions can be made about the results of the rest of the Christie translation corpus: first, since they cannot be considered as characteristic of colloquial speech, the pervasive use of these constructions in translations of Christie's informal discourse would indeed indicate a consistently upward shift in register, which would confirm Hypothesis ER; second, a diachronic reduction in the use of these constructions in the translation corpus, confirming Hypothesis D, would align them with a broader cultural trend toward informality demonstrated by the films, although the lack of such a trend would indicate a clash between cultural systems, which would demonstrate the nonuniformity of the polysystem, i.e. that it is composed of (at least partially) discrete subsystems which confound broad generalizations.

#### 4.3 EXPANDING THE CORPUS: THE SELECTION PROCESS AND AN EXPLANATION OF THE FINAL CHOICES

Paradoxically, expanding the corpus also meant reducing it. This task was not easy, considering that it was necessary to narrow the total corpus of more than 90 available translated titles in Brazilian Portuguese to a feasible number of symptomatic cases to complete a detailed analysis and thus provide a panoramic view on the subject. In Barthes's (1975, p. 238) words:

Where then should we look for the structure of narrative? No doubt in the narratives themselves. All the narratives? Many commentators, who admit the idea of a narrative structure, are nevertheless reluctant to cut loose literary analysis from the model used in experimental sciences: they boldly insist that one must apply a purely inductive method to the

study of narrative and that the initial step must be the study of all narratives within a genre, a period, a society, if one is to set up a general model. This commonsense view is, nonetheless, a naive fallacy.

The most heterogeneous possible sample was necessary to best establish the existence of regularities in Brazilian Christie translations. To this end, ten criteria were established, of which at least two, but no more than five, had to be met for inclusion in the final sample:

- The earliest known Brazilian Christie translation of which a copy could be obtained
- The most recent Brazilian Christie translation available on the market
- Christie titles that have only been translated once in Brazilian Portuguese
- Christie titles with recent retranslations
- Christie titles that, due to their theme or choice of vocabulary, present possible differentiations in the representation of discourse
- Christie titles translated by recognized Brazilian authors
- Christie titles published pseudonymously (i.e. as Mary Westmacott)
- Christie titles frequently republished in different versions by different publishing houses
- Christie titles that could not be classified as detective fiction
- The most successful Christie best-sellers internationally

Filtering all translated Christie works through these criteria resulted in a total of six titles for the final sample. As in the test case, versions of these titles were obtained in English, European Portuguese and Brazilian Portuguese. Regarding Brazilian Portuguese versions, every available edition of each title, whether hard copy or ebook format, was obtained, including different reprints of the same translation. One copy of each European Portuguese translation was also obtained for comparison and consultation and at least two different English editions were obtained to determine whether any alterations had been made in the text that might have influenced the translators. The final corpus is introduced title-by-title below, including details about the selection process and the different available versions of each title.

#### ***4.3.1 Ten Little Niggers/Ten Little Indians/And Then There Were None***



The following Brazilian Portuguese versions of this book were analyzed:

- *O Caso dos Dez Negrinhos*. Coleção Amarela. Editora Globo. 2<sup>nd</sup> edition. Paperback. Translation by Hamilcar Garcia. 1956 (first edition from 1942).
- *O Caso dos Dez Negrinhos*. Editora Abril Cultural. Paperback. Translated by Leonel Vallandro. 1981.
- *O Caso dos Dez Negrinhos*. Editora Globo. 29<sup>th</sup> edition. Paperback. Translation by Leonel Vallandro. 2000.
- *E Não Sobrou Nenhum*. Editora Globo. 2<sup>nd</sup> edition. Paperback. Translation by Renato Marques. 2011 (first edition from 2008).

The covers of all of these books have been reproduced in Annex C.

In addition, two European Portuguese versions were also consulted:

- *Convite para a Morte*. Coleção Vampiro. Edições Livros do Brasil. Number 18. Paperback. Translation from the French edition by Batista de Carvalho. Portuguese edition authorized by Editora Globo, Brazil. 1948.
- *As Dez Figuras Negras*. Coleção Os Favoritos de Agatha Christie. Edições ASA. 5<sup>th</sup> edition. Hardback. Translation by Isabel Alves. 2011 (first edition from 2003).

The covers of all books from Editora Livros do Brasil included in the corpus have been reproduced in Annex A. The covers of all books from Editora ASA included in the corpus have been reproduced in Annex B.

This title was included because, in the first place, this is the oldest physical copy of the earliest translation found on the market (i.e. after Berutti's 1933 translation of *Roger Ackroyd*). Even though a 1948 first edition of a Brazilian version of *The Secret of Chimneys* was found (and acquired for comparison), this 1956 copy of *O Caso dos Dez Negrinhos*, a second edition, was preferred since it represents, according to several databases, a translation first published in 1942, i.e. it should contain the oldest Brazilian text currently on the market, any possible editorial changes notwithstanding. The database information is corroborated by the fact that other translations by Hamilcar de Garcia, the translator credited in the 1956 copy, were listed in 1942 and 1943, meaning that he was active when the first edition of *O Caso dos Dez Negrinhos* was

published.<sup>61</sup> In addition, Garcia's son declared in an interview that his father was hired by Editora Globo, the publishing house responsible for this publication, in the 1930s, that is, before the first edition of this book was released.<sup>62</sup>

Another compelling aspect about this title was that it is not only Christie's best-selling book worldwide, but also one of the best-selling novels in history, having sold approximately 100 million copies. Furthermore, the book was also retranslated quite recently, in 2008. Finally, one of the most important reasons for its inclusion in the final corpus is that, due to the frequent use of the word 'nigger' in the original text and the language politics surrounding this word, it was suspected that the term's treatment in Brazil would shed additional light on the literary/cultural polysystem and its/their influences.

#### ***4.3.2 Murder on the Orient Express***

The following Brazilian Portuguese versions of this book were analyzed:

- *Assassinato no Expresso do Oriente*. Coleção Agatha Christie. Editora Nova Fronteira. Paperback. 2<sup>nd</sup> edition. Translation by Archibaldo Figueira. 197- (even though the exact year of publication is not found in the book and could not be determined, it is safe to assume that this book was published at least in the 1970s, since a 7<sup>th</sup> edition of the same book, dated 1979 and featuring the same layout was obtained. Moreover, all books from the Coleção Agatha Christie indicate their edition number, except for first editions).
- *Assassinato no Expresso do Oriente*. Coleção Agatha Christie. Editora Nova Fronteira. Hardback. Translation by Archibaldo Figueira. 1984.
- *Assassinato no Expresso do Oriente*. Editora Altaya/Record. Hardback. 2<sup>nd</sup> edition. Translation by Archibaldo Figueira. 198- (even though there is no indication of year of

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<sup>61</sup> Brazilian blogger Denise Bottmann cites in this post two different translations by Garcia from the dates mentioned: <http://naogostodeplagio.blogspot.be/2012/11/somersset-maugham-no-brasil.html>

<sup>62</sup> Complete interview available at: [http://www.lpm.com.br/site/default.asp?TroncoID=805133&SecaoID=816261&SubsecID=935305&Template=../artigosnoticias/user\\_exibir.asp&ID=828126](http://www.lpm.com.br/site/default.asp?TroncoID=805133&SecaoID=816261&SubsecID=935305&Template=../artigosnoticias/user_exibir.asp&ID=828126)

publication, Editora Altaya was founded only in 1985. The cover design and layout would probably place it within that decade).

- *Assassinato no Expresso do Oriente*. Círculo do Livro. Hardback. Translation by Archibaldo Figueira. 19-- (no indication of year of publication. However, the book must have been published between the 1970s and the 1990s, when the Círculo do Livro was active. Its design features would probably indicate the 1980s).
- *Assassinato no Expresso do Oriente*. Coleção Agatha Christie. Editora Record. Paperback. Translation by Archibaldo Figueira. 1986.
- *Assassinato no Expresso do Oriente*. Coleção Agatha Christie. Editora Nova Fronteira. Paperback. 25<sup>th</sup> reprint. Translation by Archibaldo Figueira. 2002.
- *Assassinato no Expresso do Oriente*. Pocket Ouro. Paperback. 2<sup>nd</sup> edition. Translation by Archibaldo Figueira. Revised by Caroline Mori and Taísa Fonseca. 2009.
- *Assassinato no Expresso do Oriente*. Coleção Saraiva de Bolso. Editora Nova Fronteira/Saraiva de Bolso. Paperback. Translation by Archibaldo Figueira. 2011.

The covers of all these editions have been reproduced in Annex

D.

In addition, two European Portuguese versions were also consulted:

- *Um Crime no Expresso do Oriente*. (Published in the same volume with *O Mistério de Listerdale*.) Coleção Vampiro Gigante. Edição Livros do Brasil. Paperback. Translation by Gentil Marques. 19-- (no indication of year of publication).
- *Um Crime no Expresso do Oriente*. Coleção Obras de Agatha Christie. Editora ASA. Paperback. Translation by Alberto Gomes. Revised by Carolina Vasconcelos. 10<sup>th</sup> edition. 2013 (first edition published in 2002).

This book is also one of Christie's most successful titles. However, its presence in the selected list is primarily due to two other main reasons. The first is that, as far as could be determined, until 2013 only one translation of this title had been marketed in Brazil: that of Archibaldo Figueira, who is, apparently, the best-known translator of this title. Impressively, his translation has been on the Brazilian market for at least forty years, with the most recent copy having been released in 2011. Another relevant point was that many different versions of this

translation have been issued by different Brazilian publishing houses (as the list above demonstrates, eight hard copies were found, all with different features).

### 4.3.3 *Curtain: Poirot's Last Case*

The following Brazilian Portuguese versions of this title were analyzed:

- *Cai o pano: o último caso de Hercule Poirot*. Coleção Agatha Christie. Editora Nova Fronteira. Paperback. Translation by Clarice Lispector. Revised by Ana Regina Dobbin and Luzia Ferreira de Souza. Although no year is mentioned in the copy, it would be safe to set the date as 1977 based on database results (detailed in Chapter 2). Moreover, Christie's *Curtain* was first published in 1975, and it is reasonable to assume that this is a first edition since first editions in this collection customarily do not indicate a date, not to mention the existence of a conspicuous launch-type advertisement on its back cover.
- *Cai o pano: o último caso de Poirot*. Editora Record. Paperback, Translation by Clarice Lispector. 1987.
- *Cai o pano: o último caso de Poirot*. Círculo do Livro. Hardback. Translation by Clarice Lispector. 19-- (no indication of year of publication. However, the book must have been published between the 1970s and the 1990s, when the Círculo do Livro was active.).
- *Cai o pano: um caso de Hercule Poirot*. Editora Nova Fronteira. 3<sup>rd</sup> reprint. Paperback. Translation by Clarice Lispector. Revised by Ana Lúcia Kronemberger. Translation revised by José Mauro Firmo. 2009.
- *Cai o pano: um caso de Hercule Poirot*. Coleção Saraiva de Bolso. Editora Nova Fronteira/Saraiva de Bolso. Paperback. Translation by Clarice Lispector. 2011.

The covers of these editions have been reproduced in Annex E.

In addition, two European Portuguese versions of this title were also consulted:

- *Cai o pano: o último caso de Poirot*. Coleção Vampiro. Edição Livros do Brasil. Number 348. Paperback. Translation

by Mascarenhas Barreto. 19-- (no indication of year of publication).

- *Cai o pano: o último caso de Poirot*. Coleção Obras de Agatha Christie. Editora ASA. Paperback. Translation by Salvador Guerra. 2013.

Like *Murder on the Orient Express*, *Curtain* apparently has only one translation published on the Brazilian book market, released for the first time in the 1970s and still being reprinted. However, unlike *Orient Express*, *Curtain* was translated by a prestigious Brazilian author. Clarice Lispector (1920-1977) was one of the most famous Brazilian authors of the 20<sup>th</sup> century. She began her career writing short stories for newspapers, and in 1943 published her first book, *Perto do Coração Selvagem*, which received a prestigious literary prize and was soon followed by many others. Her writings cannot be classified in a single genre due to their unique and innovative characteristics, but her literary style has been constantly compared to that of Virginia Woolf and James Joyce. *The New York Times* has called her the equivalent of Kafka in Latin American literature. Before Lispector's debut, Brazilian literature was almost exclusively regionalist in scope, and the novelty of her style at that moment garnered much attention. In the 1970s Lispector lost her job with newspaper *Jornal do Brasil* and began to work translating French and English literature. Among the main writers she translated are Edgar Allan Poe, Oscar Wilde, Anne Rice and Agatha Christie. The main purpose for including this book in the analysis was to examine Lispector's approach to translating Christie as a counterpoint to the strategies of translators without her background as a writer, as well as to determine the types of editorial changes made to her translations posthumously.

#### 4.3.4 At Bertram's Hotel

The following Brazilian Portuguese versions of this book were analyzed:

- *A Mulher Diabólica*. Coleção Cadeira de Balanço. Volume 20. Editora José Olympio. Paperback. Translation by Rachel de Queiroz.<sup>63</sup> 1971.

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<sup>63</sup> The paratexts of this copy, contrary to everything found before and after this translation, show great respect to Queiroz as a writer and as a Brazilian literary authority, even though her

- *O Caso do Hotel Bertram*. Coleção As Damas do Crime. Editora Best-Seller. 2<sup>nd</sup> edition. Paperback. Translation by Gilberto Galvão. 19-- (no indication of year of publication was found on the book. However, at least one other translation by Galvão, dating from 1988, for this same publishing house was found online at the Universidade Federal de Uberlândia.<sup>64</sup> The design and layout, as well as the fact that it was printed at Circulo do Livro, which was very active in the 1980s, indicate that this translation was probably from the same decade or the 1990s).
- *O Caso do Hotel Bertram*. Editora Record. Paperback. Translation by Rachel de Queiroz. 1997.
- *O Caso do Hotel Bertram: uma aventura de Miss Marple*. (Published in the same volume with *O Misterioso Caso de Styles* and the short story *Enquanto Houver Luz*.) Livros Viravira. Edições Bestbolso (part of Grupo Editorial Record). Translation by Rachel de Queiroz. 2010.

The covers of these editions are reproduced in Annex F.

In addition, two European Portuguese versions were also consulted:

- *Mistério em Hotel de Luxo*. Coleção Vampiro. Edições Livros do Brasil. Number 317. Paperback. Translation by Maria do Carmo Pizarro.
- *Crime no Hotel Bertram*. Coleção Obras de Agatha Christie. Editora ASA. Paperback. Translation by Isabel Alves. 2<sup>nd</sup> edition. 2010 (First edition also from 2010).

As the information above shows, this detective story was simultaneously marketed by different publishing houses and, most interestingly, under two completely different titles: *A Mulher Diabólica* and *O Caso do Hotel Bertram*. Like *Curtain*, this book was also translated by a prestigious Brazilian author, Rachel de Queiroz.

Queiroz (1910-2003) was elected the first female member of the Academia Brasileira de Letras, in 1977, and received many literary

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name is not featured prominently in this edition. Her opinion on the book series *Cadeira de Balanço* is published on the back cover along with that of Jarbas Passarinho, then a state minister, as well as an advertisement for one of her novels on the back flap.

<sup>64</sup> Catalog entry available at < <http://www.acervobiblioteca.ufu.br:8000/cgi-bin/gw/chameleon?sessionid=2013051912181601080&skin=novo&lng=fr-be&inst=consortium&host=babao.dr.ufu.br%2B1111%2BDEFAULT&patronhost=babao.dr.ufu.br%201111%20DEFAULT&searchid=219&sourcescreen=PREVPAGE&pos=1&itempos=1&rootsearch=SCAN&function=INITREQ&search=AUTHID&authid=83355&authidu=4>>.

prizes during her career. Her most acclaimed writings were social fiction depicting the reality of the northeast region of Brazil. Her book *O Quinze* (1930) made her famous throughout the nation, and she published new works until near the end of her life. Queiroz translated authors such as Jane Austen, Fyodor Dostoyevsky, Jules Verne and Jack London into Brazilian Portuguese. Due to her close ties with specific social and political spheres in Brazil, and especially to the social content of her works, her translations seemed particularly a relevant object of study. Moreover her translation of this title is the only one currently marketed in Brasil (Galvão's has disappeared), which was another intriguing twist in the story.

#### ***4.3.5 The Hound of Death***

Only one Brazilian Portuguese version of this book was produced:

- *O Cão da Morte*. L&PM Pocket. Paperback. Translation by Alessandro Zir. Revised by Marianne Scholze. 2012.
- Similarly, only one European Portuguese version was found:
- *O Cão da Morte*. Coleção Obras de Agatha Christie. Editora ASA. Paperback. Translation by Helena Vouga. 2007. The cover of this book has been reproduced in Annex G.

*O Cão da Morte* was selected first of all for being the newest translation found, apparently having been translated for the first time in Brazil only in 2012. Of course this late publication immediately raised the question: why was this book put on the Brazilian market only now? The answer (at least on an initial level) may be rather obvious: it is a collection of supernaturally-themed short stories, rather than a detective novel, which might make it considered less sellable, since it is outside the standard 'Christie product line'. For the purposes of this study, it was considered that such variation in genre could introduce new elements foreign to the detective fiction repertoire, both in the originals and in the translations.

#### ***4.3.6 Unfinished Portrait***

The following Brazilian Portuguese versions of this book were

analyzed:

- *O Retrato*. Editora Nova Fronteira. Pequena Coleção Agatha Christie. Paperback. Translated by Clarice Lispector.<sup>65</sup> Revised by Luzia Ferreira de Souza. 197- (the exact year of publication is not found in the hard copy and could not be determined; however, the paratexts would indicate that this book was published in the 1970s, because its flap refers to the second edition of *Assassinato no Expresso do Oriente* which, as previously mentioned, was most likely published in the 1970s).
- *O Retrato*. Editora Nova Fronteira. Pequena Coleção Agatha Christie. Paperback. 3<sup>rd</sup> reprint. Translated by Clarice Lispector. Revised by Luzia Ferreira de Souza. 2000.
- *Retrato Inacabado*. L&PM Pocket. Paperback. Translation by Lúcia Brito. Revised by Patrícia Yurgel. 2011.

The covers of these editions have been reproduced in Annex H.

In addition, one European Portuguese version was also consulted:

- *Retrato Inacabado*. Coleção Obras de Agatha Christie. Edição Livros do Brasil. Paperback. Translation by Anael Nunes. 1988.

As seen above, the first translation of this book to be analyzed was by Clarice Lispector and the second was by a translator and journalist who has published no fiction, which made it interesting to compare the difference in their approaches. Christie originally published this title under the pseudonym Mary Westmacott, perhaps since it is not a detective novel but a semi-autobiographical dramatic narrative. Again, the difference in genre once more could be a good opportunity to check the use of language both in the original and in the translations, as well as to compare Lispector's choices to those in the detective story she translated.

Before closing this chapter, it seemed useful to provide a brief description of the chapters selected for analysis in each book:

- In the translations of *Ten Little Niggers/Ten Little Indians/And Then There Were None*, chapters 1 and 2 were considered the introduction since chapter 1 contained very little dialog. Chapter 16 contains the climax (i.e. when only two character remained alive on the island, with one of them, theoretically, the killer). And finally, the epilogue was considered.

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<sup>65</sup> This is the only translation in the corpus that presents the name of the translator on the cover of the book. A newer edition of the same translation by the same publishing house removes it.



- In the translations of *Murder on the Orient Express*, which is divided in three parts, the first chapter of part 1 was analyzed, along with chapter 5, in which the crime occurs. In part 3, chapter 9 was considered, since it involves debate and conflict resolution (i.e. Poirot gathers all the passengers together for a meeting, explains what happened, and reveals who the killers are).
- The chapters selected from the translations of *Curtain* were: chapter 1, the introduction; chapters 17 and 18, the climax in which two deaths occur, including detective Poirot's; and chapter 19, when Hastings finally begins to understand what actually happened to Poirot by talking to his servant (another possible opportunity for different representations of register).
- In the translations of *At Bertram's Hotel*, the chapters selected were chapter 1, the introduction; chapter 20, when the crime occurs, which is the climax of this story; and chapter 27, the conflict resolution (i.e. the organized crime scheme run from the hotel is revealed, the main suspect is confronted, and the murderer is revealed).
- In the translations of *The Hound of Death*, the two stories selected were *The Hound of Death*, since the book is titled after it, indicating that it was of greater importance to the author, and *The Last Seance*. The latter was chosen because it involves the discourse of a servant and her masters, which was expected to involve different register levels. Moreover, it is placed towards the end of the book, whereas *The Hound of Death* is the first story.
- In the translations of *Unfinished Portrait*, which is also divided into three parts, chapter 2 of part 1 was analyzed as the introductory section since chapter 1 involved almost no dialog; chapter 17 of part 2 contains the climax (i.e. when Celia (the main character) finds out about her husband's affair, which is a turning point in her life); and chapters 3 and 4 from part 3, the final two chapters of the book (very short chapters in which Celia must confront her greatest fear) were also analyzed.

After this methodologically-oriented section, the two following chapters describe the testing of the main hypotheses.



## 5 TESTING THE ELEVATED REGISTER HYPOTHESIS

This chapter will describe how the corpus was used to address Hypothesis ER (Elevated Register):

In general, a higher register has been used to represent oral discourse than that which would be expected under similar live circumstances.

The aim here was to deal with this question in a way that would bring new elements to the still narrow debate about translation and register in Brazil. John Milton (1994, 2000, 2002) has convincingly demonstrated that the approach to translating the classics in Brazil elevates the register while simultaneously condensing and oversimplifying them for the masses; however, although direct discourse was involved in the analysis, it was not his central object of interest. Thus, Christie, as representative of popular literature, is proposed here as a counterpoint to the classics, complementing Milton's study of high literature while adding a new focus specifically on discourse, i.e. to see whether the characteristic elevated register of translated classics has been carried over into the dialogs of translated popular fiction.

The *Roger Ackroyd* test case indicated a tendency toward *ênclise*, *mesóclise*, synthetic future, pluperfect and *haver* in the direct speech of translated Christie novels in Brazil. As demonstrated in section 4.2, these are both recognized traits of high register in Brazilian Portuguese, as well as virtually precluded from vernacular conversation. Thus, their disproportionate occurrence in the sample would tend to confirm this hypothesis.

Nonetheless, let it be reiterated that this study has been conducted with the understanding that written representations of oral discourse are exactly that: representations. Certain key features of orality are not (and cannot be) present in its written representations. The prosodic and paralinguistic features of spoken language, for example, are difficult to represent in writing (HALLIDAY, 1985). Britto (2012) also points out that people usually speak in incomplete sentences, redundancies and other elements that would not generally be represented in written format, making it, therefore, not correspond to reality. And yet, although these types of data belong (ostensibly) to different categories and apples cannot be compared to oranges, an apple and a painting of an apple, however (René Magritte's *Ceci n'est pas une pipe* notwithstanding), can be compared and in fact warrant comparison. Thus, in agreement with Tannen (1982), who protests that "research too often focuses on one or another kind of data, without specifying its relationship to other kinds" (p.1), it seemed valid to verify

how, in written representations, popular English discourse is being translated to Brazilian readers, and how close (or far) these written representations are to the discourse actually used by Brazilians.

All numeric data shown in the tables are presented in detail, as indicated, in Appendixes D through BB. Despite the fact that some information regarding Hypothesis D (e.g. changes in the frequency of each high-register trait over time and in different translations) will be introduced in this chapter (it being impossible to separate the data completely since the hypotheses are intertwined), it will not be directly dealt with until the next chapter. Thus, the focus in this chapter was: are high-register markers actually used in the translations and, if so, to what extent?

## 5.1 THE USE OF *ÊNCLISE*

Although there were some variations in frequency from translator to translator, a considerable number of instances of *ênclise* were found in the corpus. In the complete appended tables, these are presented with minimal clues to their grammatical context. For example, an occurrence beginning with a capital letter (as in *Pediu-me*) was at the head of a sentence, whereas an occurrence preceded by an ellipsis (... *pediu-me*) indicates that it occurred mid-sentence. It is important for this to be explicit in the tables since, in the latter case (when a period or comma does not precede the occurrence), the *ênclise* could on many occasions have been avoided without “sacrificing” normative grammar, i.e. it was willingly chosen.

*Ênclise* was frequent throughout all Brazilian versions of *Ten Little Niggers/Ten Little Indians/And Then There Were None*, as shown in the Table 6 below. Detailed data regarding the different translations and editions of this title can be found in Appendixes D through G.

Table 6 – Occurrences of *ênclise* in different translations and editions of *Ten Little Niggers/Ten Little Indians/And Then There Were None*.

Translation by Hamilcar Garcia, version from 1956 (first edition from 1942), Editora Globo	Translation by Leonel Vallandro, version from 1981, Editora Abril Cultural	Translation by Leonel Vallandro, version from 2000, Editora Globo	Translation by Renato Marques, version from 2011, Editora Globo
31 cases	41 cases	41 cases	26 cases

The same pattern was also found in translations of *Murder on the Orient Express*, but no table is necessary since only a single translation has been published in Brazil between the 1970s and 2011, with all eight editions containing the same 66 *ênclises* in exactly the same places. Detailed data can be found in appendixes H through O.

Nevertheless, as previously indicated, this tendency toward frequent *ênclise* usage was not uniform throughout the corpus. *Curtain: Poirot's last case*, translated in Brazil only by Clarice Lispector and published in different editions, showed a different pattern. The sample yielded the following results (the full tables are available in Appendixes P through T):

Table 7 – Cases of *ênclise* found in different editions of Clarice Lispector's translation of *Curtain: Poirot's last case*.

Nova Fronteira, 1977	Record, 1987	Círculo do Livro, 19--	Nova Fronteira, 2009	Nova Fronteira/Saraiva de Bolso, 2011
7 instances	7 instances	8 instances (1 omission and 2 additions)	8 instances (1 omission and 2 additions)	8 instances (1 omission and 2 additions)

The reduced number of *ênclises* found could, most likely, be explained by the fact that Clarice Lispector was not only one of the most acclaimed Brazilian writers of the 20<sup>th</sup> century, but also a writer with a particular and innovative style that extended to her use of Portuguese grammar (Espírito Santo, 2011), which did not strictly adhere to normative grammar.

Authors who also translate, especially respected prolific authors, have the privilege of drawing from the treasury of resources/frameworks developed in their own original work. That Lispector would resort to the same strategies in this translation as in her original writings would come as no surprise. In fact, a cursory examination of original works can often reveal to what extent the translator recycles the patterns of his/her own repertoire. Fortunately, studies of this sort have already (at least partially) been carried out with Lispector's oeuvre and have demonstrated that her translations are indeed characterized by her own idiosyncratic writing style. For example: Gonçalves (2006), in a study of Lispector's translations of Edgar Allan Poe, points out that she does not follow the text formally, but retells it in a more colloquial tone, adding her style to that of Poe's. Gomes (2004) reports that Lispector made it clear that she was very careful about the grammatical aspects of her

translations; moreover, and most importantly, she was most careful when dealing with dialog. Here is a quote by Lispector (in *Revista Jóia*, May 1968)<sup>66</sup>:

What about the exhausting reading of the play out loud so we can feel how the dialogs sound? They have to be colloquial: according to the circumstances, on occasion they can be more or less ceremonious, more or less relaxed. (GOMES, 2004, p. 42, my translation)<sup>67</sup>

Even though Lispector, in this case, is talking about the translation of plays, her priority of making the dialog sound colloquial can be assumed to extend to her translation of novels as well. Gomes continues:

Clarice always said that she would get bored while re-reading her texts and, as was previously mentioned, she seems to feel the same about the translations, because she states that “the more you revise the text, the more you have to change and re-change the dialog”. (GOMES, 2004, p. 42, my translation)<sup>68</sup>

Thus, if the quotes above can be taken as representative of Lispector’s general approach to dialog, the scarcity of *ênclise* in her translation of *Curtain* is fully explained by her search for a more natural sounding language.

Another surprise regarding Lispector’s translation of *Curtain* was that the newer, posthumous, editions had actually been “corrected”. Lispector’s use of Portuguese was changed, making the cases of *ênclise* fit the standards of normative grammar. Even though one of her few *ênclises* was grammatically optional (and omitted by language revisers in some editions), in at least two cases Lispector had deliberately chosen to use “incorrect language”. Taking the context into consideration, it

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<sup>66</sup> Even though the original article was not found for consultation, Gomes reproduces this text in full as an annex in his 2004 article.

<sup>67</sup> *E a exaustiva leitura da peça em voz alta para podermos sentir como soam os diálogos? Estes têm que ser coloquiais: de acordo com as circunstâncias, ora mais ou menos cerimoniais, ora mais ou menos relaxados.* (GOMES, 2004, p. 42)

<sup>68</sup> *Clarice sempre disse que ficava enfadada ao reler seus textos e, como já comentamos, parece sentir o mesmo com as traduções, pois afirma que “quanto mais se revê o texto, mais se tem que mexer e remexer nos diálogos”.* (GOMES, 2004, p. 42)

becomes apparent that, since the character speaking is in an informal situation, the use of *ênclise* seemed inappropriate to the translator.

In the first of these “corrections”, the owner of the boarding house where the story takes place is gardening and sees Captain Hastings, the guest she has been waiting for, finally coming in. The personality of this old lady, who happens to be a loud, talkative ditz, is just being introduced to the reader, and thus her use of formal language here, while gardening, must have seemed out of place to Lispector. The line in the oldest translation read: “Mas *lhe digo*, capitão Hastings, tenho muito de negociante. Descubro despesas extras por todo lado” (p. 8). In the more recent versions, *lhe digo* has been substituted by *digo-lhe*. The second editorial intervention occurred when Hastings is speaking with Poirot, his friend of decades, in Poirot’s bedroom. The context could not be more informal. Hasting says, in Lispector’s translation: “Me diga quem era” (p. 155). In this instance, *Me diga* was later replaced with *Diga-me*.

In *At Bertram’s Hotel*, however, the number of *ênclises* was, once again, higher, despite the fact that the first translation was by another acclaimed writer: Rachel de Queiroz (a second translation was produced later by Gilberto Galvão). The numerous occurrences of *ênclise* in Queiroz’ text came as a surprise. The full tables for this title appear in Appendixes U through X. The total number of *ênclises* for the different editions and translations of *At Bertram’s Hotel* follow below in Table 8:

Table 8 - Number of occurrences of *ênclise* in different translations and editions of *At Bertram’s Hotel*.

Translation by Rachel de Queiroz, version from 1971, Editora José Olympio	Translation by Rachel de Queiroz, version from 1997, Editora Record	Translation by Rachel de Queiroz, version from 2010, Editora Best Bolso	Translation by Gilberto Galvão, version from 19-- , Editora Best Seller
41 instances	42 instances (1 addition to the first edition)	47 instances (7 omissions and 14 additions to the first edition)	20 instances

Young and Cisneros (2011) report that Rachel de Queiroz is considered Brazil’s greatest female writer. Her prestige was such that she became the first woman elected to the Brazilian Academy of Letters. However, this does not mean that she was a consistent proponent of high

register: low register structures, apparently for the sake of fluidity, can be found in her writing. In *O Quinze* (2012), for example, incorrect imperative forms in direct speech (such as *apaga* instead of *apague*) occur, as do repeated cases of informal contraction such as *pra* and *numa*. Idiomatic expressions are also abundant. And although not absent, neither is *ênclise* common, with only one case among all the dialog of the first chapter.

Queiroz (in HOLANDA, 2005, p. 22) allegedly stated: “I look for language that most closely approximates oral language, and naturally so since oral language has more of the original and spontaneous, the rich and expressive” (my translation).<sup>69</sup> Her approach to translation seemed generally similar to her stated writing strategy. Oliveira (2007) points out that Queiroz “was concerned about giving a flowing, transparent character to the translation” (p. 72, my translation),<sup>70</sup> and usually chose “a text that was more idiomatic than literal” (p. 80, my translation).<sup>71</sup> This accounts for the “incorrect” grammar observed in the direct discourse of this translation. One such example involves a case of *ênclise* (or, more specifically, non-*ênclise* where there should have been one): on page 6, the character says *Me agarrou* at the beginning of the sentence, when normative grammar would demand it to be *Agarrou-me*. And, as was seen with Lispector, both the 1997 and the 2012 editions have corrected this “mistake”.

So, in light of the discussion above, why are there so many *ênclises* in Queiroz’ Christie translation? It is clear that this translation uses higher register than her original writings. She does use compensation strategies that reveal her appreciation of natural dialog, such as the inclusion of idiomatic expressions and even an incorrect conjugation for Hotel Bertram’s doorman (p. 130): he says “*não fazia* isso” when the correct form would be “*não faria* isso”. This instance was also undone by text revisers in more recent editions. Barring any further insight, the least that can be said is that Queiroz is not alone in this “mixed” approach to register (i.e. markers of high and low register throughout the same text, occasionally even in the same sentence). Lispector herself, even though using considerably fewer *ênclises*, still hesitated in *Curtain*, for example in the case of an *ênclise* that she added unnecessarily to the text (which was later removed by revisers). The

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<sup>69</sup> “*procuro a linguagem que se aproxima o mais possível da linguagem oral, naturalmente no que a linguagem oral tem de mais original e espontâneo, rico e expressivo.*”

<sup>70</sup> “*se preocupava em dotar a tradução de um caráter fluente, transparente*”

<sup>71</sup> “*um texto mais idiomático do que literal*”



other included translation by Lispector further demonstrates this hybrid approach.

The other title translated by Lispector and added to the corpus, *Unfinished Portrait*, was recently retranslated by Lúcia Brito. The number of *ênclises* in the included editions and translations is shown below in Table 9:

Table 9 – Cases of *ênclise* found in different translations and editions of *Unfinished Portrait*.

Translation by Clarice Lispector, 197- edition, Editora Nova Fronteira 44 instances	Translation by Clarice Lispector, 2000 edition, Editora Nova Fronteira 44 instances	Translation by Lúcia Brito, 2011 edition, Editora L&PM Pocket 18 instances
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This table demonstrates that Lispector's translation included more than twice the number of *ênclises* than the more recent translation. This, however, seems quite odd. In her other translation, Lispector seemed to systematically avoid the use of *ênclise*. Not even Queiroz was as meticulous about avoiding this feature, but instead adopted compensation strategies (e.g. idiomatic expressions) to reduce the general tone. Lispector's translation of *Unfinished Portrait*, however, neither avoids *ênclise* nor uses compensation strategies. But did not Lispector herself talk about the importance of making written dialog seem natural? Could any explanation be found for her diverging approach to this translation?

Due to the conflicting results from these two Lispector translations, it was necessary to resort to her original writings for a better understanding of her approach to oral discourse and register. To this end, a 1998 edition of her book of short stories entitled *Laços de Família* was consulted. This edition allegedly remained faithful to the first edition (1950) of Lispector's book and, thus, to Lispector's principle of not revising her own writings after their publication. Occurrences of the same five markers of high register were counted both within direct speech and the thoughts of the characters in quotation marks (since, due to the introspective nature of her writings, Lispector uses this resource abundantly throughout her texts). The entire book was analyzed, and only 12 occurrences of *ênclise* could be found. This was quite low for an entire book, since it was only slightly more than that found in the four sample chapters from *Curtain*.

Taking this questioning further, who exactly used those *ênclises* in her short stories? Eight cases were found in the speech of a

mathematician, one in the speech of a Portuguese lady (who, as previously demonstrated, is expected to use such constructions due to the prevalence of *ênclise* in European Portuguese) and one was used by a doctor making severe recommendations to his patient. In the speech of these three characters, which amount to more than 80% of the occurrences of *ênclise* in Lispector's book, the use of this trait was associated either with individuals from a higher intellectual class or a region in which it is common. As previously mentioned, Lispector herself said that dialog must be depicted in a more or less ceremonious way on certain occasions, but in a more or less relaxed way in others. Judging from her character's speech, the implementation of this strategy is made plain. Thus, if one considers that, in *Unfinished Portrait*, Christie depicts a woman talking to a man she never met and telling him her life story, perhaps this would account for the observed formality level. However, a simpler solution could be that Lispector merely behaved like other translators and conformed herself to normative grammar.

Nevertheless, a discovery from the paratext of Lispector's translation of *Unfinished Portrait* could be decisive here. This book was heavily advertised by the publishing house as a Lispector translation, to the point of printing her name in large characters on the front cover – actually larger than that of Agatha Christie – (see Annex H), which was not at all normal in the 1970s (and still is not very common in Brazil). This analysis should not be naïve enough not to suggest the possibility of a “pseudo-Lispector” (i.e. pseudo-celebrity) translation, marketed under her name but perhaps someone else's work. Of course, short of an admission from Editora Nova Fronteira or a missing page of Lispector's diary, this cannot be forensically established. However, the existence of such a marketing ploy among so many other ghostwritten products in the publishing industry does not seem too strangely out of place. Moreover, it would neatly resolve the glaring register difference between translations claiming Lispector's name. Analysis of the four other high register markers will help confirm or dissipate this suspicion. That being said, this study is not the first to doubt the genuineness of every translation with Lispector's name on it. According to Ferreira:

It is said in the circles of Clarice's critics that perhaps not all the translated works which carry her name were actually translated by her. It is suspected that this is due to the common practice among writers of selling their names and signing

off on translated texts during the 1960s and 1970s, be it for a merchandising (editorial) question or a financial issue of the involved intellectual. We believe it was no different with Clarice, since her signature could serve to legitimize the quality of the translation due to her importance as a writer, in addition to helping her financially during difficult times. (FERREIRA, 2013, p. 176, my translation)<sup>72</sup>

And, even if this translation was actually done by Lispector while trying to act “right” and “obey” the standards, she did not respect the correct use of *ênclise* throughout the book. Here is a curious case: page 221 presents an incorrect use of *ênclise*, ...*não desfazer-se* instead of *não se desfazer*, when the latter would have been correct. Could this be Lispector timidly showing some irony or, instead, the work of someone without a firm grasp of normative grammar?

Regardless of the explanation, “incorrect” language is no single translator’s privilege in this corpus, even though the trend is toward incorrect *próclise* rather than *ênclise*. For example, in Brito’s more recent translation of *Unfinished Portrait*, a *próclise* is used incorrectly in direct speech (p. 314). The sentence begins with *Me senti*, instead of using *Senti-me*, which would be the correct construction at the beginning of a sentence. The same was true for Galvão’s translation of *At Bertram’s Hotel*. Like Queiroz, Lispector and Brito, he also uses grammar “inappropriately”. On page 151, *Me pareceu* is used at the beginning of a sentence, when the correct usage according to standard grammar would be an *ênclise*, *Pareceu-me*. Finally, in the only (and very recent, having been published only in 2012) Brazilian translation of *The Hound of Death*, the number of *ênclises* found was 31. This translation also has at least one example of incorrect grammar (p. 219): *Me prometa*, in the beginning of a sentence (instead of *Prometa-me*, the grammatically acceptable option).

This first look into Christie’s *imaginarium* translated into

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<sup>72</sup> *ronda no discurso da crítica clariciana que, talvez, nem todas as obras cuja assinatura da tradução tenha o nome da escritora tenham sido realmente traduzidas por ela. Isso deve-se à prática, comum entre os escritores, conforme se suspeita, de venda do nome para a assinatura de autoria de textos traduzidos, durante as décadas de 1960 1970, seja por uma questão mercadológica (editorial), seja por uma questão de ordem financeira do próprio intelectual. Acreditamos não ter ocorrido diferente com Clarice, visto sua assinatura poder servir como legitimadora da qualidade da tradução, devido a sua importância como escritora, além de ter auxiliado financeiramente a intelectual em tempos difíceis.* (FERREIRA, 2013, p. 176)

Brazilian Portuguese was quite revealing, demonstrating that, indeed, the use of *ênclise* is abundant in written representations of oral discourse in the Brazilian Agatha Christie, even though as previously demonstrated it is avoided in Brazilian oral discourse. In order to briefly illustrate what the numbers found would mean in real life, in the book with the most results, *Assassinato no Expresso do Oriente* (66 cases in the total sample), one single page had as many as seven instances of *ênclise* (see Appendix H, instances 56 to 62). So, for a simple test, the direct discourse instances of this entire page (page 187) were read aloud in a calm, paused manner, as if to represent actual speech, which took 3 minutes and 46 seconds. It seems safe to say, on behalf of native speakers of Brazilian Portuguese reading this monograph, that in such a short period of time, it would be very unlikely to find seven occurrences of *ênclise* in a recorded real-world conversation in Brazil, even one at a meeting of the Academy.

In fact, due to the frequent occurrence of *ênclise* in the corpus, a curiosity emerged: how close is the number of *ênclises* used in the Brazilian translations to that in Portuguese translations of the same titles? The same sample was, thus, analyzed for each title, and the results did not vary greatly between a number of Brazilian and Portuguese translations. The data are shown in Table 10, below:

Table 10 – Comparison of instances of *ênclises* found in Brazilian and Portuguese translations

<b>Title</b>	<b>Instances in different Brazilian translations and editions</b>	<b>Instances in the Portuguese edition by Editora Livros do Brasil</b>	<b>Instances in Portuguese edition by Editora ASA</b>
Murder on the Orient Express	66	87	75
Curtain: Poirot's Last Case	7 / 8	38	32
Ten Little	31 / 41 / 26	76	45
Niggers/Ten Little Indians/And Then There Were None			
At Bertram's Hotel	41 / 42 / 47 / 20	123	86
Unfinished Portrait	44 / 18	88	—
The Hound of Death	31	—	85

The translations by acclaimed Brazilian writers did differ more,

as did the latter two titles, but the numbers for *Murder on the Orient Express* and *Ten Little Niggers/Ten Little Indians/And Then There Were None* were not very far apart, which is telling since *ênclise* is a common trait of European Portuguese orality, and should occur profusely in ‘natural’ representations of dialog. So why are they there in such frequency in Brazilian translation, as if the language on both sides of the Atlantic were actually homogenous?

In fact, the disproportionate use of *ênclise* to represent oral discourse in translated literary works in Brazil does not appear to be an isolated case; examples of improbable *ênclise* in representations of oral discourse can be found in other translated media, as well. For example, it is there in the least likely media/genre one would expect: the superhero movie. The screenshot below (Figure 17) is a line from the official trailer for *X-Men: days of future past* (2014) (in Brazil, *X-Men: dias de um futuro esquecido*)<sup>73</sup>:



Figure 17 - Screenshot from the official trailer for *X-Men: dias de um futuro esquecido* (2014)

This single sentence boasts two cases of *ênclise* (*encontre-me, convença-me*). But, in order to demonstrate how this use of the language contravenes current popular Brazilian standards and expectations, a

<sup>73</sup> Available at: <http://www.foxfilm.com.br/cinema/x-men-dias-de-um-futuro-esquecido-2757/2757/>.

second, *fansubbed*, version of the trailer found on YouTube,<sup>74</sup> which likely had been posted before the official Brazilian Portuguese trailer was released, is shown for comparison. As a fairly recent web phenomenon, semi-clandestine *fansubbing* is already a hefty subculture with complicated networks of contributors in Brazil (see HANES, 2011). Figure 18 (below) shows an unregulated, fan-generated (i.e. appropriate) translation of the same line:



Figure 18 - Screenshot from fansubbed trailer of *X-Men: dias de um futuro esquecido* (2014)

The fansubbed trailer, as might be expected, reflects a different take on Brazilian oral discourse – one with ‘street cred’. Authenticity in this case means violating normative grammar standards: two *próclises* (*me ache, me convença*) instead of two *ênclises*.

This conflict between ‘the Academy’ and ‘the street’ with respect to *ênclise* is not restricted to a professional vs. (un-/non)-professional dichotomy: translators with more cultural capital (renowned as authors, i.e. generators of culture) felt free to take liberties with it, although, surprisingly, a considerable number of rank-and-file translators also used the *ênclise* incorrectly at least once in the examined sample. Of the ten total translators involved in this analysis, five (Clarice Lispector, Rachel de Queiroz, Gilberto Galvão, Lúcia Brito and Alessandro Zir) used *ênclise* incorrectly in their texts at some moment. And, considering the fierce action of the text revisers, who had no scruples in correcting

<sup>74</sup> File originally available at: <<http://www.youtube.com/watch?v=amus0WwYeC4>>. Accessed 24 Oct 2014 (but has since been removed).

even the translations of canonized authors such as Lispector and Queiroz, this number might have been originally higher. Another point that cannot be ignored is that the latter two translators (Brito and Zir) work (or worked) for the same publishing house, which has recently invested in retranslations of Christie: L&PM. This publishing house seems to be generally adopting a new approach to translation in Brazil, privileging translations with “incorrect” use of grammar that represent pseudo-dialects (such as Rosaura Eichemberg’s 2011 translation of Mark Twain’s *Adventures of Huckleberry Finn*, the first in Brazil to attempt this sort of strategy).

Despite these glimmers of novelty in recently-translated literature and vigilante fan translations in other media, the slight general vacillation among Christie translators with respect to *ênclise* was insufficient to overcome a strong tendency towards elevated register, which thus tends to confirm Hypothesis ER.

## 5.2 THE USE OF *MESÓCLISE*

The cases of *mesóclise* found in direct speech in the samples were few. In fact, none were found in any translation or edition of the following titles: *Ten Little Niggers/Ten Little Indians/And Then There Were None*; *Murder on the Orient Express*; *Unfinished Portrait*; and *The Hound of Death*. However, intriguing results were found in two titles: in *Cai o Pano* (see Table 11, below), Lispector did not use *mesóclise*, but once more was “corrected” in a subsequent re-edition by Círculo do Livro.

Table 11 – Cases of *mesóclise* in different editions of *Curtain: Poirot’s last case*.

Nova Fronteira, 1977	Record, 1987	Círculo do Livro, 19--	Nova Fronteira, 2009	Nova Fronteira/Saraiva de Bolso, 2011
0 instances	0 instances	1 instance (1 addition)	0 instances	0 instances

Lispector’s original collocation was

— Mas você realmente não tem nenhuma idéia do porquê M. Poirot *teria lhe* mandado embora? (p.

which was replaced with

— Mas você realmente não tem nenhuma idéia do motivo pelo qual M. Poirot *te-lo-ia* mandado embora? (p. 180, *Círculo do Livro*)

Notice that it was not only the *mesóclise* that was tampered with by the *Círculo do Livro* revisers.

In Queiroz' translation of *At Bertram's Hotel*, the opposite was observed: she used a *mesóclise* that was later removed by revisers (see Table 12, below).

Table 12 – Cases of *mesóclise* in different translations and editions of *At Bertram's Hotel*

Translation by Rachel de Queiroz, version from 1971, Editora José Olympio	Translation by Rachel de Queiroz, version from 1997, Editora Record	Translation by Rachel de Queiroz, version from 2010, Editora Best Bolso	Translation by Gilberto Galvão, version from 19-- , Editora Best Seller
1 instance	1 instance	0 instances (one omission)	0 instances

Queiroz' original

— Um mundo assim lhes serviria; *sentir-se-iam* à vontade nêle. (p. 187, *Editora José Olympio*)

was replaced with

— Um mundo assim lhes serviria; *ficariam* à vontade nele. (p. 195, *Editora Best Bolso*)

The sentence above demonstrates how a *mesóclise* can be avoided by simply substituting a nonreflexive verb (the ubiquitous *ficar*) for a reflexive one (*sentir-se*, which requires the *mesoclitic* construction). The fact that it, unlike *ênclise*, can be circumvented within the bounds of normative grammar, would most likely explain its rarity in the corpus. The sentence above also shows that, even in the 2010 edition of Queiroz' text, in which so many *ênclises* were added by



text revisers, the *mesóclise* was nonetheless considered unfit.

The search for this high-register marker also brought out another important aspect of the sample: the possibility of a systematic differentiation between the narrator's discourse and the direct discourse of the characters. One example of this was "Lispector's" *Unfinished Portrait*, in which no *mesóclise* was used in the direct discourse of the characters, but there was a case of it in the narration (p. 19: "*lembrar-se-á*"). In Queiroz' unrevised translation, the one case of *mesóclise* was also found in the narration (p. 187); the revision, on the other hand introduces a *mesóclise* already on the second page of the text and goes on to insert other instances as well. This indicates less hesitation to use *mesóclise* in the narrator's voice than in conversation. A similar dichotomy was observed among the other markers of high register, particularly in the translations by the two acclaimed authors, whose strategies may be different from those of other translators.

### 5.3 THE USE OF THE SYNTHETIC FUTURE

Synthetic future was the only marker that was unproblematic to align with the English originals, since in almost all cases it was used to translate *will*, *shall* and *going to*. Its ease of detection in the source text played a role in the analysis: the future tense constructions found in the English sample are shown beside those found in the Brazilian versions to compare how often the synthetic future is chosen among the different future constructions offered in the original.

Synthetic future constructions occurred in the translations/editions of five of the six analyzed Christie titles. Only in Lispector's translation of *Curtain* there were no instances of this verb tense found, despite a total of 12 future tense structures in the original sample. Lispector negotiated these without resorting to the (formal) synthetic future, using instead periphrastic conjugations such as *you estar*, *you ficar*. Lispector, for example, simply did not see the synthetic future as an option to represent the young and rebellious Judith's discourse while telling her father that she is moving away to Africa with her lover (p. 161).

However she did not maintain this strategy when translating *Unfinished Portrait*, in which the number of synthetic future occurrences is high, as shown in Table 13, below, which also includes the data for Brito's translation:

Table 13 – Cases of *synthetic future* found in different translations and editions of *Unfinished Portrait*.

Translation by Clarice Lispector, 197-, Editora Nova Fronteira 42 instances	Translation by Clarice Lispector, 2000 edition, Editora Nova Fronteira 42 instances	Translation by Lúcia Brito, 2011, Editora L&PM Pocket 27 instances
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In this case, Lispector relied heavily on the synthetic future, perhaps due to Christie's text, which is full of future conjugations in the original (49 cases in the sample chapters, more than either translation). Moreover, the story is narrated by Celia, a woman who spent her life trying to do things right, and Lispector could have been using high register to represent the stiff personality of this 'stuffy' character. Alternatively, it could simply be another argument for the "pseudo-Lispector" theory. However, it is important to point out that Lispector did not completely exclude the synthetic future from her original writings either: in *Laços de Família*, the synthetic future could be found 10 times in all occurrences of direct speech.

Queiroz makes little use of the synthetic future, as does Galvão, the other translator of *At Bertram's Hotel* (see Table 14, below):

Table 14 – Cases of *synthetic future* in different translations and editions of *At Bertram's Hotel*.

Translation by Rachel de Queiroz, version from 1971, Editora José Olympio 9 instances	Translation by Rachel de Queiroz, version from 1997, Editora Record 9 instances	Translation by Rachel de Queiroz, version from 2010, Editora Best Bolso 11 instances (1 omission and 3 additions)	Translation by Gilberto Galvão, version from 19-- , Editora Best Seller 3 instances
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This could be due to infrequent future tense in the original English sample (12). However, the synthetic future was by far the most prevalent among future constructions in Queiroz. Another interesting aspect was that, in Galvão's translation, the minimal use of synthetic future signaled a direct attempt to avoid these structures in dialog.

In the different translations of *Ten Little Niggers/Ten Little*

*Indians/And Then There Were None*, the results were as follows (see Table 15, below):

Table 15 – Cases of synthetic future in different translations and editions of *Ten Little Niggers/Ten Little Indians/And Then There Were None*.

Translation by Hamilcar Garcia, version from 1956 (first edition from 1942), Editora Globo 10 instances	Translation by Leonel Vallandro, version from 1981, Editora Abril Cultural 10 instances	Translation by Leonel Vallandro, version from 2000, Editora Globo 10 instances	Translation by Renato Marques, version from 2011, Editora Globo 10 instances
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The occurrences observed in the translations did not differ greatly from the number found in the original text (16). This was also found to be the case in *Murder on the Orient Express*, in which this association was even closer: 23 instances of synthetic future found in every edition of the translation compared to 27 instances of future construction in the source text. The greatest disparity between source and target text was found for *The Hound of Death*: while the original English had a total of 47 future constructions, there were only four occurrences of the synthetic future in the translation. On the other hand, the use of periphrastic future conjugations was abundant.

Periphrastic verb conjugations are not grammatically incorrect, and it is common knowledge among native speakers that they are the preferred future construction in vernacular Brazilian speech. Due to this simple, grammatically ‘viable’ alternative, synthetic future could have been systematically avoided by translators wishing to do so (and some did). Another important fact to be mentioned here (and discussed in the next chapter) is that recent translations have been avoiding the synthetic future.

Statistically speaking, of the 10 original translations of the six titles in the corpus (i.e. excluding revised editions), the synthetic future was used to translate Christie’s future constructions between 50% and 70% of the time in four of them: 55.1% in Brito’s *Unfinished Portrait* and 62.5% for all the three translations of *Ten Little Niggers/Ten Little Indians/And Then There Were None*. Three other translations used the synthetic future between 70% and 90% of the time: 85.71% in Lispector’s *Unfinished Portrait*, 75% in Queiroz’ *At Bertram’s Hotel* and 88.46% in the translation of *Murder on the Orient Express*. This again indicates that there was a systematic elevation of the register in the texts, considering the mostly marginal role of the synthetic future in everyday Brazilian speech. The three texts that generally avoided the

synthetic future in oral discourse, which ranged from 0% to 25%, serve to reinforce the fact that other options were available.

#### 5.4 THE USE OF THE PLUPERFECT

Despite previous discussion that the pluperfect tense is uncommon in Brazilian speech (see section 4.2), it was found in representations of oral discourse in five of the ten translations. Those which avoided it were Hamílcar Garcia and Renato Marques's translations of *Ten Little Niggers/And Then There Were None*, Lispector's *Curtain*, Gilberto Galvão's *At Bertram's Hotel*, and Lúcia Brito's *Unfinished Portrait*. The results for the other books are presented below.

The pluperfect results for different translations and editions of *Ten Little Niggers/Ten Little Indians/And Then There Were None* are presented below in Table 16; those for different editions of Queiroz' translation of *At Bertram's Hotel* are featured in Table 17 and those for Lispector's *Unfinished Portrait* are in Table 18:

Table 16 – Cases of simple pluperfect in different translations and editions of *Ten Little Niggers/Ten Little Indians/And Then There Were None*.

Translation by Hamílcar Garcia, 1956 edition (first edition was from 1942), Editora Globo	Translation by Leonel Vallandro, 1981 edition, Editora Abril Cultural	Translation by Leonel Vallandro, 2000 edition, Editora Globo	Translation by Renato Marques, 2011 edition, Editora Globo
0 instances	5 instances	5 instances	0 instances

Table 17 – Cases of *simple pluperfect* in different translations and editions of *At Bertram's Hotel*.

Translation by Rachel de Queiroz, 1971 edition, Editora José Olympio	Translation by Rachel de Queiroz, 1997 edition, Editora Record	Translation by Rachel de Queiroz, 2010 edition, Editora Best Bolso	Translation by Gilberto Galvão, 19-- edition, Editora Best Seller
4 instances	4 instances	4 instances	0 instances

Table 18 – Cases of *simple pluperfect* in different translations and editions of *Unfinished Portrait*.

Translation by Clarice Lispector, 197- edition, Editora Nova Fronteira 6 instances	Translation by Clarice Lispector, 2000 edition, Editora Nova Fronteira 6 instances	Translation by Lúcia Brito, 2011 edition, Editora L&PM Pocket 0 instances
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Eleven cases of pluperfect were found in each different edition of *Murder on the Orient Express*. The only Brazilian edition of *The Hound of Death* involved three instances of pluperfect in direct discourse.

Even though the cases of pluperfect in direct discourse were few, they served to further reinforce the earlier suspicion of a systematic differentiation between direct speech and the narration, in which it was much more common. Interestingly, even in translations with no pluperfect direct speech, it was ubiquitous in the narrator's voice at very early stages of the stories. Such was the case in Brito's *Unfinished Portrait*, Gilberto Galvão's *At Bertram's Hotel*, and Renato Marques' *And Then There Were None*, where the first instance of pluperfect occurs on the second page of the narrated discourse. In Lispector's *Curtain*, as well as Hamílcar Garcia's *Ten Little Niggers*, pluperfect verb conjugations are found on the very first page, even though there are none in direct discourse. Even in Vallandro's grandiloquent translation of *Ten Little Niggers*, there is a pluperfect conjugation in the initial narration (p. 1), but none in direct speech until p. 184 (oldest edition).

## 5.5 THE USE OF THE VERB *HAYER*

Unlike the other high-register markers, *haver* (a stative verb analogous to “there is/are”, etc.) was abundantly present in most of the translations. In fact, only one translator, Lispector, tended to avoid this verb: in her translation of *Curtain*, *haver* was only used twice in direct speech in the analyzed sample. This pattern once again matched her own fiction: in *Laços de Família* there were only four cases of *haver*. This, of course, further underscores suspicion about the translation of *Unfinished Portrait* attributed to Lispector, since it has a discordantly high number of cases of this high register marker also. The data, both for Lispector's and for Brito's translations of this title, are presented below in Table 19:

Table 19 – Cases of *haver* in different translations and editions of *Unfinished Portrait*.

Translation by Clarice Lispector, 197- edition, Editora Nova Fronteira 19 instances	Translation by Clarice Lispector, 2000 edition, Editora Nova Fronteira 19 instances	Translation by Lúcia Brito, 2011 edition, Editora L&PM Pocket 30 instances
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The results for the different translations of *Ten Little Niggers/Ten Little Indians/And Then There Were None* were all quite similar (Table 20), which was more or less the same for *At Bertram's Hotel* (Table 21):

Table 20 – Cases of *haver* in different translations and editions of *Ten Little Niggers/Ten Little Indians/And Then There Were None*.

Translation by Hamílcar Garcia, 1956 edition (first edition was from 1942), Editora Globo 27 instances	Translation by Leonel Vallandro, 1981 edition, Editora Abril Cultural 23 instances	Translation by Leonel Vallandro, 2000 edition, Editora Globo 23 instances	Translation by Renato Marques, 2011 edition, Editora Globo 28 instances
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Table 21 – Cases of *haver* in different translations and editions of *At Bertram's Hotel*

Translation by Rachel de Queiroz, 1971 edition, Editora José Olympio 20 instances	Translation by Rachel de Queiroz, 1997 edition, Editora Record 20 instances	Translation by Rachel de Queiroz, 2010 edition, Editora Best Bolso 19 instances (5 omissions and 4 additions)	Translation by Gilberto Galvão, 19-- edition, Editora Best Seller 28 instances
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For *Murder on the Orient Express* there were 38 occurrences of *haver* in the sample chapters of all editions, the highest number for any title. There were 21 cases in the only translation of *The Hound of Death*.

The prevalence of *haver* in all these Christie translations (except Lispector's *Curtain*) further reinforces the Brazilian trend towards high register in written representations of oral discourse. Debates about the frequency of this verb in Brazilian speech and when to use it in its representation are exacerbated in reeditions of these translations: text revisers added and excluded many cases of *haver*, for example in the

2010 revised edition of Queiroz' *At Bertram's Hotel*, seeming ill-at-ease with the use (or non-use) of the verb by a less conservative translator such as Queiroz, indicating a lack of consensus about the verb's role.

## 5.6 CONCLUSIONS REGARDING HYPOTHESIS ER

Given that prominent linguists have declared (see section 4.2) that the five high register markers analysed in this study are either extinct, approaching extinction or, at best, marginalized in current (if not 20<sup>th</sup> century) Brazilian speech, and bearing in mind that the representation of speech is not coequal with speech itself (see the introduction of chapter 5), the results of this broad diachronic sample of translated popular literature are nevertheless revelatory, considering that three of these traits occurred quite frequently (*ênclise*, the synthetic future and *haver*) and that the other two (*mesóclise* and pluperfect), though less frequent, were nonetheless persistent. From these results, which were also confirmed by the cinematic dialog (see section 5.1), it should be safe to say that Hypothesis ER is confirmed: according to the Christie corpus, there has been a consistent tendency toward elevated register in representations of oral discourse in translated literature in Brazil and, moreover, this elevated register is dissociated from everyday speech. However, there may be more to such a written/oral dichotomy than the mere grammatical fetishes of translators or revisers, and, in fact, the phenomenon may not be at all unique to Brazil. University of Strasbourg linguist Schneider-Mizony summarizes that

Our grammatic(al)ized societies share the representation of oral language as fragmentary, deficient, in a word “simpler” than the written language, which in its turn is credited with the features of density, completeness and syntactic order. This is a myth against which linguists rise constantly, from Halliday (1985) to Koch & Oesterreicher (2001), but this myth is powerful and alive because it is supported by a number of first impressions: the immediacy of the oral suggests a gross, unworked thought, expressed without formatting. (SCHNEIDER-MIZONY,

And at least partially as a result of such myth-building, it can be said that the dialog in the Chrisite translations represents, to a certain extent, an alien form of discourse to unlettered Brazilians – a foreign language (of power) reserved for the literate elite, perhaps not at all unlike the function of Latin amid the sea of unwritten vernaculars in Medieval Europe, which would only make sense in that Brazil is the child of European colonialism.

### 5.6.1 The question of revision

One aspect that deserved further attention was the role played by text revisers in Brazilian translations. The different editions of the translations in the corpus demonstrated how heavily text revision may influence the final product presented to readers in Brazil, particularly considering that only five of numerous possible linguistic characteristics were systematically observed. It was surprising to see the translation strategies of canonized Brazilian authors such as Clarice Lispector and Rachel de Queiroz summarily discarded in the name of correct grammar or merely “better style”, which indicates the true strength of the norms at work here (of course regardless of whether the revisers were under explicit orders by the editors).

The most extreme case was the 2010 edition of *At Bertram's Hotel* published by BestBolso. Many cases of ênclise, synthetic future and haver were added, as well as other alterations to Queiroz' grammar and diction, erasing even simple traces of colloquialism that were by no means incorrect grammatically speaking. Below is an extreme case of revision in a single passage of direct speech (original, followed by the revised edition):

– Eu, se fosse a senhora, não fazia isso. O

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<sup>75</sup> *Nos sociétés grammati(cali)sées partagent la représentation de la langue orale comme fragmentaire, déficitaire, en un mot plus « simple » que la langue écrite, qui est en retour créditée des traits de densité, complétude et ordre syntaxique. Il s'agit d'un mythe contre lequel les linguistes s'élèvent avec constance, de Halliday (1985) à Koch & Oesterreicher (2001), mais ce mythe est puissant et vivace, parce que soutenu par un certain nombre d'impressions premières : l'immédiateté de l'oral suggère une pensée brute, non travaillée, exprimée sans mise en forme.* (SCHNEIDER-MIZONY, 2010, p. 83)



nevoeiro está muito feio. Mesmo num taxi, não é fácil. (1997 edition of *O caso do Hotel Bertram*, p. 142)

– Se eu fosse a senhora, não faria isso. O nevoeiro está muito feio. Mesmo em um taxi não será fácil locomover-se. (2010 edition of *O Caso do Hotel Bertram*, p. 136)

This example serves as a perfect illustration of the parameters of this study, since two of the five high register markers (*ênclise* and synthetic future) were added to this one line (*será* and *locomover-se*). In addition, an incorrect verb conjugation used by Queiroz was changed (*fazia* was replaced by *faria*), a contraction that gives more informality to the text was removed (*num* became *em um*), the pronoun *Eu* in the beginning of the sentence was removed, and erudite vocabulary (*locomover*) was added. Bear in mind that the character speaking here is a hotel doorman; for comparison, observe the speech attributed to him by Christie:

‘I wouldn’t if I were you, ma’am. It is very nasty, this fog. Even in a taxi it won’t be too easy’. (*At Bertram’s Hotel*, p. 219)

Thus, it may be pertinent to ask what is expected from a text reviser in Brazil. The answer would be that, according to what was seen in this corpus, the text reviser role is that of a “language policy enforcer”. The focus is not what is being said in its context, but simply how it is being said (i.e. does it violate normative patterns?). In Britto’s words:

In general the revisers act exactly in the construction of a language model in which prevails the idea of a legislative principle – of a written law. The role of the reviser for himself (even while not saying it) is not to contribute so that the author of the text may write what he wanted the way he wanted to [...], but to adjust the text to a hypothetical “official” standard. (BRITTO, 2003, p. 84, my translation).<sup>76</sup>

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<sup>76</sup> *De modo geral, os revisores atuam exatamente na construção de um modelo de língua em que prevalece a idéia de um princípio legislativo - de uma lei escrita. O papel do revisor, para ele próprio (mesmo não dizendo), não é contribuir para que o autor do texto escreva o que quis do jeito que quis (...), mas o de ajustar o texto a um hipotético padrão “oficial”.* (BRITTO, 2003, p. 84)

A similar posture is described by Rocha:

To revise is [...] to read the text in order to correct possible “mistakes”, be these structural (composition, typing, typography, etc.) or regarding the linguistic aspect of adapting the form how the content is presented/exposed. (ROCHA, 2012, p. 36, my translation)<sup>77</sup>

Of course there are other points of view, such as Yamazaki’s, who speaks of text editors as synonymous with text revisers, explaining that:

It is important for the editors to know the range of possible linguistic uses, as well as the range of stigmas that accompany these uses, so that they may consciously decide which one to adopt. It is essential to comprehend the linguistic plurality, in order not to elect your own norms and apply your options. (YAMAZAKI, 2007, p. 10, my translation)<sup>78</sup>

However, based on the evidence in this study, it would appear that the prevalent point of view, particularly more recently, is the policing role described in the former two quotes. Although such an approach is curious when a translator’s language is not technically incorrect, it is not limited to translated literature or even to literature itself.

One field in which it is easy to detect artificially elevated register in Brazil is in print journalism. Of the many cases that could be cited, a single incident involving former president Lula should suffice as an example. In May 2014, sitting president Dilma Rousseff’s candidacy for reelection was confirmed by her party, and ex-president Lula declared his full support (live) with the following words:<sup>79</sup> “Nós precisamos parar de imaginar que existe outro candidato que não a Dilma”. Despite

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<sup>77</sup> *Revisar é [...] ler o texto a fim de consertar-lhe possíveis “erros”, sejam eles relativos à estrutura (redação, digitação, tipografia etc.) ou ainda relativos ao aspecto linguístico de adequação do modo como o conteúdo é apresentado/exposto.* (ROCHA, 2012, p. 36)

<sup>78</sup> *É importante que os editores conheçam o espectro de usos linguísticos possíveis, assim como o espectro dos estigmas que acompanham esses usos, para que decida, de modo consciente, o que adotar. É essencial compreender a pluralidade linguística, para não eleger suas próprias normas e aplicar suas opções.* (YAMAZAKI, 2007, p. 10)

<sup>79</sup> Video available at <<http://tvuol.uol.com.br/video/lula-confirma-candidatura-de-dilma-no-congresso-do-pt-04024D1A3072C4815326>>.

Lula's reputation for populist discourse and the characteristic rhetorical inflections that come with it, this sentence is not technically incorrect, grammatically speaking. The only mistake here was the lack of an 's' in "precisamos".<sup>80</sup> Nevertheless, Lula's line was thoroughly restructured in the two principal Brazilian newspapers: *Jornal O Globo* and *Folha de São Paulo*, and yet presented as if it were a direct quote.<sup>81</sup> *Jornal O Globo* edited it in the following manner: "Vamos parar de imaginar que existe outro candidato que não a Dilma"<sup>82</sup>, i.e. Lula's appeal ("we need to stop") was transformed into an imperative ("we will stop"), not without certain political implications. Yet the alterations found in the most important and widely read Brazilian newspaper are more crucial for this discussion: the *Folha de São Paulo* represented Lula's speech as "É preciso parar de imaginar que existe outro candidato" ("It is necessary to stop imagining that there exists another candidate").<sup>83</sup> Now one may ask: why was Lula's discourse changed from active to passive voice? Although the complete answer may be both more complicated and off limits to non-insiders, the net effect is simple: the speech sounds more sophisticated. The register is elevated. Apparently, to the journalists and/or their superiors the ex-president's defect was greater than the lack of a simple letter 's' – he didn't sound "presidential" enough, and nothing could be more dignified or scholarly than passive voice. Thus, even the holder of the highest political office in the land, someone presumably with the power to control how he is quoted, is not above these norms, not immune to official linguistic cleansing.<sup>84</sup>

One might imagine, on the other hand, that this was done because Lula was once the president and that his image should be presented in the best possible light to the public. But that is not the motivation: the reason for this treatment materializes when consulting other articles

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<sup>80</sup> An implied stative verb ("...*que não [seja] a Dilma*") occurs with some regularity in Brazilian speech and is grammatically acceptable in cases such as this; notice below that it is not corrected in the *Jornal O Globo* treatment, although it could have been explicitated.

<sup>81</sup> These two newspapers are being considered the two main newspapers based on their circulation and also in their traditional position within the Brazilian society: *Folha de São Paulo* is the one with the highest circulation in the country, followed by *O Globo* (even though in some rankings *O Globo* appears in the third place). *O Estado de São Paulo*, also quoted in this chapter, is the fourth newspaper with the highest circulation in Brazil.

<sup>82</sup> Full article available at <<http://oglobo.globo.com/pais/vamos-parar-de-imaginar-que-existe-outro-candidato-que-nao-dilma-diz-lula-12370475#ixzz30gcmwD8q>>.

<sup>83</sup> Full article available at <<http://www1.folha.uol.com.br/fsp/poder/164198-lula-relanca-dilma-com-ataque-a-elites-e-a-oposicao.shtml>>.

<sup>84</sup> That is, of course, unless he or his party indeed requested such treatment, although this possibility would seem ruled out here by the different compositions in these two important newspapers.

featuring the “direct speech” of less prestigious people. At the lower extreme, a teenage girl born and raised in a slum in Rio de Janeiro was reported by another very traditional and respected newspaper, *O Estado de São Paulo*, to have said the following: “Quando fui ver o que estava acontecendo, vi minha mãe caída no chão. Ela não estava consciente e vi quando os policiais *a colocaram* na caçamba da viatura”.<sup>85</sup> However, this same girl was also interviewed on video about the incident, and in over eight minutes of speech she did not, even once, use the type of pronoun attributed to her in the newspaper article (in italics above – *pronome obliquo átono*).<sup>86</sup> The type of construction recorded (abundantly) in the video was *colocaram ela* instead of *a colocaram*, but this is grammatically incorrect and, despite being very prevalent in speech, is apparently not tolerated in writing, even for direct quotes.

An innovative study by Grillo (2005) examined language use in the three above-mentioned newspapers. She reports that there are actually specific manuals containing the detailed policies of these newspapers<sup>87</sup> which determine (among many other things) that all language must be corrected, even if in a direct quote, and all markers of orality must be eliminated. Grillo then maps out several grammatical structures that these newspapers repeatedly used to represent the oral discourse of interviewees, structures that go beyond simple correctness and instead transform speech into an unrealistically high register. And taking into consideration the two recent cases cited above, little has apparently changed in these newspapers’ language policy over the last ten years.

This same attitude is also found in vernacular literature. Milton cites a prime example:

One of the few books that reflect the life of the low social class in Brazil is *Quarto de Despejo*, written by slum dweller Carolina de Jesus. However, Elzira Perpétua showed that the writer’s

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<sup>85</sup>Full article available at < <http://estadao.br.msn.com/ultimas-noticias/protesto-contramorte-de-auxiliar-de-servi%C3%A7os-fecha-avenida-no-rio>>. (Her mother had been mistakenly killed by the police.)

<sup>86</sup> Video available at < <http://globo.v.globo.com/rede-globo/bom-dia-rio/v/filha-da-mulher-colocada-em-porta-malas-de-carro-da-pm-pede-justica-pela-morte-da-mae/3220267/>>. Retrieved: Nov 15<sup>th</sup> 2014.

<sup>87</sup> The manuals quoted by Grillo (2005):

GARCIA, L. (Org.) **Manual de redação e estilo**. 27. ed. São Paulo: Globo, 2000.

MANUAL DA REDAÇÃO: Folha de São Paulo. São Paulo: Publifolha, 2001.

MARTINS FILHO, E. L. **Manual de redação e estilo O Estado de São Paulo**. 3. ed., São Paulo: O Estado de S. Paulo, 1997.

memories had to go through revision and normalization before being published. (MILTON, 1994, p. 28, my translation)<sup>88</sup>

Now, bringing this discussion back to the focus of the present study, i.e., representations of oral discourse in translated literature, these examples serve to partially explain why translators act the way they do, adopting what is being called here a mixed approach to the use of register: i.e. colloquial expressions, interjections, etc., as compensation strategies, to indicate an orality which, due to tradition, cannot be reproduced in print. In September 2013, preliminary results, mainly from the *Roger Ackroyd* test case, were presented in a symposium on literary translation at the ABRAPT (Associação Brasileira de Pesquisadores em Tradução) congress in Florianópolis.<sup>89</sup> Many translators were present at this event, and when the subject of the high register used to translate Agatha Christie was brought up, the participants' immediate reaction was to defend their peers; although granting that the use of high register is indeed a problem, they said that if translators do not conform to it, but instead mimic everyday speech, they are labelled as bad or insubordinate professionals by the vast majority of editors or, in the best case, their text is completely overhauled by copyeditors.

Nevertheless, this elevation of register is not a rule without exceptions. Some publishing houses are beginning to accept new and innovative translation projects, including daring propositions for the translation of dialects, such as new translations marketed by L&PM (e.g. *The Adventures of Huckleberry Finn* and *Of Mice and Men*). Coincidentally (or not at all so), the translations released by L&PM included in the corpus of the present study also included some "mistakes" with respect to the markers of high register examined in this study. Thus, some space for change exists. After all, trying to represent Brazilian speech is nothing new. Considering vernacular literature, the debates about the necessity for an actual representation of Brazilian Portuguese in writing goes all the way back to the illustrious José de

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<sup>88</sup> *Um dos poucos livros que reflète a vida da camada social baixa no Brasil é Quarto de Despejo, escrito pela habitante de favela Carolina de Jesus. Entretanto, Elzira Perpétua mostrou que as memórias da escritora tiveram que passar por uma revisão e normalização antes de serem publicadas.* (MILTON, 1994, p. 28)

<sup>89</sup> Symposium entitled *Tradução Literária*, included in the program of the *XI Congresso Internacional da ABRAPT*, and coordinated by Dr. Rosália Neumann Garcia and translator Guilherme da Silva Braga. Abstracts available at: <https://abrapt.wordpress.com/2013/11/08/caderno-de-resumos/>

Alencar (see BASSO; ILARI, 2012).

### 5.6.2 The question of (pseudo) authorship

A second issue raised by Hypothesis ER was the difference in approach between writers who also translate and ordinary translators. Although the writers' translations were not necessarily as informal as their own fiction, being grammatically punctilious at times, consistent and clear traces of informality, even to the extremes of incorrect grammar or systematic avoidance of high-register constructions, could be found in Clarice Lispector's and Rachel de Queiroz' translations (or, at least, of Lispector's *Curtain*, which closely resembled her writing style; the same cannot be said for her *Unfinished Portrait*).

The greater informality observed in the work of writer/translators in this study indeed may not be unique to them. Brazilian author Érico Veríssimo has translated many books for Editora Globo and, according to Faria and Hatje-Faggion (2012, p. 67), his translation of Steinbeck's *Of Mice and Men* employs "a colloquial tone and deviates from the standard norm, such as in the case of the use of *caso reto* pronouns as direct objects (Achei êle)"(my translation).<sup>90</sup> However, they go on to report that, in general, "only a slight variation can be observed in Veríssimo's language, which at times is formal and ceremonious" (my translation).<sup>91</sup> Thus, the same mixed (formal/informal) approach observed in Lispector's and Queiroz' detective fiction translations has been observed in a different genre by another acclaimed writer/translator. However, there was something out of place: one of Lispector's translations did not present the aforementioned characteristics. Thus, either the mixed approach was not a consistent pattern or the translation of *Unfinished Portrait* was not made by Lispector's hand. The latter possibility gained strength with further investigation: it has been demonstrated elsewhere that other acclaimed Brazilian authors lent their names to ghost translations. Bottmann (2014) reports, with easily verifiable sources (specific titles, dates and general information), that popular authors such as Jorge Amado and

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<sup>90</sup> "Veríssimo escolhe o tom coloquial e pratica desvios da norma-padrão, como no caso do uso de pronomes do caso reto como objeto direto (Achei êle)".

<sup>91</sup> "apenas se percebe ligeira variação na linguagem de Veríssimo, por vezes formal e cerimoniosa"

Nelson Rodrigues, due to their credibility and the possibility of increased sales, rented their names for use on translations produced by Brazilian publishers.

Such an arrangement would be the simplest explanation for the immense linguistic disparity between the supposed Lispector translation of *Unfinished Portrait* and that of *Curtain*, as well as the disparity between the translation of *Unfinished Portrait* and Lispector's own writings. The fact that she was the only translator credited on the cover of that Nova Fronteira collection shows her position as a strong "selling point". Since Nelson Rodrigues's name was being used for the same sort of purpose in the 1970s by Editora Record, a pseudo-Lispector translation during the same historical period would fit as part of a broader company strategy.

The polemical idea of "pseudo-celebrity translation", a subdimension of pseudotranslation, is still almost completely unresearched; much more might be unearthed about this subject. And, along with other techniques of discourse analysis, the five high-register markers used in this study could serve as the basis of a model for identifying the correspondence between an author's style and a translation with his or her name on it.

### 5.6.3 The question of voice

The third main issue raised while researching Hypothesis ER was the systematic discrepancy in high register markers between the narrator's and the characters' speech, particularly less frequent types such as *mesóclise* and the pluperfect. To help clarify this, expertise from the field of narratology was necessary, particularly the previously-mentioned concept of voice (section 3.3). Voice has been and is still debated by narratology scholars, who have not arrived at a great deal of consensus. Nevertheless, a survey of the definitions formulated by different scholars is essential to the concept's application in this study.

As previously indicated in the test case, Genette (1983) explained that the voice of narration is the one who tells the story, meaning, roughly, the narrator. The narrator is the voice speaking to the reader, taking responsibility for what is being said. Patron (2011, p. 15) further elucidates this idea, stating that: "As Genette himself emphasizes, the category of voice might just as easily have been called 'person'". However, in some cases more than one agent is at play in a

narrative (thus involving what Genette terms as *mood* and/or *focalization*), and it is necessary to consider a well-placed question by Mäkelä (2011, p. 192): “Are you reading the narrator’s voice or the character’s voice, or both at the same time?”

Furthermore, in the present study, it cannot be ignored that the corpus consists of translated literary works. Thus, there is another voice at play: that of the translator. According to Schiavi (1996, p. 3):

A translation is different from an original in that it also contains the translator's voice, which is in part standing in for the author's and in part autonomous. This voice creates a privileged relationship with the readers of translation.

Although the register was found to be systematically elevated in Brazilian Christie translations, some high-register markers seem to have been considered more acceptable (and, therefore, more frequent) in the narrator’s voice, probably because the narrator is not considered to be “really” speaking, but rather recounting a story (in written format). But, when this narrator quotes a character who is supposed to have actually said something, something voiced aloud, certain features apparently should be avoided, since they are not part of Brazilian speech. And this is the case even when the narrator is also a character: he does not speak his lines as a character in exactly the same way as he narrates the story (this is for example the case in *Curtain*).

In 1973 narratologist Wolf Schmid proposed a model of *Textinterferenz* to analyze the narrative voice/s (cited in McHale, 2009), which may be useful to explain what is occurring in the Brazilian translations of Agatha Christie:

The *Textinterferenz* approach treats speech representation as a matter of interference or interaction between two texts, the narrator’s text and the character’s text. Textual segments display varying kinds and degrees of interaction between these two texts, depending upon how various features are distributed between the narrator’s and the character’s voices. These features include thematic and ideological (or evaluative) markers; grammatical person, tense and deixis; types of speech acts (*Sprachfunktion*); and features of lexical, syntactical and graphological style.



(MCHALE, 2009, p. 440)

An approach similar to that suggested by this model could, thus, explain the differentiation found in the corpus. The style used in the Christie translations cannot be exactly the same throughout the text, since it is as if two types of text, the written discourse (or the narrator's voice) and the written representations of oral discourse (the character's voice), were interacting; thus, a difference must be demonstrated by the features selected for each type of text. Some things, like the pluperfect tense, can be seen as taboo in the character's voice, particularly by writers such as Lispector and Queiroz, who used to play such games in their own writings. Therefore, they cannot, and will not, use pluperfect when the character's voice shows itself, even though it is allowed for the narrator.

Despite the fact that a target-oriented approach to translations is the theoretical base of the present study, this debate cannot be limited to the target text alone. Thus, Schmid's proposition should be further developed here to open space for a third and a fourth text, allowing the analysis of translated texts to be carried out side by side with their originals (including the narrator and the characters in both languages), which brings the source-text author back into play and leads to the following question in the present study: to what extent was this phenomenon found in Christie's originals? That is, was there a systematic differentiation in how Christie's characters speak from the form how the narrator's voice reveals itself? Or is this a characteristic present only in the Brazilian translations?

In order to answer this essential question about the original narrative dynamics, the climax chapter (and one of the short stories in the case of *The Hound of Death*) of the oldest original version of each book was analyzed for certain easily detectable traits: their presence in the character's voice and whether they can simultaneously be found with the same frequency in the narrator's voice. The traits considered were: grammar mistakes, contractions, repetitions, adverbs and self-corrections. These traits were selected based on previous narratology studies such as the one carried out by Marleen Desmet (1989).<sup>92</sup> The results per book are presented in Tables 24-29 below; the chapter analyzed is indicated in parentheses after the title.

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<sup>92</sup> Even though Desmet's study deals with different text genres than the present thesis (subtitles in a political documentary compared to a translated book), the decision to consider its methodology as a basis for this section was made due to its importance within the Descriptive Translation Studies framework, especially since it was quoted in Toury, 1995.

Table 22 – Number of grammatical errors, contractions, repetitions, adverbs and self-corrections in the 16<sup>th</sup> chapter of Agatha Christie's *Ten Little Niggers*

Ten Little Niggers (16)	Characters	Narrator
Grammatical errors	-	-
Contractions	22	3
Repetitions	-	-
Adverbs	3	17
Self-corrections	1	1

Table 23 – Number of grammatical errors, contractions, repetitions, adverbs and self corrections in the 5<sup>th</sup> chapter of Agatha Christie's *Murder on the Orient Express*

Murder on the Orient Express (5)	Characters	Narrator
Grammatical errors	4	-
Contractions	6	1
Repetitions	-	-
Adverbs	10	13
Self-corrections	-	-

Table 24 – Number of grammatical errors, contractions, repetitions, adverbs and self corrections in the 17<sup>th</sup> chapter of Agatha Christie's *Unfinished Portrait*

Unfinished Portrait (17)	Characters	Narrator
Grammatical errors	-	-
Contractions	167	33
Repetitions	15	9
Adverbs	9	35
Self-corrections	3	-

Table 25 – Number of grammatical errors, contractions, repetitions, adverbs and self corrections in the 17<sup>th</sup> chapter of Agatha Christie's *Curtain: Poirot's Last Case*

Curtain: Poirot's Last Case (17)	Characters	Narrator
Grammatical errors	2	-
Contractions	19	3
Repetitions	5	1
Adverbs	-	21
Self-corrections	-	-

Table 26 – Number of grammatical errors, contractions, repetitions, adverbs and self corrections in the 20<sup>th</sup> chapter of Agatha Christie’s *At Bertram’s Hotel*

At Bertram’s Hotel (20)	Characters	Narrator
Grammatical errors	5	-
Contractions	104	-
Repetitions	13	-
Adverbs	11	29
Self-corrections	3	-

Table 27 – Number of grammatical errors, contractions, repetitions, adverbs and self corrections in the short story “The Last Séance” from Agatha Christie’s *The Hound of Death*

The Hound of Death	Characters	Narrator
Grammatical errors	1	-
Contractions	9	-
Repetitions	30	-
Adverbs	15	73
Self-corrections	3	-

Two factors in particular showed a strong and persistent contrast in the tables: contractions in character dialog and adverbs in the narration. Grammar mistakes, moreover, seem to be taboo in the narrator’s voice: they appear occasionally in the character’s speech, but never for the narrator in this sample. The same seems to be generally true for self-correction, since only one case was observed by a narrator. Repetition was also much more prevalent for characters; although not present in all titles, wherever it is found it is much more abundant in character dialog.

This brief analysis indicates that certain features are promoted for different voices in the narrative and others are systematically avoided in Christie’s original writings. Thus, the results in the Brazilian translations, i.e. the differentiation between acceptable narrator speech and acceptable character speech, cannot be hastily or simply considered idiosyncratic to the Brazilian approach. However, further study is necessary about which specific characteristics are acceptable in Brazilian literature, whether national or translated. To this end, the findings of this study could help establish parameters for detecting predictable patterns, in that what was systematically avoided by Brazilian translations, especially the pluperfect and *mesóclise*.



## 6 TESTING THE DIACHRONIC HYPOTHESIS

Now that it has been demonstrated that there is, indeed, a systematically higher register in translated representations of oral discourse than that used in everyday Brazilian speech, it remains to be verified whether this level has lowered, stabilized or increased over time within the corpus of Christie translations. To do this, the same data obtained for Hypothesis ER, involving the same five high-register markers (*ênclise*, *mesóclise*, synthetic future, the pluperfect and *haver*), are reexamined in this chapter, the difference being that the data were processed in a chronological order.

Testing was conducted by individual marker and, within each marker, by individual title, e.g. *ênclise* was considered one title at a time in different editions and translations, and a trajectory was formed from these data. The Hypothesis ER tables, showing the instances of each trait per title in its different editions and translations, were reused, although only the numerical data will be presented.

### 6.1 DIACHRONIC EVALUATION OF THE USE OF *ÊNCLISE*

From the analysis in Hypothesis ER, it should be clear that *ênclise* patterns were not necessarily simple or linear. Considering only retranslated titles would have, presumably, been a simple way to show a gradual decrease or increase in the use of *ênclises*; however, in doing so, the situation's complexity began to be revealed. For example, in *Ten Little Niggers/Ten Little Indians/And Then There Were None*, the number of *ênclise* cases went neither uniformly up nor down over time but instead was parabolic. The sample from Garcia's 1956 translation included 31 appearances of *ênclise*, both editions of Vallandro's translation (1981 and 2000) had 41 cases and Marques's 2011 translation had 26. The figure below serves to illustrate this increase and later decrease in the most recent translation.

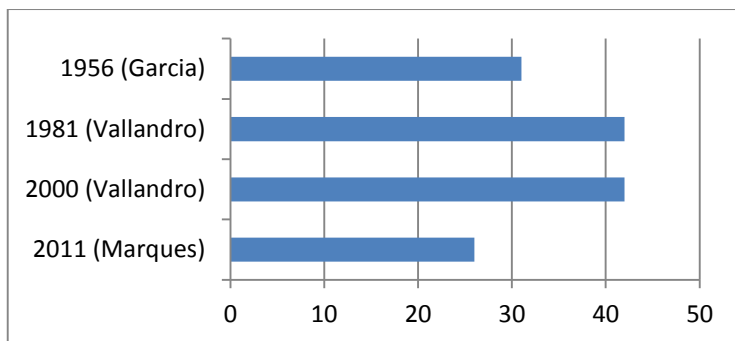


Figure 19 - Chronology of the use of *ênclise* in different translations and editions of *Ten Little Niggers/Ten Little Indians/And Then There Were None*

Another different (and complex) pattern was observed for *At Bertram's Hotel*. The first edition of Queiroz' translation (1971) had 41 cases of *ênclise*, whereas there were 42 in the second edition (1997); the sample from the third edition (2010) featured 47 cases, due to the thorough revision. Nevertheless, Galvão's translation, published in an undetermined year, although most likely in the 1980s (due to the accentuation rules it follows) had only 20 cases, less than half that number. Thus, if only diachrony was considered, there would be a decrease and then an increase in the cases of *ênclise* overtime; but, if only different translations were considered, then there would be a decrease in the most recent translation consulted. The movement is visualized in Figure 20, below:

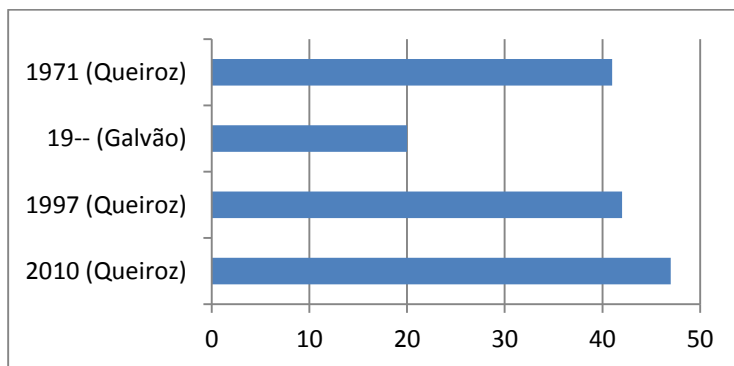


Figure 20 - Chronology of the use of *ênclise* in different translations and editions of *At Bertram's Hotel*

However, in the case of *Unfinished Portrait*, the situation was simpler because the original translation (supposedly by Lispector) has only recently been replaced (by Brito's), and underwent no revision for its 2000 re-edition. Thus the decrease was linear and clear: the first and the second editions of the supposed Lispector translations had 44 instances of *ênclise*, whereas Brito's had 18.

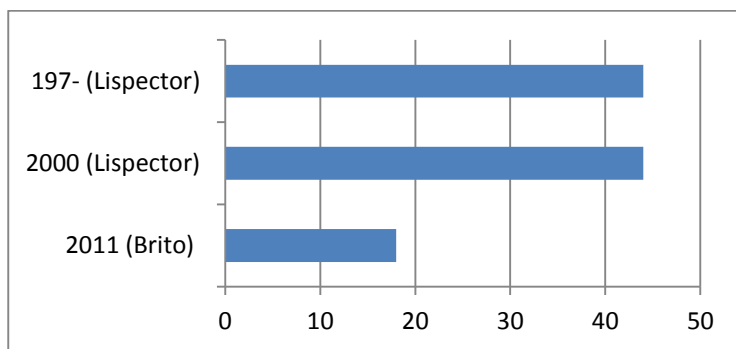


Figure 21 - Chronology of the use of *ênclise* in different translations and editions of *Unfinished Portrait*

Of course, creating meta-trajectories for *ênclise* in titles that have been translated only once was even more complicated. Individual publishing houses were considered as a possible criterion for grouping the translations, but the observed data made this idea utopic. Since pronoun position (e.g. *ênclise*) is a factor in discourse of every type (unlike specific verb tenses, for example), one would expect it to be comparable between translations of different titles. However, when *Murder on the Orient Express* and *Curtain: Poirot's Last Case* were compared according to publishing house at similar historical periods, the results were not very fruitful. In the case of *Murder on the Orient Express*, all editions of the only translation produced between the 1970s and 2011 contained the same number of *ênclises*: 66. On the other hand, *Curtain*, translated for the first time by Clarice Lispector in the same historical period, had only seven cases in its two first editions, and eight in posterior editions, the most recent being released in 2011. Thus, these two books, being published in the same decade (1970s) and by the same publisher (Editora Nova Fronteira) yielded very dissimilar results, confounding the notion of an enforced “house style” (i.e. policy) regarding this high-register marker.

For further confirmation, L&PM was also briefly investigated.

This publisher is the only one to have released an edition of *The Hound of Death*, which is also the most recent translation of the corpus (2012). There were 31 cases of *ênclise* in the sample, which is neither high nor low compared to the other titles. The other title released by L&PM, Brito's translation of *Unfinished Portrait*, had very few cases of *ênclise* (18), particularly compared to the earlier edition (published by Nova Fronteira), which had 44 cases. Could this be construed as an L&PM trend? The answer may be no, because *ênclise* was also less prevalent in Editora Globo's (i.e. Marques') 2011 translation of *And Then There Were None* than in translations from the 20<sup>th</sup> century (41 in Vallandro vs. 26 in Marques).

Nevertheless, this information gave rise to a new method for comparing the data. In general, it can be said that the translation of Agatha Christie in Brazil occurred in three movements: there were the first translations made between the 1930s and the 1950s; then, in a second boom, new translations were released mainly in the 1970s; and, finally, a new wave of retractions started in the 2000s and is continuing to thrive. Between the 1980s and at least 2000, no new translations of Agatha Christie books could be found. Thus, it seemed that calculating the mean occurrences<sup>93</sup> of *ênclise* in new translations (i.e. only data from the first edition) pre- and post-2000 would be a more fitting way to determine any decrease or increase. The results were: 31, 41, 66, 7, 41, 2 and 44 cases pre-2000 (mean = 35.71 cases) and 26, 18, 31 post-2000 (mean = 25 cases). Percentage-wise, this would mean a 30% decrease in *ênclise* in post-2000 translations (illustrated in Figure 22 below):

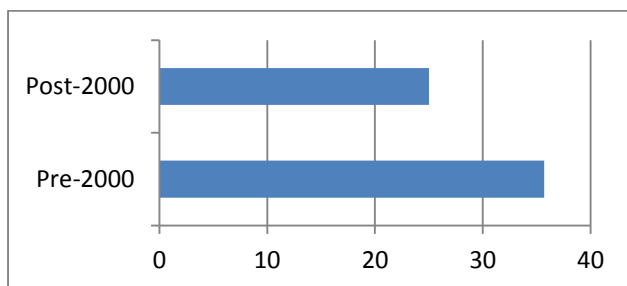


Figure 22 - Comparison between pre-2000 and post-2000 use of *ênclises* in Brazilian Agatha Christie translations

<sup>93</sup> The mean value is calculated adding up the values of all the different variables one has and then dividing the final number by the number of different variables.



Nevertheless, since the sample was small and the groups were uneven (i.e. the number of post-2000 translations was much smaller), this can only serve as a possible indicator of how to proceed with an expanded corpus for more definitive conclusions.

## 6.2 DIACHRONIC EVALUATION OF THE USE OF *MESÓCLISE*

Since the cases of *mesóclise* found in the corpus were quite limited, with none in any translation or edition of *Ten Little Niggers/Ten Little Indians/And Then There Were None*, *Murder on the Orient Express*, *Unfinished Portrait*, or *The Hound of Death*, and very few in the two remaining titles, no statistical analysis was possible and no chronological progression could be determined. As would be expected, Lispector's 1977 translation of *Curtain: Poirot's Last Case* contained no *mesóclise*. This same translation was reprinted without alteration by Editora Record in 1987. However, in the *Círculo do Livro* revised edition (date undetermined) there was a case of *mesóclise*, which was subsequently removed in Nova Fronteira and Saraiva/Nova Fronteira reeditions (2009 and 2011, respectively). This shows once more how a definitive pattern was elusive, even considering revised editions. *At Bertram's Hotel*, however, demonstrated the opposite: Queiroz used *mesóclise* on one occasion in her translation (1971), which was maintained in the 1997 edition; however, the 2010 edition was revised and the *mesóclise* was excluded. Galvão's more recent translation includes no *mesóclise*. So for this title, a linear decrease was evident. However, the publishing house BestBolso, which added many *ênclises* to Queiroz' text (in the 2010 edition of *At Bertram's Hotel* published in Brazil), excluded the *mesóclise* in this case. This shows that even in the same publishing house and within the very same title, the strategy is neither homogeneously liberal (reducing) nor conservative (maintaining or increasing).

However, if only the different translations were considered, the already limited number of *mesóclises* would have decreased (actually, it would have disappeared). But when the revised editions were included in the analysis, even though the final result was also the disappearance of *mesóclise*, it was not a linear process, since a revised edition actually added one occurrence more than a decade after the original text. Still, there were no cases in any edition or new translation published after 2000, which once more indicates that a comprehensive investigation

comparing 20<sup>th</sup> and 21<sup>st</sup> century translations may provide surprising results.

### 6.3 DIACHRONIC EVALUATION OF THE USE OF THE SYNTHETIC FUTURE

Even though the different translations and editions of five of the six titles included in the corpus (i.e. except Lisperator's *Curtain: Poirot's Last Case*) included a considerable number of synthetic future conjugations, chronologically speaking the data once again pointed in more than one direction. Nevertheless, there were certain similarities between the synthetic future and *ênclise* in that revised editions tended to have more occurrences. However, when only new translations are considered the numbers decrease or at least, as will be shown in this case, are stable.

Following the same procedure adopted before, the titles that had been retranslated were considered first. And once more, the case of *Unfinished Portrait* was quite simple: a steady and accentuated decrease in the synthetic future over time. The samples from the first two editions of this translation, published sometime in the 1970s and in 2000 by Editora Nova Fronteira, both contained 42 cases; the new Brito translation (published by L&PM) included only 27 instances (see Figure 32 below).

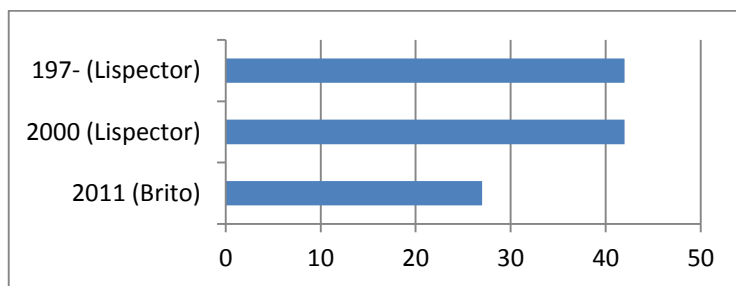


Figure 23 - Chronology of synthetic future usage in different translations and editions of *Unfinished Portrait*

In no edition of Queiroz' *At Bertram's Hotel* was this trait abundant: the 1971 and 1997 editions contained nine instances of synthetic future; however, in the 2010 revised edition the number once

again increased (to 11). Galvão's translation continued its pattern of lower register than Queiroz, with only 3 occurrences. However, once again the information was inconclusive since considering only new translations led to a decrease over time but adding the recent revised edition confounded this trend. Figure 24 (below) shows the variation between the two translations, as well as the upsurge present in the most recent edition.

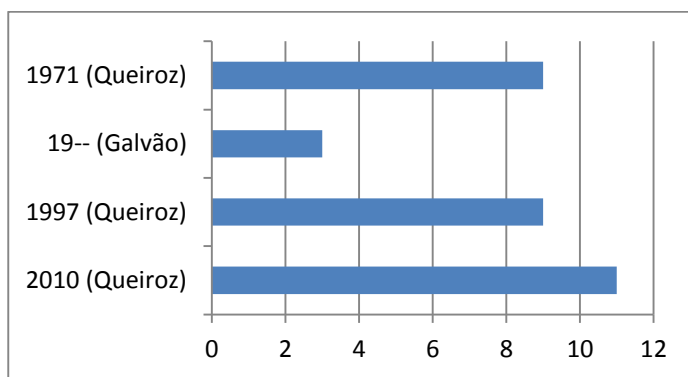


Figure 24 - Chronology of synthetic future usage in different translations and editions of *At Bertram's Hotel*

There was an apparent coincidence in the case of *Ten Little Niggers/Ten Little Indians/And Then There Were None*. Even though the three translations were different in many aspects, when it came to the use of synthetic future, all three translations (plus four more editions) contained exactly the same number of instances: 10. Thus, in a window of over fifty years (1956-2011) the use of synthetic future in this title neither increased nor decreased.

Among the other two titles that have only been translated once, *Murder on the Orient Express* contained 23 instances of synthetic future in the sample, whereas in *The Hound of Death* there were only four. Considering that the plot may play a more fundamental role than any personal or corporate translation policy, it would be unwise to compare synthetic future usage across titles.

However, considering only titles that have been retranslated, the data were again inconclusive, perhaps even more than before. So far, a decrease has been found in high-register markers in post-2000 translations, but in Marques's translation of *And Then There Were None* the number of synthetic future occurrences stabilized rather than decreased.

## 6.4 DIACHRONIC EVALUATION OF THE USE OF PLUPERFECT

As in the case of *mesóclise*, occurrences of the pluperfect tense were very few: absent, in fact, from a large part of the corpus. There were no cases in Hamílcar García's or Renato Marques's translations of *Ten Little Niggers/And Then There Were None*, Lispector's translation of *Curtain*, Gilberto Galvão's translation of *At Bertram's Hotel* or in Lúcia Brito's translation of *Unfinished Portrait*. However, since pluperfect constructions were found in direct speech in other translations of these titles, the occurrences were considered title by title as has been done so far.

For all translations and editions of *Ten Little Niggers/Ten Little Indians/And Then There Were None*, the results were, once again, with no discernible pattern chronologically speaking. There was an increase between the first translation (García's, with no instances) and the second (Vallandro's, with 5 instances in both editions consulted), with a subsequent decrease in the third (Marques's translation with no cases of pluperfect conjugation within direct speech). This was the same pattern found for *ênclise*, which again underscores Vallandro's approach (apparent since the test case), i.e. systematic elevation of the register compared to previous translations. These data has been graphed in Figure 25 (below), and can be compared with Figure 19 for a more comprehensive demonstration of this point.

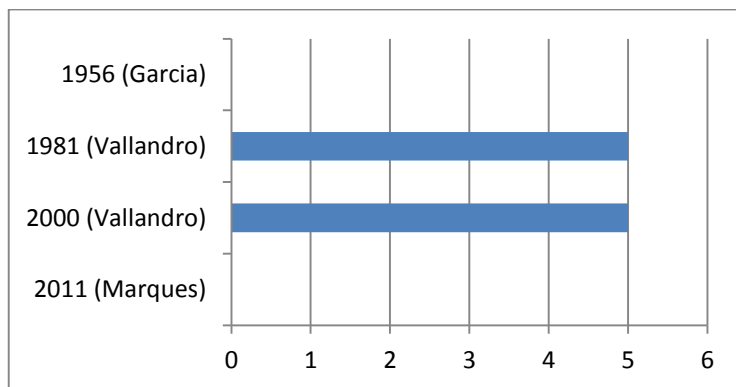


Figure 25 - Chronological use of the pluperfect in different translations and editions of *Ten Little Niggers/Ten Little Indians/And Then There Were None*

The results from the editions and translations of *At Bertram's Hotel* also reflect the previous pattern, i.e. the different editions of Queiroz' translation had the same number of instances, four cases (this time they were not higher or lower due to revision), and the subsequent translation by Galvão had none. Even though in this case the revisers did not alter the cases of pluperfect in Queiroz' text, the same decrease between translations was observed, although Galvão's came before new editions of Queiroz with more cases, which breaks any linear trend.

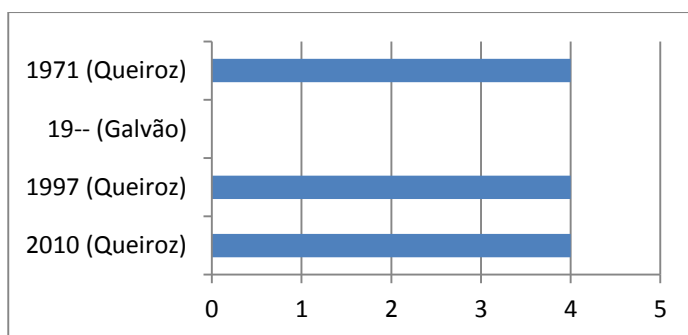


Figure 26 - Chronological use of the pluperfect in different translations and editions of *At Bertram's Hotel*

In *Unfinished Portrait* the pluperfect results conformed to expectations, i.e. a simple (although sharp) decrease in the numbers over time: 6 instances in the older translation and none in the most recent one (see Figure 27, below).

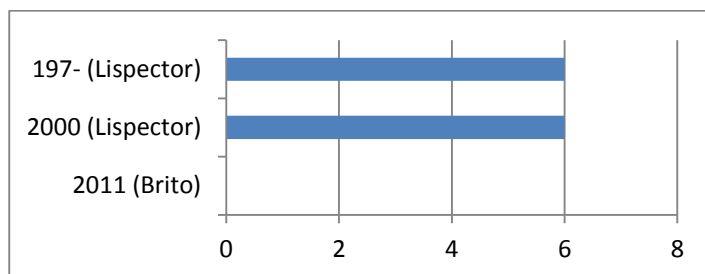


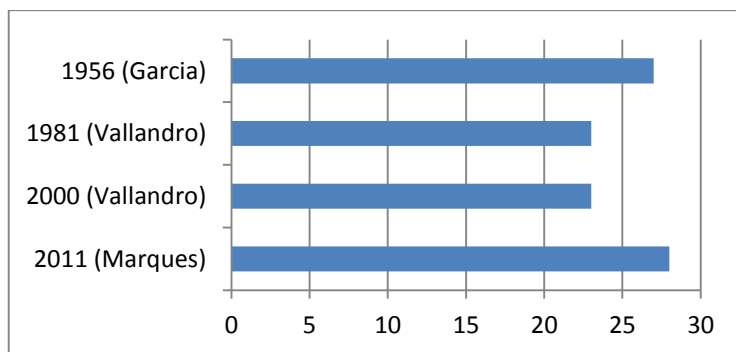
Figure 27 - Chronological use of the pluperfect in different translations and editions of *Unfinished Portrait*

With respect to titles translated only once, Archibaldo Figueira's translation of *Murder on the Orient Express* again had the highest

register of any Christie novel in the corpus, with 11 cases of pluperfect tense in direct discourse in every edition. Three cases of pluperfect in direct discourse were observed in the only Brazilian edition of *The Hound of Death*. However, since pluperfect constructions are avoidable and the other post-2000 Christie translations did avoid it,<sup>94</sup> this translation was the cause of inconsistency in the data, otherwise this trait would have disappeared from translated oral discourse in the corpus. Thus, no clear trend can be established for this high-register marker, even regarding the pre- and post-2000 dividing line.

## 6.5 DIACHRONIC EVALUATION OF THE USE OF *HAVER*

The use of *haver*, contrary to the other four categories, proved not to decrease but increase over time. Lispector's translation of *Curtain* followed the same tendency seen so far, i.e. it systematically avoided it: only two instances of *haver* were found in direct speech in the sample chapters of all editions. For *Ten Little Niggers/Ten Little Indians/And Then There Were None*, the results were not linear and an additional surprising element was observed: Vallandro's translation, which usually contained the most occurrences of high-register markers in direct speech, this time actually had the lowest number. Garcia's translation included 27 instances of *haver*, Marques's 28, and both editions of Vallandro's 23 (see Figure 28, below).



<sup>94</sup> Despite the fact that pre-2000 translations of the same titles did use it, indicating that the plots did allow for it.

Figure 28 - Chronological use of *haver* in different translations and editions of *Ten Little Niggers/Ten Little Indians/And Then There Were None*

In *Unfinished Portrait*, there was a sharp unexpected increase in *haver* over time: Lispector's translation had 19 instances in both editions, while Brito's had 30 (see Figure 29, below).

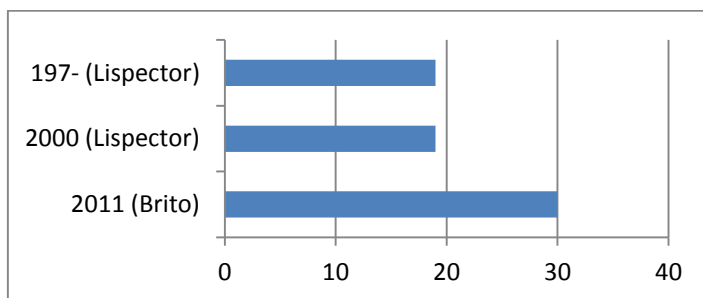


Figure 29 - Chronological use of *haver* in different translations and editions of *Unfinished Portrait*

The same unusual variation occurred in *At Bertram's Hotel* as in *Ten Little Niggers/Ten Little Indians/And Then There Were None*: just as with Vallandro's translation, which – except for *haver* – was the high-register leader in every category, the 2010 BestBolso revised edition of Queiroz' translation, which also otherwise had the highest register, contained the fewest occurrences of *haver* (19 instances vs. 20 instances in the two previous editions). And, once again, there was an unexpected increase in *haver* over time when comparing only original translations: 28 cases in Galvão compared to 20 in Queiroz.

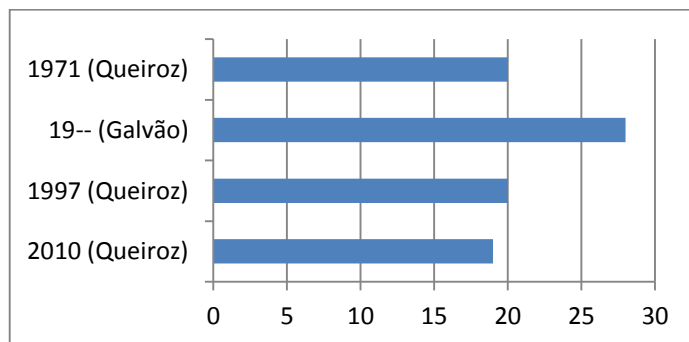


Figure 30 - Chronological use of *haver* in different translations and editions of *At Bertram's Hotel*

For the translation of *Murder on the Orient Express*, all editions contained 38 cases of *haver* in the sample chapters. This translation contained the most occurrences in any title, following the previously-established pattern in other high-register markers. In *The Hound of Death* translation there were 21 cases, once more an average number compared to the translations/editions of other titles.

Due to the prevalence of this stative verb and/or its lower-register substitutes in Brazilian Portuguese texts, as well as to the fact that any tense was considered in the analysis, the same pre- and post-2000 comparison carried out for *ênclise* was possible for *haver*. Thus, the mean occurrences of *haver* were calculated to determine whether there had actually been an increase. The results for pre-2000 translations (excluding re-editions: 2, 27, 23, 19, 20, 28 and 38) resulted in a mean of 22.42. The post-2000 translations (28, 30 and 21) resulted in a mean value of 26.33, which was an increase of 14.85% (illustrated in Figure 31, below).

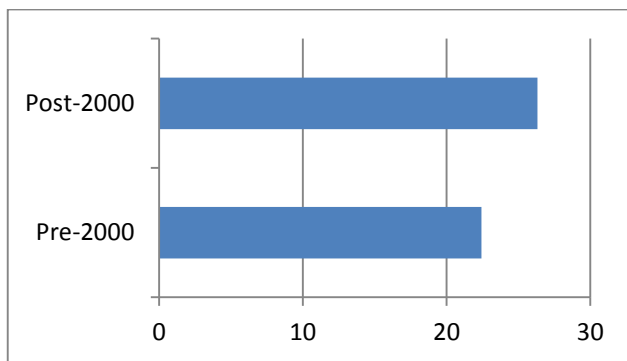


Figure 31 - Comparison between pre- and post-2000 Brazilian Christie translations for the use of *haver*

## 6.6 CONCLUSIONS REGARDING HYPOTHESIS D

Hypothesis D, therefore, could not be confirmed due to these findings, i.e. it cannot be said that there was a diachronic decrease in



register level in Brazilian Christie translations. While some high-register markers did indeed decrease (and virtually vanish), others did exactly the opposite (e.g. *ênclise* and *haver*). Whereas new translations generally tended to have fewer high register markers, there were glaring exceptions (e.g. Vallandro's *Ten Little Niggers* had more occurrences of almost every type than its predecessor by Garcia). However, the lack of a defined pattern for this hypothesis does not come as a total surprise. The inconclusiveness of the results for Christie translations seems to mirror general language trends in Brazilian literature and media.

As mentioned previously, the most traditional newspapers insist on very high register when reporting speech, which is strictly regulated by detailed manuals, and they adhere fastidiously to these policies even when they produce completely unrealistic results. However, online news portals such as *Yahoo Brazil* and even other traditional newspapers such as *Diário Catarinense* have adopted the opposite approach: e.g. *Yahoo* also published the interview with the daughter of the Rio police victim (see section 5.6.1), except that it was an exact transcript of what she had said on camera, including every grammar blunder<sup>95</sup>:

“Um *pegou ela* pela calça e outro pela perna e jogou dentro da Blazer, lá dentro, de qualquer jeito. Ficou toda torta lá dentro. Depois desceram com ela e a mala estava aberta. Ela ainda caiu na Burity [rua, em Madureira], no meio do caminho, e eles *pegaram e botaram ela* para dentro de novo.”

Not only were the original pronoun collocations maintained (italicized), but so were the girl's repetitions. The only addition was a parenthetical aside to clarify a locality. A further example comes from an article in the *Diário Catarinense* website on August 29<sup>th</sup> 2013.<sup>96</sup> The direct speech of a 17-year old student, who is defending the principal of her school against an accusation, is reported:

— Sempre *vi ele* correndo atrás para fazer as coisas boas para a escola, como o ensino médio inovador, melhorou os laboratórios de

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<sup>95</sup> Full text available at: <<https://br.noticias.yahoo.com/-acharam-que-minha-m%C3%A3e-era-bandida---diz-filha-de-mulher-arrastada-por-pms-153736306.html>>.

<sup>96</sup> Full text available at: <<http://diariocatarinense.clicrbs.com.br/sc/geral/noticia/2014/08/alunos-e-professores-de-escola-em-santo-amaro-da-imperatriz-pedem-a-permanencia-do-diretor-4585480.html>>.

informática. Acho que tem mais coisas que precisam ser esclarecidas antes de *julgar ele* — finalizou.

Both pronominal constructions in italics are incorrect according to normative grammar, but that is most likely exactly how the interviewee expressed herself, since such usage conforms to common patterns of Brazilian speech.

At this historical moment, conflicting approaches to language are fighting for space at all levels in Brazil: in universities and (other) corridors of power (even in the senate, as discussed in Chapter 1 of this study), linguists and pundits of the most varied profiles are fighting for or against redefining Brazilian Portuguese. In different newspapers and internet news portals (as discussed above), there is dilemma of using “realistic” or “correct” language; such frequently minimized or dismissed conflicts about the vernacular language can, of course, play an immense role when translation comes into the equation. For example, subtitles containing colloquial and normative Brazilian Portuguese co-exist, and not necessarily in different worlds such as professional and fan-subbed movies: the work of big studio translators often avoids certain elements seen as awkward by the public (i.e. high-register markers) and even occasionally employs incorrect Portuguese (e.g. incorrect imperative constructions, which are very common in oral discourse).

And this same uneasy co-existence of two worlds was certainly observed in the translated Agatha Christie corpus. While new translations tried to innovate by using fewer high-register markers in reported speech (and this does seem intentional), text revisers, on the other hand, “beatified” older translations, progressively heightening their register over time (of which it is fair to ask: is this part of a canonization process?). Since the 1980s, when both Márcia Lobo’s simplified revision of *The Murder of Roger Ackroyd*, and Gilberto Galvão’s lower-register translation of *At Bertram’s Hotel* (probably) were published, there seems to have been a number of people in the Brazilian translation industry interested in making speech in imported literature accompany the changes in language use. And this outlook would seem to be growing, but apparently is still far from being a consensus, or even a majority for that matter. However, this naturalizing trend had already surfaced decades earlier in the work of renowned writer/translators, perhaps due to the freedom their cultural capital afforded them; or perhaps the publishers simply did not invest in

revision (e.g. both editions of Lispector's *Cai o Pano* used in this study had exactly the same layout, and the same typographical error can be found on p. 10 of both books).<sup>97</sup>

In conclusion, a uniform decrease in register level in literary translation cannot be demonstrated because, apparently, two distinct approaches seem to be coexisting (or perhaps locked in combat) in the Brazilian polysystem; which approach will prevail in the end is a chapter still to be written, not in this study but in the history of Brazilian Portuguese.

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<sup>97</sup> The error was that the words “*era tão*” appear undivided: *eratão*.



## CONCLUSIONS

An initial ambition of Descriptive Translation Studies is to offer general insights based on particular historical research, which was suggested as a strategy to avoid universalistic thinking and theories and to lead into both more empirical and more panoramic understanding (TOURY, 1995). To this end, mapping the rules and looking for interpretation and explanation is the real task. Thus, in the case of this descriptive study, what has Agatha Christie demonstrated about translated and literary discourse in Brazilian translation culture: what rules have been found, what interpretations can be offered?

Although this study cannot claim to have analyzed the total Brazilian Portuguese Agatha Christie corpus, the broad diachronic sample allowed a certain amount of prediction regarding several key options, fluctuations and hesitations by translators, editors and publishing houses, as well as the development of a profile of Brazilian (literary) translation culture in general. That being said, the representation of oral discourse in translated Agatha Christie novels could be summarized in two rather heavy words: orthodoxy and dissidence. As a starting point for understanding how these two poles interact, Benedict Anderson's concept of imagined communities (2006)<sup>98</sup> seems absolutely necessary. Though Brazilians to a great extent perceive themselves (and are perceived) as one nation with a single unified language, the results of this study indicate that the situation is in fact multi-levelled and multi-faceted, and that the linguistic fabric of this body politic (even considering it a single community for the sake of argument) is a collision between almost mutually exclusive oral and written priorities.

Examples throughout this study, both in Christie's fiction and beyond, indicate the complexity of representing Brazilian orality in writing. In this imagined (or illusory) linguistic community, schoolchildren struggle to learn what amounts to a foreign language, i.e. Literary Portuguese; modern crime story characters are made to speak as if they had been summoned from some resplendent decontextualized yesteryear; slum dwellers are directly quoted in the newspapers as if they had been lecturing at a university; celluloid superheroes speak with

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<sup>98</sup> According to Anderson (2006), an imagined community is a socially constructed common identity imagined by people who perceive themselves as belonging to a specific group.

all the erudition of epic poets. And the conflict lies not in the difficulty of emulating Brazilian speech *per se* or in the difficulty of transposing low/common-register foreign dialog into low/common-register Brazilian Portuguese, but rather in the inconceivability that such ‘language’ be permitted in print by gatekeeping agents.

Fairclough correctly summarizes that

Language is a part of society; linguistic phenomena *are* social phenomena of a special sort, and social phenomena *are* (in part) linguistic phenomena.

Linguistic phenomena are social in the sense that whenever people speak or listen or write or read, they do so in ways that are determined socially and have social effects (FAIRCLOUGH, 1996, p. 23).

So it would appear that a social structure is being iterated in linguistic terms, a caste-like division between the spoken base, i.e. the living language, and the literate apex, i.e. the idealized scribal norms that govern it through various systems such as the publishing industry. What is curious is that Brazilian speech is allowed to exist in certain oral media genres, such as *telenovelas*, but only haltingly in others such as dubbing, which reflect the compensatory mixed-register approach to dialog seen from Berutti to Lispector. To what extent such characteristics may be endemic to these different genres worldwide is, of course another question.

Nevertheless, the strict (sanitizing/elevating) control exerted over most anything featuring the printed word (including subtitles), seen so clearly in this study, is definitely not a universal phenomenon; one need look no further than Christie’s originals to find a more genre-appropriate approach to dialog. And in the Brazilian translations, the exceptions prove the rule: an inner circle of the canonized (Lispector, Queiroz) who are “above the law” have been allowed to depict with more leniency – as art – the speech of the massive base of the pyramid, although still not as freely as in their own writings or with immunity to post-mortem revisionism. The regionalizing efforts of one without such clout, Berutti, were quickly disowned by the publisher in favour of the more generic and highbrow Vallandro.

And in a country where the pleasure of reading has been the

privilege of the elite<sup>99</sup> for most of its history, this may make sense. This is in perfect conformity to the colonial (and then imperial) system which has dominated Brazilian history: at court, the full flower of European Portuguese; in the field, the pidgin (and then proscribed) *Língua Geral*.<sup>100</sup>

Now, whether such sanitized dialog is actually *accepted* is also another question, since publishers who produce such translations have managed to stay in business and to proliferate. It may be that readers have come to expect the appearance of artifice in the dialog as part and parcel of translated literature with all the suspension of disbelief (or of actuality) required for immersion in, say, a period drama. This has to do with what Chesterman (1993) calls expectancy norms (i.e. reception: the translation as a consumer product) as opposed to professional norms, (i.e. the translation as communication: a target-source relation), which have been the primary focus of this study.

A further point to consider regarding the tight control of the printed word is that publications, both translated and otherwise, have also been subject to rigorous state control in two regimes in the last 85 years, coincidentally the same span as the Christie corpus analyzed in this study. Despite the fact, of course, that the focus of this censorship was to filter out ideological contamination, the sustained grammatical prophylaxis may nevertheless be a related artefact. And, of course, an overlap of political and cultural interests has already been seen in this study in the Berutti-Editora Globo-Vargas connection, which is to say that translators have been aware that they were being monitored by more than just editors.

Many other aspects directly or indirectly connected with register appeared unexpectedly while analyzing the corpus, the most promising of which are described below, not to further expand the argument, but as recommendations for further research. And let this list be prefaced with the recommendation that systematic analysis of any of the following topics could benefit from the use of corpus linguistics tools.

The first of these aspects is that every character seemed to speak

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<sup>99</sup> This policy is nowhere more clearly corroborated than in the age of Brazil's oldest university, UFPR, founded only in 1912.

<sup>100</sup> *Líguas Gerais*, synthetic trade languages blending indigenous tongues (principally Tupi) and some elements of Portuguese, were banned by the end of the 18<sup>th</sup> century in favor of compulsory Portuguese to better secure the territory's identity as a Portuguese colony. This dualism seems to be a major Brazilian theme, whether in this archaic linguistic economy, the current oral-written dichotomy, or the parallel "registered" vs. "informal" labor market, among other possible examples.

the same way: the French foreigners like Poirot, the maid in *The Hound of Death*, the doorman in *At Bertam's Hotel*, and so forth. Bakhtin's notion of polyphony, even though clearly observable in the original texts, was clearly lost in translation. Bakhtin (1981, p. 209) defines the novel as "a diversity of social speech types (sometimes even diversity of languages), and a diversity of individual voices". These individual voices are completely homogenized in Brazilian translations of Agatha Christie. The interesting thing is that there was no clear differentiation either in register, syntax or vocabulary. Christie's francophones, for example, speak English using very idiosyncratic syntax, which is filtered out in the Brazilian translations. Thus, a systematic investigation of the syntax of non-native characters in Brazilian translation (perhaps only from English originals) could further establish some of the basic points brought up in this study.

A second aspect that should be mentioned is the vacillation between foreignization and domestication in the translations. Apparently there has never been a clear general trend (or policy) in Brazil, since some translators tended to domesticate more, whereas others foreignized their texts to a great extent, and still others mixed both strategies. Strangely, a number of translations foreignized more while providing less paratextual information such as footnotes to facilitate the reading. One pronounced example of this is the translation of *Murder on the Orient Express*, which has been on the Brazilian market for decades. The oldest edition included extensive French expressions by Poirot and other characters, as well English expressions such as "gangster" and "bumped off" (p. 39) without any paratextual help. And no assistance came in later editions either. The only modification came in the 2011 edition, which domesticates "gangster" as *gângster* (p. 42).

However, in the case of Lispector's translation of *Curtain: Poirot's Last Case*, an even clearer example of this mixed approach was observed. Lispector domesticated "Lawrence" as "Laurence" while simultaneously using foreign expressions such as "jogar rummy" (p. 153). Her translation also maintained Poirot's French expressions as in the original, although the *Círculo do Livro* edition (and only this one, due to policy, evidently) included translations of Poirot's French discourse in footnotes. Queiroz' translation of *At Bertram's Hotel* also leaned towards foreignization: for example, she uses the word "fog" repeatedly, (pp. 129, 130, 140) instead of Portuguese approximations such as *neblina* or *nevoeiro*, although this is altered in posterior editions. However, Galvão's translation of the same book, on the other hand, leans strongly towards domestication. For example, "muffin" is



translated as *bolinho amanteigado*. And even today, while some publishing houses such as Globo use a foreignizing punctuation system (e.g. the use of quotation marks), others like L&PM domesticate, preferring the traditional dash to indicate direct speech. Considering the impossibility of determining the prevalence of one approach or the other at first sight, the question of foreignization vs. domestication in Brazil could perhaps be investigated using a pre-established set of parameters similar to the one used in this study to examine register.

The third aspect that seemed quite important was a tendency, particularly until 2000, for careless revision, with the exception of certain quite meticulous revisions that interfered beyond any discernible error. This “overrevision”, however, seems to be a recent phenomenon, perhaps as a reaction to the previous tendency in the opposite direction. One example of this haphazard editing can be found in the 1997 edition of Queiroz’ *At Bertram’s Hotel*, where “fog” is replaced with *nevoeiro* on one page and with “jog” on another, which defies explanation. In another case the word “passport” was mistranslated as *passageiro* and retained in three subsequent editions of *Murder on the Orient Express*, despite making no sense in the context – and yet no reviser caught it until much later. The reeditions of Lispector’s *Unfinished Portrait* from the 1970s and in 2000 are exactly the same texts: the page numbers are exactly the same, as is the formatting down to syllable breaks in the word-wrapping. Even a typing error from the original edition is still retained in the 2000 version (*não* is *nõa* on p. 254). A final, stinging, example of inattention was found in *Ten Little Niggers*: Vallandro used the word *rapariga*, which in his day was an inoffensive term for young lady. However, over time this word has become an insult in large parts of Brazil, a synonym for a prostitute. And the 2000 reedition still retains this word (p. 186) despite the accumulated negative association. The role of the reviser in translated literature is a new field of study in Brazil: these discrepancies, noted here only as a byproduct of this study, in conjunction with the strong influence copyeditors were observed to play in the corpus, indicates that there is much that could be brought to light about shifts in the Brazilian “revision culture”.

The fourth recommendation for further study is the question of writer/translators. Although there has been discussion about the translator as author, what about the peculiarities of authors who also translate or have translated, such as Lispector and Queiroz? Beyond the question of register, textual analysis may reveal much about the differences between their work and that of ‘mere mortal’ translators, which is especially timely since *la mort de l’auteur* (Barthes, 1984) has

been the subject of heated debate in Literary Studies and a functional, legally binding definition of authorship has had to be developed in the medical and scientific literature (see HANES, W., 2014). Many translation scholars, even in historical/empirical research, employ a stereotypical idea of “the translator”, without having examined their view on the individuals behind texts, revisions, editions.<sup>101</sup>

A fifth point involves Brazilian approaches to inflammatory vocabulary, such as “nigger” in one of the Christie titles. The fact is that, even though this term has been the focus of great controversy, particularly in the United States, where the book was always published under the title *And Then There Were None*, for various reasons *O Caso dos Dez Negrinhos* was used unproblematically in Brazil, having been changed to *E Não Sobrou Nenhum* only in a 2011 reedition. The study of the translation of taboo words, particularly periods in which they gained taboo status or the conditions under which such status abroad was appropriated in Brazil is an underexplored area and could generate interesting results for Translation Studies in Brazil.

The final topic for further study was not inspired by the corpus *per se*, but by interaction with scholars from different corners of the world at conferences in which the initial results of this study were presented: i.e. that there might be similarities between Brazilian translation culture and that in other places. Doctoral candidates from Japan, Italy and China, among other places, indicated that the high-register discourse in Brazilian Christie translations struck a chord with their own experiences of translated literature. Although probably beyond the reach of any single author, it would certainly be impressive to see a metanalysis of register in Agatha Christie translations worldwide.

Finally, turning the focus back to Brazil and beyond Christie, a few words should be said about Hypothesis S, i.e. that the approach to translating oral discourse in Agatha Christie reflects historical systemic trends across Brazilian text media. The representations of oral discourse observed in cinema, newspapers and other literary works in this study, both in the vernacular and translated from English, demonstrated clear parallels with the Christie translation results, which immediately

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<sup>101</sup> Hence the relevance of a 2015 special issue of *Target* dealing with “Voice in Retranslation” (volume XXVII:1), which could also be read from the perspective of “revoicing the voice in translation”. This issue deals with many aspects of voice and retranslation in different cultural traditions, including the multiplicity of authorship and agents, retranslation and canonicity, etc. On the other hand, it does not address certain themes that have surfaced in the present study, such as the use of retranslations for analyzing cultural and linguistic shifts, (re)translation and voice in colonial linguistic environments, and particularities of oral vs. written genres.

demonstrates the power of polysystemic dynamics. Although establishing causality – i.e. which practice is driving which – is not possible, it would seem natural that the norms established for everyday writing are simply transferred (if not enforced with more rigor) when representing foreign discourse. And in the particular situation of Brazil, where the colonial language has been superimposed over the various pidgins and languages of the general population only in about the last 200 years, represented speech, as if in compensation, has been bound in conformity to the highest literary standards from the *belle époque*. Thus it only follows that translated dialog would align with the second of Toury's two general translation "laws":

[...] that translations were inevitably influenced by the form of the source text (i.e. they showed interference), and that they tended to be stylistically more standardized than their source texts. (CHESTERMAN, 2011, p. 175).

This high-register approach could be further explained by the peripheral position translation assumes in Brazilian society. In Even-Zohar's words:

Contending that translated literature may maintain a peripheral position means that it constitutes a peripheral system within the polysystem, generally employing secondary models. In such a situation it has no influence on major processes and is modelled according to norms already conventionally established by an already dominant type in the target literature. (EVEN-ZOHAR, 1990, p. 48)

Brazilian literary translation is quite paradoxical, since on the one hand it behaves as a secondary system, unsubversive and generally noninnovative with regard to language (despite a few examples to the contrary), which would certainly seem to be fallout in some degree from state control.<sup>102</sup> On the other hand, however, it cannot be forgotten that the majority of literature available on the Brazilian market is foreign.<sup>103</sup> Thus, although translation may behave peripherally it plays a central role in the national book market. Even-Zohar allows for manifold

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<sup>102</sup> See Milton (2002), Wyler (2003) and Silva (2009).

<sup>103</sup> Not to mention films and to lesser, though still substantial, extents, music and television.

positioning in that “one section of translated literature may assume a central position, [while] another may remain quite peripheral” (p. 49). Nevertheless, in the Brazilian case, this idea may require some modification since it is not just one section of translated literature that is relatively more central, but the entire range, as a cultural entity: it is both central and inert, i.e. generally governed by strict linguistic norms that demarcate it as a separate linguistic space from common discourse. And as has been seen in this study, although some translators struggle against this dichotomy, they are generally overruled by other agents such as editors and text revisers, either before the work goes to print or in subsequent editions, in a continuous conflict between actors.

Within this framework, the detective story genre, which arrived in Brazil as a foreign novelty, was not assimilated with its characteristic new approach to language, but was rather conformed into the pre-existing models of discourse. However, another layer could be added to this: for certain novels featuring social or political content (see Hanes, 2013), such as Orwell’s *1984* or Walker’s *The Color Purple*, attempts at depicting fictional variations of Brazilian Portuguese can be found in the Brazilian translations. Thus, the monolithic use of a certain language standard across all translated literature is disputed.

Although still in place, this standard does seem to be weakening, and not just in translation but on different levels of numerous systems. Given the ubiquity, centrality and yet peripheral nature of translated literature in Brazil, this hypothesis on the interrelation between translated literature and the general approach to language is of some consequence and a useful perspective from which to study the curious unfolding of cultural dynamics as these systems interplay.

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APPENDIX A - Agatha Christie works published in Brazil from 1933 to 2013

continua

Original title	Title in Brazilian Portuguese	Year of publication in English	Year of the first publication found in Brazilian Portuguese and publishing house responsible	All publishing houses that published the book in Brazil	Translators
The Mysterious Affair at Styles	O Misterioso Caso de Styles	1920	1948 (Record)	Record Edameris Círculo do Livro	Sylvio Monteiro  Alfredo Barcellos Pinheiro de Lemos Ive Brunelli
The Secret Adversary	O Adversário Secreto / O Inimigo Secreto	1922	1949 (Globo)	Globo Record Edameris Círculo do Livro BestBolso	Carlos Soulié do Amaral  Alfredo Barcellos Pinheiro de Lemos  Renato Marques
The Murder on the Links	Assassinato no Campo de Golfe	1923	1951(Record)	Record Edameris Círculo do Livro Globo	Sérgio Souza  Alfredo Barcellos Pinheiro de Lemos  Ive Brunelli
The Man in the Brown Suit	O Homem de Roupa Marrom / O Homem do Terno Marrom	1924	1935 (Companhia Editora Nacional)	Companhia Editora Nacional  Globo Record	Moacyr de Abreu  Gilberto Miranda  Maria Antonietta Brand Corrêa

continuação

				Edameris Círculo do Livro	Alfredo Barcellos Pinheiro de Lemos
Poirot Investigates (1 contos - Grã- Bretanha); 14 - EUA)	Poirot Investiga	1924	1968 (Edameris)	Edameris Record Círculo do Livro	Alfredo Barcellos Pinheiro de Lemos
The Secret of Chimneys	O Segredo de Chimneys	1925	1948 (Globo)	Globo Edameris Círculo do Livro Record	Faustino Armando  Anna Maria Martins  Alfredo Barcellos Pinheiro de Lemos
The Murder of Roger Ackroyd	O Assassinato de Roger Ackroyd	1926	1933 (Globo)	Globo Edibolso Nova Cultural Record Círculo do Livro	Heitor Berutti  Leonel Vallandro  Renato Rezende
The Big Four	As Quatro Potências do Mal/ Os Quatro Grandes	1927	1939 (Globo)	Globo Nova Fronteira Círculo do Livro L&PM	Marina Guaspari  Maria Marta Miranda  Henrique Guerra

continuação

The Mystery of the Blue Train	O Mistério do Trem Azul	1928	1933 (Globo)	Globo Nova Fronteira Abril Cultural Círculo do Livro L&PM	J. de Souza Bárbara Heliodora Carlos André Moreira
Partners in Crime (15 contos)	Sócios no crime	1929	1971 (Record)	Record Nova Fronteira L&PM	Regina Saboya de Santa Cruz Abreu José Carlos Volcato
The Seven Dials Mystery	O Mistério dos Sete Relógios	1929	1973 (Nova Fronteira)	Nova Fronteira Círculo do Livro Record	Milton Persson
The Murder at the Vicarage	Assassinato na Casa do Pastor	1930	1976 (Nova Fronteira)	Nova Fronteira Círculo do Livro Record L&PM	Edna Jansen de Mello Henrique Guerra
The Mysterious Mr. Quin (12 contos)	O Misterioso Sr. Quin	1930	1969 (Nova Fronteira)	Nova Fronteira Record Círculo do Livro L&PM	Sônia Coutinho

continuação

The Sittaford Mystery	O Mistério de Sittaford	1931	1942 (Record)	Record Nova Fronteira L&PM	Rocha Filho Carlos André Moreira
Peril at End House	A Casa Perdida/ A Casa do Penhasco	1932	1935 (Globo)	Globo Nova Fronteira Record Círculo do Livro L&PM	Pepita de Leão Laís Myriam Pereira Lira Otávio Albuquerque
The Hound of Death	O Cão da Morte	1933	2012	L&PM	Alessandro Zir
Lord Edgware Dies	Treze à Mesa	1933	1960 (Record)	Record Nova Fronteira	Milton Persson
The Thirteen Problems (13 contos)	Os Treze Problemas	1933	1976 (Nova Fronteira)	Nova Fronteira Record L&PM	Thomaz Scott Newlands Neto Petrucia Finkler
The Hound of Death and Other Stories	O Cão da Morte	1933	2011	L&PM	Alessandro Zir
Murder on the Orient Express	Assassinato no Expresso do Oriente	1934	1973 (Record) 1973 (Círculo do Livro)	Record (also in partnership with Altaya) Círculo do Livro Nova Fronteira (also in	Archibaldo Figueira



continuação

				partnership with Livraria Saraiva) Fundação para o Livro do Cego no Brasil (1990 – em braile)	
Parker Pyne investigates (12 contos)	O Detetive Parker Pyne	1934	1942 (Record)	Record Nova Fronteira L& PM	Carmen Ballot Petrucia Finkler
Why Didn't They Ask Evans?	Por Que não Pediram a Evans?	1934	1967 (Nova Fronteira)	Nova Fronteira Record Círculo do Livro Nova Fronteira (also in partnership with L&PM) L&PM	Maria Moraes Rego
Three Act Tragedy	Tragédia em Três Atos	1935	1971 (Record)	Record L&PM	Bárbara Heliodora Henrique Guerra
Death in the Clouds	A Morte nas Nuvens: um Caso de Hercule Poirot	1935	1972 (Nova Fronteira)	Nova Fronteira	Milton Persson
The A.B.C. Murders	Os Crimes ABC	1936	1976 (Nova Fronteira)	Nova Fronteira Círculo do Livro L&PM	Rocha Filho Cássia Zanon

continuação

Murder in Mesopotamia	Morte na Mesopotâmia	1936	1972 (Nova Fronteira)	Nova Fronteira Record L&PM	Milton Persson Henrique Guerra
Cards on the Table	Cartas na Mesa	1936	1951 (Companhia Editora Nacional)	Companhia Editora Nacional Record Nova Fronteira Círculo do Livro L&PM	Milton Persson Henrique Guerra
Murder in the Mews (4 novelas)	Assassinato no Beco	1937	1976 (Nova Fronteira)	Nova Fronteira L&PM	José Inácio Werneck Rogério Bettoni
Death on the Nile	A Morte no Nilo	1937	1944 (Globo)	Globo Nova Fronteira Abril Cultural Nova Cultural (previously known as Abril Cultural) Record	Lígia Funcheira Smith Newton Goldman

continuação

Dumb Witness	Poirot Perde uma Cliente	1937	1976 (Nova Fronteira)	Nova Fronteira Record L&PM	Archibaldo Figueira Cássia Zanon
Appointment with Death	Encontro com a Morte	1938	1956 (Record)	Record Nova Fronteira L&PM	Bárbara Heliodora Tereza Bulhões Carvalho da Fonseca (NF/ R) Bruno Alexander
Hercule Poirot's Christmas	O Natal de Poirot	1938	1976 (Nova Fronteira)	Nova Fronteira Record L&PM	Vânia de Almeida Salek Jorge Ritter
Ten Little Niggers / And Then There Were None (o primeiro título é o da Grã-Bretanha e o segundo, dos EUA)	O Caso dos Dez Negrinhos / E Não Sobrou Nenhum	1939	1942 (Globo)	Globo Abril Cultural Círculo do Livro Altaya Record	Hamílcar de Garcia Leonel Vallandro Renato Marques
Murder Made Easy	É Fácil Matar	1939	1968 (Nova Fronteira)	Nova Fronteira Record L&PM	Ieda Ribeiro de Souza Carvalho
One, Two, Buckle My Shoe	Uma Dose Mortal	1940	1972 (Nova Fronteira)	Nova Fronteira Record L&PM	Newton Goldman Alessandro Zir

continuação

Sad Cypress	Cipreste Triste	1940	1965	Nova Fronteira	Maura Sardinha
Evil Under the Sun	Morte na Praia	1941	1976 (Nova Fronteira)	Nova Fronteira	Vera Teixeira Soares
				Record	
N or M?	M ou N?	1941	1976 (Nova Fronteira)	Nova Fronteira	Newton Goldman
				Record	
				L&PM	Celina Cavalcante Falck-Cook
The Moving Finger	A Mão Misteriosa	1942	1976 (Nova Fronteira)	Nova Fronteira	Mario Salviano Silva
				Record	
				L&PM	Edmundo Barreiros
The Body in the Library	Um Corpo na Biblioteca	1942	1973 (Nova Fronteira)	Nova Fronteira	Edilson Alkmin Cunha
Five Little Pigs	Os Cinco Porquinhos	1943	1970 (Globo)	Globo	Edson Ferreira Santos
				Círculo do Livro	Leonel Vallandro Otacílio Nunes
Towards Zero	Hora Zero	1944	1979 (Nova Fronteira)	Nova Fronteira	Eliane Fontenelle
				Record	Joice Elias Costa
				L&PM	
Sparkling Cyanide	Um Brinde de Cianureto	1945	1976 (Nova Fronteira)	Nova Fronteira	Maria Regina Daltro Ferreira
				L&PM	Carlos André Moreira (1ª edição de 2009)

continuação

Death Comes as the End	E no Final a Morte	1945	1954 (Record)	Record Nova Fronteira L&PM	Bárbara Heliodora  Carlos André Moreira
The Hollow	A Mansão Hollow	1946	1966 (Record)	Record Nova Fronteira Círculo do Livro	Vânia de Almeida Salek
The Labours of Hercules (12 contos)	Os Trabalhos de Hércules	1947	1955 (Record)	Record Nova Fronteira Círculo do Livro L&PM	Bárbara Heliodora  Marcio Hack
Taken at the Flood	Seguindo a Correnteza	1948	1976 (Nova Fronteira)	Nova Fronteira  Record L&PM	Cora Ronai Vieira  Lúcia Brito
The Witness for the Prosecution and Other Stories (11 contos - só EUA)	Testemunha de Acusação/Testemunha da Acusação e Outras Peças	1948	1957 (Civilização Brasileira)	Civilização Brasileira Nova Fronteira L&PM	Bárbara Heliodora
Crooked House	A Casa Torta	1949	1968 (Nova Fronteira)	Nova Fronteira  Círculo do Livro L&PM	Carmen Ballot  Débora Landsberg

continuação

Three Blind Mice and Other Stories (9 contos - só EUA))	Os Três Ratos Cegos e Outras Histórias/Três Ratos Cegos e Outros Contos	1950	1976 (Nova Fronteira)	Nova Fronteira Globo	Regina Saboya de Santa Cruz Abreu Celso Mauro Paciornik
A Murder Is Announced	Convite para um Homicídio	1950	1970 (Record)	Record  Nova Fronteira  L&PM	Maria Isabel Garcia  Alessandro Zir
They Came to Baghdad	Aventura em Bagdá	1951	1969 (Nova Fronteira)	Nova Fronteira  Círculo do Livro  Record	Ary Blaunstein
They Do It with Mirrors	Um Passe de Mágica	1952	1975 (Nova Fronteira)	Nova Fronteira  L&PM	Milton Persson
Mrs McGinty's Dead	A Morte da Sra. McGinty	1952	1970 (Nova Fronteira)	Nova Fronteira  Record	Carmen Ballot
A Pocket Full of Rye	Cem Gramas de Centeio	1953	1976	Nova Fronteira	Milton Persson
After the Funeral	Depois do Funeral	1953	1956 (Record)	Círculo do Livro  Nova Fronteira  Record  L&PM	Eliane Fontenelle  Jorge Ritter

continuação

The Mousetrap and Other Plays	A Ratoeira e Outras Peças	1954	1980	Nova Fronteira	Barbara Heliadora
Destination Unknown	Um Destino Ignorado	1954	1971 (Nova Fronteira)	Nova Fronteira Círculo do Livro Record L&PM	Paulo Buarque Macedo Bruno Alexander
Hickory Dickory Dock	Morte na Rua Hickory	1955	1978	Nova Fronteira	Ivan Nery Costa Pinto
Dead Man's Folly	A Extravagância do Morto	1956	1971 (Record)	Record Nova Fronteira L&PM	Sônia Coutinho Ana Ban
4.50 from Paddington	A Testemunha Ocular do Crime	1957	1975 (Círculo do Livro) 1976 (Nova Fronteira)	Círculo do Livro Nova Fronteira Record	Maria Moraes Rego Henrique Guerra
The Verdict	O Veredito	1958	1985	Record	Bárbara Heliadora
Ordeal by Innocence	Punição para a Inocência	1958	1971 (Record)	Record Nova Fronteira L&PM	Bárbara Heliadora Pedro Gonzaga
Cat Among the Pigeons	Um Gato Entre os Pombos	1959	1976 (Nova Fronteira)	Nova Fronteira Círculo do Livro L&PM	Eliane Fontenelle Jorge Ritter

continuação

The Adventure of the Christmas Pudding (6 contos)	A Aventura do Pudim de Natal	1960	1976 (Nova Fronteira)	Nova Fronteira Círculo do Livro L& PM	Vânia de Almeida Salek  Camila Werner, Pedro Gonzaga e Márcia Knop
The Pale Horse	O Cavalo Amarelo	1961	1974 (Nova Fronteira)	Nova Fronteira  Record	Newton Goldman
The Mirror Crack'd from Side to Side	A Maldição do Espelho	1962	1977 (Nova Fronteira)	Nova Fronteira  Abril Cultural  Nova Cultural (previously known as Abril Cultural)	Ana Maria Mandim
The Clocks	Os Relógios	1963	1965 (José Olympio)	José Olympio  Best Seller  Record  Globo	Carmen Prudente  Dalva Maneo de Oliveira Elton Mesquita
A Caribbean Mystery	Mistério no Caribe	1964	1972 (Nova Fronteira)	Nova Fronteira  Nova Cultural  Record  L&PM	Carmen Ballot



continuação

At Bertram's Hotel	O Caso do Hotel Bertam / A Mulher Diabólica	1965	1970 (Edições de Ouro)	Edições de Ouro José Olympio Nova Fronteira Record Best Seller	Raquel de Queiroz Gilberto Galvão (19--)
Third Girl	A Terceira Moça	1966	1970 (Record) (in partnership with Altaya)	Record (in partnership with Altaya) Nova Fronteira L&PM	Maria Isabel Garcia Petrucia Finkler
Endless Night	Noite Sem Fim	1967	1969 (Nova Fronteira)	Nova Fronteira L&PM	Sinézio Rodrigues Bruno Alexander
By the Pricking of My Thumbs	Um Pressentimento Funesto	1968	1970 (Record)	Record L&PM	Milton Persson Bruno Alexander
Hallowe'en Party	A Noite das Bruxas	1969	1972 (Nova Fronteira)	Nova Fronteira L&PM	Edilson Alkmin Cunha
Passenger to Frankfurt	Passageiro para Frankfurt	1970	1972	Nova Fronteira	Carmen Ballot
Nemesis	Nêmesis	1971	1973 (Nova Fronteira)	Nova Fronteira Record L&PM	Milton Persson

continuação

The Golden Ball and Other Stories (15 contos - só EUA)	A Mina de Ouro	1971	1974 (Nova Fronteira)	Nova Fronteira Círculo do Livro Record	Milton Persson
Elephants Can Remember	Os Elefantes não Esquecem	1972	1976 (Círculo do Livro)	Círculo do Livro Nova Fronteira	Newton Goldman
Postern of Fate	Portal do Destino	1973	1974 (Nova Fronteira) 1974 (Record)	Nova Fronteira Record L&PM	Maria Moraes Rego Henrique Guerra
Poirot's Early Cases (18 contos)	Os Primeiros Casos de Poirot	1974	1977 (Nova Fronteira)	Nova Fronteira Record Círculo do Livro L&PM	Maria Moraes Rego Alessandro Zir
Curtain	Cai o Pano	1975	1976 (Record)	Record Nova Fronteira Círculo do Livro	Clarice Lispector
Sleeping Murder	Um Crime Adormecido	1976	1977 (Nova Fronteira)	Nova Fronteira Record L&PM	Vera Teixeira Soares Rodrigo Breunig

continuação

Miss Marple's Final Cases and Two Other Stories	Os Últimos Casos de Miss Marple	1979	2011	L&PM	Márcia Knop e Pedro Gonzaga
The Harlequin Tea Set and Other Stories	Poirot e o Mistério da Arca Espanhola e Outras Histórias	1996 (organizado)	2009	L&PM	Pedro Gonzaga
While the Light Lasts and Other Stories	Enquanto Houver Luz e Outros Contos de Suspense	1997 (organizado)	2009 (Best Bolso) 2009 (Best Seller – Grupo Record)	Best Bolso Record	Jaime Rodrigues
The Under Dog, Second Gong, Sanctuary and Other Stories	Poirot Sempre Espera e Outras Histórias	2008	2008	L&PM	Pedro Gonzaga
Spider's Web	A Teia da Aranha	2008	2008	L&PM	Henrique Guerra

APPENDIX B - Mary Westmacott (Christie pseudonym) works published in Brazil

Original title	Title in Brazilian Portuguese	Year of publication in English	Year of the first publication found in Brazilian Portuguese and publishing house responsible	All publishing houses that published the book in Brazil	Translators
Giant's Bread	O Gigante	1930	1975	Nova Fronteira	Bernadette Bauschbaum
Unfinished Portrait	O Retrato/Retrato Inacabado	1934	197- (Nova Fronteira)	Nova Fronteira L&PM	Clarice Lispector Lúcia Britto
Absent in the Spring	A Ausência/Ausência na Primavera	1944	---- (Nova Fronteira)	Nova Fronteira L&PM	Guilherme José Abraão Jorge Ritter
The Rose and the Yew Tree	O Conflito	1948	1974 (Nova Fronteira)	Nova Fronteira L&PM	Rose Guimarães Henrique Guerra
A Daughter's a Daughter	A Filha/Filha é Filha	1952	1976 (Nova Fronteira)	Nova Fronteira L&PM	Carmen Vieira C. Lima Henrique Guerra
The Burden	A Carga	1956	1974	Nova Fronteira	Clarice Lispector

## APPENDIX C – Interview with translator Renato Rezende

## ENTREVISTA COM O TRADUTOR RENATO REZENDE

## 1) SOBRE A PROFISSÃO

*Seu nome aparece na internet vinculado a vários livros de sua autoria. Quais tipos de materiais você escreve ou já escreveu?*

Tenho já uma obra razoável como escritor, principalmente nas áreas de poesia, romance e crítica literária. São diversos livros de poesia, alguns deles recipientes de prêmios importantes, dois romances (o terceiro será publicado ainda este ano), quatro livros de encomenda sobre a cidade do Rio de Janeiro, livros sobre arte e teoria da arte; além de resenhas, ensaios e críticas publicadas aqui e ali. Tenho também um trabalho como artista visual.

*Seria possível fornecer uma lista dos materiais que já escreveu e dos materiais que já traduziu até o momento?*

Infelizmente, não tenho essa lista. São uns 15 ou 16 livros, entre autoria, coautoria e organização. A lista das traduções também é vasta, e pode ser encontrada, em grande parte, no site da minha empresa vaktranslations.com. Sou hoje também dono de uma editora: editoracircuito.com.br

*Com relação à sua competência linguística, como e quando aprendeu inglês? É proficiente em outros idiomas além de inglês e português? Tem o hábito de ler em outras línguas? Que tipo de textos?*

Aprendi o inglês durante minha estadia nos EUA, que durou doze anos. Formei-me numa universidade americana, e iniciei minha pós-graduação em Harvard. Tenho um livro de poemas escritos em inglês, do qual gosto muito. Além do inglês, sou razoavelmente proficiente no francês e no espanhol e sim, tenho o hábito de ler em outras línguas. Hoje em dia, principalmente teoria da arte e filosofia.

*Quando/onde a tradução se tornou parte de sua vida? Você planejou se tornar tradutor? Foi impulsionado por algum evento específico?*

Tornei-me tradutor exclusivamente devido às circunstâncias da vida, pois precisava trabalhar ao voltar para o Brasil depois de anos no exterior, e o trabalho freelance como tradutor logo surgiu como uma possibilidade. Devo muito, nesse momento, ao auxílio do amigo Paulo Henriques Britto, que generosamente foi me indicando para seus clientes. Não foi planejado, foi pura necessidade de sobrevivência.

*Você tem tradutores que considera como exemplos/modelos? O*

*que aprecia no trabalho deles? Que tipo de textos traduzidos tem o hábito de ler?*

O Paulo Henriques Britto é sem dúvida um modelo. Cheguei a fazer um curso com ele, sobre prosódia inglesa, voltado para a tradução de poesia, na PUC-Rio. Aprendi muito com o Paulo. Além dele, os irmãos Campos são modelos, mas só até certo ponto. Outro excelente tradutor foi o Manuel Bandeira. Li muitos romances traduzidos, e todos os textos de filosofia e psicanálise alemães eu leio em tradução.

*Você participa de alguma associação/grupo de tradutores? Caso a resposta seja positiva, o que costumam discutir nos encontros?*

Não, sou um tradutor solitário.

*Você acredita que o seu trabalho como escritor tem influência no seu trabalho como tradutor? Como?*

Sim, como escritor eu me sinto de igual para igual com um outro escritor e, ao traduzi-lo, sinto-me mais á vontade para “traí-lo”, se for preciso, para melhor transferir suas palavras para a língua meta, o português. Claro que tenho um compromisso ético com o autor, mas também tenho com o leitor, e penso que o texto deve soar como português, e não como algo traduzido. Percebo em tradutores iniciantes muito receio de distanciar-se de uma tradução literal, que muitas vezes acaba sendo a mais pobre.

*Em sua opinião o fato de haver vivido e estudado fora do Brasil afeta o resultado final das suas traduções? Em que sentido?*

Sim, pois ao viver cotidianamente uma língua estrangeira você aprende as nuances e conotações de cada palavra, as ironias e sutilezas embutidas em certos termos. Além do mais, um bom tradutor, para além de um bom vocabulário e conhecimento gramatical (dicionários podem suprir essas faltas) precisa ter cultura e inteligência. Eu posso perdoar num tradutor o emprego de uma palavra menos feliz, menos precisa, mas incompreensão do texto, ou seja, erro de leitura, é imperdoável, e isso frequentemente acontece por mera falta de conhecimento geral.

## 2) SOBRE A TRADUÇÃO DE AGATHA CHRISTIE

*Qual sua opinião sobre a relevância de traduzir Agatha Christie para o português brasileiro? Há algum outro texto desta autora que gostaria de ter a oportunidade de traduzir? Por quê?*

Tenho enorme simpatia por Agatha Christie, porque quando garoto eu devorei alguns dos seus livros. É uma autora instigante, uma forte referência dentro do gênero policial, e essas são razões suficientes para continuarmos traduzindo-a. Agatha Christie incita o prazer da

leitura em jovens, e isso é importante. Teria prazer em traduzir qualquer outro livro dela.

*Você já traduziu outros livros do gênero romance policial? Adotou alguma abordagem específica para este tipo de tradução?*

Sim, traduzi alguns outros. Minha preocupação específica para esse tipo de romance é não produzir nenhuma palavra, nenhuma frase ou construção verbal que possa atrapalhar o ritmo da leitura e fazer com que o leitor se distancie da trama. Além disso, há de se tomar cuidado para sem querer não revelar algum detalhe que não deve ser revelado, ou deixar de revelar algum detalhe que precisa ser revelado de forma sutil. Isso com o inglês às vezes fica complicado, devido ao nosso uso confuso dos pronomes possessivos, e ao “it”, neutro.

*Qual sua opinião sobre o inglês usado por Agatha Christie em seus livros?*

É um inglês muito gostoso de ler.

*A tradução de O Assassinato de Roger Ackroyd foi feita para uma grande e tradicional editora. Isto interferiu de alguma forma na sua tradução?*

Não. Nem me lembro qual foi a editora.

*Como se deu sua interação com a editora responsável pela publicação de sua tradução de Agatha Christie? Como foi seu contato inicial – eles procuraram você ou você os procurou?*

Eles me procuraram.

*Os responsáveis técnicos da editora estabeleceram critérios a serem seguidos na sua tradução de Agatha Christie (com relação ao uso de vocabulário, pontuação, nível de formalidade, etc)? Quais tipos de critérios? Você se ateu a todos eles?*

Não me lembro, mas acredito que não. Geralmente, tais diretrizes, quando existem, dizem respeito a padronizações ortográficas, ou espaçamento, fonte, etc. Creio que jamais recebi orientações em relação a estilo ou vocabulário.

*Houve mudanças pós-tradução (feitas por reviseres) com as quais você não concordou? Elas foram publicadas sem o seu aval?*

Geralmente, eu concordo com os reviseres. As vezes eu implico com algumas mudanças que eu considero desnecessárias. Já aconteceu de mudarem coisas sem o meu consentimento, e eu me aborrecer. Mas esse não foi o caso do livro da Agatha Christie. Lembro que o reviser enviou uma serie de pequenas sugestões, algumas relativas ao uso de travessões, e eu concordei com tudo – era uma questão de estilo adotado pela editora.

*Quais as principais dificuldades que enfrentou para traduzir*

*Agatha Christie? Em sua opinião, qual o grau de dificuldade desta tradução? Você acredita que o romance o Assassinato de Roger Ackroyd apresenta dificuldades específicas quando comparado com outras obras literárias que traduziu?*

Não considero Agatha Christie especialmente difícil de traduzir, pelo contrário, a tradução flui em bom ritmo, a gente para pouco para compreender ou pesquisar, e acaba sendo um processo bastante prazeroso. Os cuidados são aqueles que eu citei acima.

*Você tem ou teve contato/experiências com outros tradutores brasileiros de Agatha Christie? Conhece algum deles pessoalmente? Conhece o trabalho deles? Teve contato com traduções ou tradutores de Agatha Christie em outras línguas?*

Não.

*Você recebeu feedback de amigos ou leitores em geral sobre sua tradução de Agatha Christie? E sobre outras traduções?*

Raramente eu recebo feedback pela tradução. Em geral, as pessoas não prestam atenção em quem traduziu, e é claro que eu considero isso uma pena. Muitas vezes um conhecido cita um livro que leu e gostou, e eu digo, fui eu quem traduziu, e a pessoa não havia notado. Em citações bibliográficas, frequentemente o nome do tradutor é omitido, e eu considero isso um erro grave. Não me lembro de ter recebido feedback desta tradução em específico. Mas nenhum comentário é geralmente um bom sinal, significa que o tradutor não se fez notar. Nota-se o tradutor quando ele erra. E as vezes ele é condenado injustamente. Já recebi elogios em resenhas de jornal, mas recentemente recebi uma severa censura. Houve de fato, um erro crasso (não adianta dizer aqui, ou ter dito antes, que o erro foi dos reviseres), mas um erro de vocabulário, que é o mais raso em uma tradução. Todo um trabalho pode ser condenado por conta de alguns erros de nomenclatura, sem se atentar ao ritmo, construção gramatical, etc. Em geral, não há crítica de tradução e, quando há, é mal informada. Todos pensam que o ofício do tradutor é uma coisa fácil, basta saber bem uma outra língua...



APPENDIX D – Instances of the five test categories in Editora Globo's 1956 edition of Hamílcar Garcia's translation *O Caso dos Dez Negrinhos*.

continua

Ênclise	Mesóclise	Pluperfect Past	Synthetic Future	Verb <i>Haver</i>
1-... entregar-lhe (p. 11)			1-terá (p. 11)	1-há (p. 19)
2-... levá-lo (p. 11)			2-conduzirá (p. 11)	2-há (p. 21)
3-... retirar-se (p. 11)			3-colocará (p. 11)	3-há (p. 24)
4-Lembro-me (p. 24)			4-terá (p. 11)	4-há (p. 153)
5-Lembro-me (p. 25)			5-estará (p. 16)	5-há (p. 158)
6-... tirá-lo (p. 154)			6-poderá (p. 24)	6-há (p. 159)
7-Levá-lo (p. 154)			7-descobrirá (p. 159)	7-há (p. 159)
8-... reuní-lo (p. 154)			8-poderá (p. 164)	8-havia (p. 160)
9-... arrastá-lo (p. 154)			9-irá (p. 165)	9-havia (p. 160)
10-Dá-me (p. 155)			10-acreditarei (p. 165)	10-houve (p. 160)
11-... casar-se (p. 157)				11-houve (p. 161)
12-... descobrir-se (p. 159)				12-havia (p. 161)
13-Apresentou-se (p. 159)				13-há (p. 161)
14-... quebravam-se (p. 160)				14-houve (p. 162)
15-... afogou-se (p. 161)				15-hivia (p. 162)
16-Cometeram-se (p. 162)				16-havia (p. 163)
17-Dedicava-se (p. 163)				17-haviam (p. 163)
18-... parece-me (p. 163)				18-haja (p. 163)

continuação

19-... levando-se (p. 163)				19-havia (p. 163)
20-, lembre-se (p. 163)				20-há (p. 164)
21-Concedendo-se (p. 163)				21-havia (p. 164)
22-... impedí-lo (p. 163)				22-há (p. 164)
23-, atirando-se (p. 163)				23-havia (p. 165)
24-Encontramo-lo (p. 164)				24-havia (p. 165)
25-Restam-nos (p. 165)				25-há (p. 165)
26-... enforcou-a (p. 165)				26-há (p. 165)
27-, dirigiu-se (p. 165)				27-havido (p. 165)
28-... suicidou-se (p. 165)				
29-... enforcou-se (p. 165)				
30-... enforcar-se (p. 165)				
31-, atando-lhe (p. 165)				

APPENDIX E – Instances of the five test categories in Editora Abril Cultural's 1981 edition of Leonel Vallandro's translation *O Caso dos Dez Negrinhos*.

continua

Ênclise	Mesó-clise	Pluperfect Past	Synthetic Future	Verb <i>Haver</i>
1-...pagar-lhe (p. 8)		1-pertencera (p. 184)	1-deverá (p. 8)	1-há (p. 13)
2-... levá-lo (p. 8)		2-assistira (p. 186)	2-estarão (p. 8)	2-há (p. 19)
3-Sinto-lhe (p. 15)		3-houvera (p. 187)	3-transportará (p. 9)	3-há (p. 21)
4-... sentar-se (p. 18)		4-estivera (p. 187)	4-colocará (p. 9)	4-há (p. 25)
5-Tem-se (p. 19)		5-encontrara (p. 188)	5-terá (p. 9)	5-há (p. 29)
6-, diga-me (p. 19)			6-estará (p. 14)	6-há (p. 177)
7-Vêem-se (p. 19)			7-chegarão (p. 21)	7-há (p. 183)
8-... esperá-los (p. 21)			8-poderá (p. 28)	8-havia (p. 185)
9-Pode-se (p. 21)			9-podeerá (p. 184)	9-havia (p. 185)
10-... tirá-lo (p. 178)			10-acreditarei (p. 191)	10-houve (p. 186)
11-, levá-lo (p. 178)				11-há (p. 186)
12-... reuni-lo (p. 178)				12-houve (p. 186)
13-, ponhamo-lo (p. 178)				13-havia (p. 186)
14-... roubar-me (p. 179)				14-há (p. 187)
15-Dê-me (p. 179)				15-houvera (p. 187)
16-, passé-o (p. 179)				16-havia (p. 187)

continuação

17-... tê-los (p. 183)				17- houvessem (p. 188)
18-Sabe-se (p. 184)				18-hava (p. 188)
19-Apresentou-se (p. 184)				19-havia (p. 188)
20-... ter-se (p. 185)				20-haver (p. 188)
21-... quebravam-se (p. 185)				21-há (p. 189)
22-... destinar-se (p. 185)				22-havia (p. 190)
23-, diga-se (p. 186)				23-haver (p. 191)
24-Afogou-se (p. 186)				
25-... tê-la (p. 187)				
26-... tratou-se (p. 187)				
27-Parece-me (p. 188)				
28-... escapou-me (p. 188)				
29-, pareceu-me (189)				
30-,levando-se (p. 189)				
31-, lembre-se (p. 189)				
32-Admitindo-se (p. 189)				
33-... atirando-se (p. 189)				
34-... afogar-se (p. 189)				
35-... ter-se (p. 189)				
36-Encontramo-lo (p. 190)				
37-Restam-nos (p. 190)				
38-... enforcou-a (p. 190)				
39-... matou-se (p. 190)				
40-... enforcou-se (p. 190)				
41-... enforçar-se (p. 191)				

APPENDIX F – Comparison between Editora Abril Cultural’s 1981 and 2000 editions of Leonel Vallandro’s translation *O Caso dos Dez Negrinhos* for the five test categories.

continua

Ênclise	Mesóclise	Pluperfect Past	Synthetic Future	Verb <i>Haver</i>
1-✓		1-✓	1-✓	1-✓
2-✓		2-✓	2-✓	2-✓
3-✓		3-✓	3-✓	3-✓
4-✓		4-✓	4-✓	4-✓
5-✓		5-✓	5-✓	5-✓
6-✓			6-✓	6-✓
7-✓			7-✓	7-✓
8-✓			8-✓	8-✓
9-✓			9-✓	9-✓
10-✓			10-✓	10-✓
11-✓				11-✓
12-✓				12-✓
13-✓				13-✓
14-✓				14-✓
15-✓				15-✓
16-✓				16-✓
17-✓				17-✓
18-✓				18-✓
19-✓				19-✓
20-✓				20-✓
21-✓				21-✓
22-✓				22-✓
23-✓				23-✓
24-✓				
25-✓				
26-✓				
27-✓				
28-✓				
29-✓				
30-✓				
31-✓				
32-✓				
33-✓				
34-✓				
35-✓				
36-✓				
37-✓				

continuação

38-✓				
39-✓				
40-✓				
41-✓				

APPENDIX G – Instances of the five test categories in Editora Globo's 2011 edition of Renato Marques' translation *E Não Sobrou Nenhum*.

continua

Ênclise	Mesóclise	Pluperfect Past	Synthetic Future	Verb <i>Haver</i>
1-... levá-lo (p. 16)			1-deverá (p. 16)	1-há (p. 33)
2-, diga-me (p. 36)			2-estarão (p. 16)	2-há (p. 36)
3-... esperá-los (p. 40)			3-transportará (p. 16)	3-há (p. 36)
4-Pode-se (p. 41)			4-colocará (p. 16)	4-há (p. 40)
5- ... acompanhar-me (p. 46)			5-terá (p. 16)	5-há (p. 41)
6-... tirá-lo (p. 349)			6-chegarão (p. 40)	6-há (p. 48)
7-, carregá-lo (p. 349)			7-será (p. 46)	7-há (p. 48)
8-... reuni-lo (p. 349)			8-poderá (p. 54)	8-há (p. 54)
9-... tirá-lo (p. 349)			9-será (p. 359)	9-há (p. 348)
10-Dê-me (p. 350)			10-acreditarei (p. 370)	10-há (p. 357)
11-, passe-o (p. 351)				11-havia (p. 359)
12-... enforcou-se (p. 357)				12-havia (p. 360)
13-Apresentou-se (p. 359)				13-havia (p. 360)
14-, dizendo-se (p. 359)				14-havia (p. 361)
15-... afogou-se (p. 363)				15-houve (p. 362)
16-... tratar-se (p. 365)				16-houve (p. 362)
17-Parece-me (p. 266)				17-havia (p. 363)
18-, escafedeu-se (p. 366)				18-há (p. 363)
19-, levando-se (p. 267)				19-havia (p. 364)

continuação

20-... afogou-se (p. 367)				20-havia (p. 364)
21-... impedí-lo (p. 367)				21-havia (p. 366)
22-, atirando-se (p. 367)				22-haver (p. 366)
23-... enforcou-a (p. 369)				23-há (p. 367)
24-... matou-se (p. 369)				24-havia (p. 367)
25-... enforcou-se (p. 369)				25-há (p. 368)
26-... enforçar-se (p. 370)				26-há (p. 369)
				27-há (p. 370)
				28-haver (p. 370)



APPENDIX H – Instances of the five test categories in Editora Nova Fronteira's 197- edition of Archibaldo Figueira's translation *Assassinato no Expresso do Oriente*.

continua

Ênclise	Mesóclise	Pluperfect Past	Synthetic Future	Verb <i>Haver</i>
1-... agradecer-me (p. 9)		1-esquecera (p. 182)	1-estará (p. 10)	1-há (p. 10)
2-... ter-me (p. 9)		2- conhecera (p. 184)	2-ficarei (p. 10)	2-há (p. 10)
3-... demorar-se (p. 10)		3-ocorrera (p. 184)	3-estará (p. 10)	3-há (p. 11)
4- Importa-se (p. 12)		4- fora (p. 185)	4-ficaremos (p. 34)	4-há (p. 13)
5-Sente-se (p. 12)		5-condenara (p. 186)	5-ficaremos (p. 35)	5-houve (p. 14)
6-, traga-me (p. 12)		6-acabara (p. 186)	6-estará (p. 35)	6-há (p. 14)
7-Apresse-se (p. 13)		7-caíra (p. 186)	7-estará (p. 35)	7-houver (p. 15)
8-Apresse-se (p. 13)		8-fora (p. 186)	8-poderemos (p. 37)	8-havia (p. 34)
9-... vê-la (p. 13)		9-tomara (p. 187)	9-veremos (p. 39)	9-havia (p. 34)
10-... tornou-se (p. 14)		10- escapara (p. 188)	10-será (p. 39)	10-havia (p. 34)
11-... garantir-lhe (p. 14)		11-condenara (p. 189)	11-diremos (p. 39)	11-há (p. 35)
12-Disse-lhe (p. 34)			12-saberá (p. 40)	12-haveria (p. 35)
13-Lembro-me (p. 34)			13-providenciará (p. 40)	13-havia (p. 38)
14-... pegá-lo (p. 34)			14-estará (p. 181)	14-há (p. 38)
14-, desculpe-me (p. 35)			14-falarei (p. 181)	14-havia (p. 38)
16-... tê-la (p. 36)			16-pedirei (p. 181)	16-houve (p. 38)
17-... vê-lo (p. 36)			17-direi (p. 181)	17-há (p. 39)

continuação

18-... sentar-se (p. 37)			18- colocarei (p. 182)	18-há (p. 40)
19-... apresentá-lo (p. 37)			19-mostrarei (p. 183)	19-há (p. 40)
20-, trata-se (p. 38)			20-tereí (p. 183)	20-há (p. 181)
21-... furar-ser (p. 38)			21-poderá (p. 183)	21-há (p. 183)
22-... tornam-se (p. 39)			22-passarei (p. 183)	22-há (p. 183)
23-, disse-me (p. 39)			23- ofereceremos (p. 189)	23-haver (p. 183)
24-... apresentar-lhe (p. 39)				24-havia (p. 183)
25-Sente-se (p. 40)				25-há (p. 184)
26-... controlar-se (p. 181)				26-há (p. 184)
27-... colocá-las (p. 181)				27-havia (p. 185)
28-... contou-lhe (p. 182)				28-havia (p. 186)
29-... encontrou-o (p. 182)				29-haveria (p. 186)
30-... arrependeu-se (p. 182)				30-houve (p. 186)
31-, levantou-se (p. 183)				31-há (p. 187)
32-... protegê-la (p. 183)				32-havia (p. 187)
33-... tê-lo (p. 183)				33-há (p. 187)
34-... fornecer-lhe (p. 183)				34-havia (p. 188)
35-... apresentar-lhe (p. 183)				35-há (p. 189)
36-... relatei-os (p. 183)				36-houve (p. 189)
37-... relaciona-se (p. 183)				37-houve (p. 189)
38-... tornou-se (p. 184)				38-haver (p. 189)
39-... vigiar-lhe (p. 184)				
40-... chamou-a (p. 184)				
41-... fingiram-se (p. 184)				
42-, deixem-me (p. 184)				
43-... levando-se (p. 184)				

continuação

44-Lembro-me (p. 185)				
45-, chamando-me (p. 185)				
46-... dizer-me (p. 185)				
47-... forneceram-se (p. 185)				
48-, veio-me (p. 185)				
49-Lembro-me (p. 185)				
50-... transformando-se (p. 186)				
51-Vi-o (p. 186)				
52-, substituindo-as (p. 186)				
53-... aplicar-se (p. 186)				
54-, decidindo-se (p. 186)				
55-... constatar-se (p. 186)				
56-, inventou-se (p. 187)				
57-Levanto-me (p. 187)				
58-... tê-lo (p. 187)				
59-Refiro-me (p. 187)				
60-... deu-me (p. 187)				
61-Lembrei-me (p. 187)				
62-Perguntei-lhe (p. 187)				
63-, permitam-me (p. 188)				
64-... salvou-me (p. 188)				
65-... fazê-lo (p. 188)				
66-... desligar-me (p. 189)				

APPENDIX I – Comparison between Editora Nova Fronteira’s 197- and 1984 editions of Archibaldo Figueira’s translation *Assassinato no Expresso do Oriente* for the five test categories.

continua

Ênclise	Mesóclise	Pluperfect Past	Synthetic Future	Verb <i>Haver</i>
1-✓		1-✓	1-✓	1-✓
2-✓		2-✓	2-✓	2-✓
3-✓		3-✓	3-✓	3-✓
4-✓		4-✓	4-✓	4-✓
5-✓		5-✓	5-✓	5-✓
6-✓		6-✓	6-✓	6-✓
7-✓		7-✓	7-✓	7-✓
8-✓		8-✓	8-✓	8-✓
9-✓		9-✓	9-✓	9-✓
10-✓		10-✓	10-✓	10-✓
11-✓			11-✓	11-✓
12-✓			12-✓	12-✓
13-✓			13-✓	13-✓
14-✓			14-✓	14-✓
15-✓			15-✓	15-✓
16-✓			16-✓	16-✓
17-✓			17-✓	17-✓
18-✓			18-✓	18-✓
19-✓			19-✓	19-✓
20-✓			20-✓	20-✓
21-✓			21-✓	21-✓
22-✓			22-✓	22-✓
23-✓			23-✓	23-✓
24-✓				24-✓
25-✓				25-✓
26-✓				26-✓
27-✓				27-✓
28-✓				28-✓
29-✓				
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31-✓				
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36-✓				
37-✓				
38-✓				

continuação

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42-✓				
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46-✓				
47-✓				
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50-✓				
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64-✓				
65-✓				
66-✓				

APPENDIX J – Comparison between Editora Nova Fronteira’s 197-  
 edition and Editora Altaya/Record 198-? edition of Archibaldo  
 Figueira’s translation *Assassinato no Expresso do Oriente* for the five  
 test categories.

continua

Ênclise	Mesóclise	Pluperfect Past	Synthetic Future	Verb <i>Haver</i>
1-✓		1-✓	1-✓	1-✓
2-✓		2-✓	2-✓	2-✓
3-✓		3-✓	3-✓	3-✓
4-✓		4-✓	4-✓	4-✓
5-✓		5-✓	5-✓	5-✓
6-✓		6-✓	6-✓	6-✓
7-✓		7-✓	7-✓	7-✓
8-✓		8-✓	8-✓	8-✓
9-✓		9-✓	9-✓	9-✓
10-✓		10-✓	10-✓	10-✓
11-✓			11-✓	11-✓
12-✓			12-✓	12-✓
13-✓			13-✓	13-✓
14-✓			14-✓	14-✓
15-✓			15-✓	15-✓
16-✓			16-✓	16-✓
17-✓			17-✓	17-✓
18-✓			18-✓	18-✓
19-✓			19-✓	19-✓
20-✓			20-✓	20-✓
21-✓			21-✓	21-✓
22-✓			22-✓	22-✓
23-✓			23-✓	23-✓
24-✓				24-✓
25-✓				25-✓
26-✓				26-✓
27-✓				27-✓
28-✓				28-✓
29-✓				
30-✓				
31-✓				
32-✓				
33-✓				
34-✓				
35-✓				
36-✓				
37-✓				

continuação

38-✓				
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41-✓				
42-✓				
43-✓				
44-✓				
45-✓				
46-✓				
47-✓				
48-✓				
49-✓				
50-✓				
51-✓				
52-✓				
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56-✓				
57-✓				
58-✓				
59-✓				
60-✓				
61-✓				
62-✓				
63-✓				
64-✓				
65-✓				
66-✓				

APPENDIX K – Comparison between Editora Nova Fronteira’s 197-  
 edition and Editora Record’s 1986 edition of Archibaldo Figueira’s  
 translation *Assassinato no Expresso do Oriente* for the five test  
 categories.

continua

Ênclise	Mesóclise	Pluperfect Past	Synthetic Future	Verb <i>Haver</i>
1-✓		1-✓	1-✓	1-✓
2-✓		2-✓	2-✓	2-✓
3-✓		3-✓	3-✓	3-✓
4-✓		4-✓	4-✓	4-✓
5-✓		5-✓	5-✓	5-✓
6-✓		6-✓	6-✓	6-✓
7-✓		7-✓	7-✓	7-✓
8-✓		8-✓	8-✓	8-✓
9-✓		9-✓	9-✓	9-✓
10-✓		10-✓	10-✓	10-✓
11-✓			11-✓	11-✓
12-✓			12-✓	12-✓
13-✓			13-✓	13-✓
14-✓			14-✓	14-✓
15-✓			15-✓	15-✓
16-✓			16-✓	16-✓
17-✓			17-✓	17-✓
18-✓			18-✓	18-✓
19-✓			19-✓	19-✓
20-✓			20-✓	20-✓
21-✓			21-✓	21-✓
22-✓			22-✓	22-✓
23-✓			23-✓	23-✓
24-✓				24-✓
25-✓				25-✓
26-✓				26-✓
27-✓				27-✓
28-✓				28-✓
29-✓				
30-✓				
31-✓				
32-✓				
33-✓				
34-✓				
35-✓				
36-✓				
37-✓				



continuação

38-✓				
39-✓				
40-✓				
41-✓				
42-✓				
43-✓				
44-✓				
45-✓				
46-✓				
47-✓				
48-✓				
49-✓				
50-✓				
51-✓				
52-✓				
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57-✓				
58-✓				
59-✓				
60-✓				
61-✓				
62-✓				
63-✓				
64-✓				
65-✓				
66-✓				

APPENDIX L – Comparison between Editora Nova Fronteira’s 197- edition and Círculo do Livro’s 19-- edition of Archibaldo Figueira’s translation *Assassinato no Expresso do Oriente* for the five test categories.

continua

Ênclise	Mesóclise	Pluperfect Past	Synthetic Future	Verb <i>Haver</i>
1- ✓		1- ✓	1- ✓	1- ✓
2- ✓		2- ✓	2- ✓	2- ✓
3- ✓		3- ✓	3- ✓	3- ✓
4- ✓		4- ✓	4- ✓	4- ✓
5- ✓		5- ✓	5- ✓	5- ✓
6- ✓		6- ✓	6- ✓	6- ✓
7- ✓		7- ✓	7- ✓	7- ✓
8- ✓		8- ✓	8- ✓	8- ✓
9- ✓		9- ✓	9- ✓	9- ✓
10- ✓		10- ✓	10- ✓	10- ✓
11- ✓			11- ✓	11- ✓
12- ✓			12- ✓	12- ✓
13- ✓			13- ✓	13- ✓
14- ✓			14- ✓	14- ✓
15- ✓			15- ✓	15- ✓
16- ✓			16- ✓	16- ✓
17- ✓			17- ✓	17- ✓
18- ✓			18- ✓	18- ✓
19- ✓			19- ✓	19- ✓
20- ✓			20- ✓	20- ✓
21- ✓			21- ✓	21- ✓
22- ✓			22- ✓	22- ✓
23- ✓			23- ✓	23- ✓
24- ✓				24- ✓
25- ✓				25- ✓
26- ✓				26- ✓
27- ✓				27- ✓
28- ✓				28- ✓
29- ✓				
30- ✓				
31- ✓				
32- ✓				
33- ✓				
34- ✓				
35- ✓				
36- ✓				
37- ✓				

continuação

38-✓				
39-✓				
40-✓				
41-✓				
42-✓				
43-✓				
44-✓				
45-✓				
46-✓				
47-✓				
48-✓				
49-✓				
50-✓				
51-✓				
52-✓				
53-✓				
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56-✓				
57-✓				
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61-✓				
62-✓				
63-✓				
64-✓				
65-✓				
66-✓				

APPENDIX M – Comparison between Editora Nova Fronteira’s 197- and 2002 editions of Archibaldo Figueira’s translation *Assassinato no Expresso do Oriente* for the five test categories.

continua

Ênclise	Mesóclise	Pluperfect Past	Synthetic Future	Verb <i>Haver</i>
1-✓		1-✓	1-✓	1-✓
2-✓		2-✓	2-✓	2-✓
3-✓		3-✓	3-✓	3-✓
4-✓		4-✓	4-✓	4-✓
5-✓		5-✓	5-✓	5-✓
6-✓		6-✓	6-✓	6-✓
7-✓		7-✓	7-✓	7-✓
8-✓		8-✓	8-✓	8-✓
9-✓		9-✓	9-✓	9-✓
10-✓		10-✓	10-✓	10-✓
11-✓			11-✓	11-✓
12-✓			12-✓	12-✓
13-✓			13-✓	13-✓
14-✓			14-✓	14-✓
15-✓			15-✓	15-✓
16-✓			16-✓	16-✓
17-✓			17-✓	17-✓
18-✓			18-✓	18-✓
19-✓			19-✓	19-✓
20-✓			20-✓	20-✓
21-✓			21-✓	21-✓
22-✓			22-✓	22-✓
23-✓			23-✓	23-✓
24-✓				24-✓
25-✓				25-✓
26-✓				26-✓
27-✓				27-✓
28-✓				28-✓
29-✓				
30-✓				
31-✓				
32-✓				
33-✓				
34-✓				
35-✓				
36-✓				
37-✓				
38-✓				

continuação

39-✓				
40-✓				
41-✓				
42-✓				
43-✓				
44-✓				
45-✓				
46-✓				
47-✓				
48-✓				
49-✓				
50-✓				
51-✓				
52-✓				
53-✓				
54-✓				
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56-✓				
57-✓				
58-✓				
59-✓				
60-✓				
61-✓				
62-✓				
63-✓				
64-✓				
65-✓				
66-✓				

APPENDIX N – Comparison between Editora Nova Fronteira’s 197-  
 edition and Editora Pocket Ouro’s 2009 edition of Archibaldo Figueira’s  
 translation *Assassinato no Expresso do Oriente* for the five test  
 categories.

continua

Ênclise	Mesóclise	Pluperfect Past	Synthetic Future	Verb <i>Haver</i>
1-✓		1-✓	1-✓	1-✓
2-✓		2-✓	2-✓	2-✓
3-✓		3-✓	3-✓	3-✓
4-✓		4-✓	4-✓	4-✓
5-✓		5-✓	5-✓	5-✓
6-✓		6-✓	6-✓	6-✓
7-✓		7-✓	7-✓	7-✓
8-✓		8-✓	8-✓	8-✓
9-✓		9-✓	9-✓	9-✓
10-✓		10-✓	10-✓	10-✓
11-✓			11-✓	11-✓
12-✓			12-✓	12-✓
13-✓			13-✓	13-✓
14-✓			14-✓	14-✓
15-✓			15-✓	15-✓
16-✓			16-✓	16-✓
17-✓			17-✓	17-✓
18-✓			18-✓	18-✓
19-✓			19-✓	19-✓
20-✓			20-✓	20-✓
21-✓			21-✓	21-✓
22-✓			22-✓	22-✓
23-✓			23-✓	23-✓
24-✓				24-✓
25-✓				25-✓
26-✓				26-✓
27-✓				27-✓
28-✓				28-✓
29-✓				
30-✓				
31-✓				
32-✓				
33-✓				
34-✓				
35-✓				
36-✓				
37-✓				

continuação

38-✓				
39-✓				
40-✓				
41-✓				
42-✓				
43-✓				
44-✓				
45-✓				
46-✓				
47-✓				
48-✓				
49-✓				
50-✓				
51-✓				
52-✓				
53-✓				
54-✓				
55-✓				
56-✓				
57-✓				
58-✓				
59-✓				
60-✓				
61-✓				
62-✓				
63-✓				
64-✓				
65-✓				
66-✓				

APPENDIX O – Comparison between Editora Nova Fronteira’s 197-edition and Editora Nova Fronteira/Saraiva de Bolso’s 2011 edition of Archibaldo Figueira’s translation *Assassinato no Expresso do Oriente* for the five test categories.

continua

Ênclise	Mesóclise	Pluperfect Past	Synthetic Future	Verb <i>Haver</i>
1-✓		1-✓	1-✓	1-✓
2-✓		2-✓	2-✓	2-✓
3-✓		3-✓	3-✓	3-✓
4-✓		4-✓	4-✓	4-✓
5-✓		5-✓	5-✓	5-✓
6-✓		6-✓	6-✓	6-✓
7-✓		7-✓	7-✓	7-✓
8-✓		8-✓	8-✓	8-✓
9-✓		9-✓	9-✓	9-✓
10-✓		10-✓	10-✓	10-✓
11-✓			11-✓	11-✓
12-✓			12-✓	12-✓
13-✓			13-✓	13-✓
14-✓			14-✓	14-✓
15-✓			15-✓	15-✓
16-✓			16-✓	16-✓
17-✓			17-✓	17-✓
18-✓			18-✓	18-✓
19-✓			19-✓	19-✓
20-✓			20-✓	20-✓
21-✓			21-✓	21-✓
22-✓			22-✓	22-✓
23-✓			23-✓	23-✓
24-✓				24-✓
25-✓				25-✓
26-✓				26-✓
27-✓				27-✓
28-✓				28-✓
29-✓				
30-✓				
31-✓				
32-✓				
33-✓				
34-✓				
35-✓				
36-✓				
37-✓				



continuação

38-✓				
39-✓				
40-✓				
41-✓				
42-✓				
43-✓				
44-✓				
45-✓				
46-✓				
47-✓				
48-✓				
49-✓				
50-✓				
51-✓				
52-✓				
53-✓				
54-✓				
55-✓				
56-✓				
57-✓				
58-✓				
59-✓				
60-✓				
61-✓				
62-✓				
63-✓				
64-✓				
65-✓				
66-✓				

APPENDIX P – Instances of the five test categories in Editora Nova Fronteira's 1977 edition of Clarice Lispector's translation *Cai o Pano: o último caso de Hercule Poirot*.

Ênclise	Mesóclise	Pluperfect Past	Synthetic Future	Verb <i>Haver</i>
1-... torná-lo (p. 8)				1-há (p. 156)
2-... alugando-a (p. 9)				2-houve (p. 162)
3-Leve-o (p. 9)				
4-... mostre-lhe (p. 9)				
5-... chamá-lo (p. 156)				
6-... beijando-o (p. 162)				
7-... casar-se (p. 162)				

APPENDIX Q – Comparison between Editora Nova Fronteira’s 1977 edition and Editora Record’s 1987 edition of Clarice Lispector’s translation *Cai o Pano: o último caso de Hercule Poirot* for the five test categories.

Ênclise	Mesóclise	Pluperfect Past	Synthetic Future	Verb <i>Haver</i>
1-✓				1-✓
2-✓				2-✓
3-✓				
4-✓				
5-✓				
6-✓				
7-✓				

APPENDIX R – Comparison between Editora Nova Fronteira’s 1977 edition and Círculo do Livro’s 19-- edition of Clarice Lispector’s translation *Cai o Pano: o último caso de Hercule Poirot* for the five test categories.

Ênclise	Mesóclise	Pluperfect Past	Synthetic Future	Verb <i>Haver</i>
1- ✓				1- ✓
2- ✓				2- ✓
3- ✓				
4- ✓				
5- ✓				
6- ✓				
7- X Replaced by “se casar”. (p. 176)				

APPENDIX S – Comparison between Editora Nova Fronteira’s 1977 edition and Editora Nova Fronteira’s 2009 edition of Clarice Lispector’s translation *Cai o Pano: o último caso de Hercule Poirot* for the five test categories.

Ênclise	Mesóclise	Pluperfect Past	Synthetic Future	Verb <i>Haver</i>
1- ✓				1- ✓
2- ✓				2- ✓
3- ✓				
4- ✓				
5- ✓				
6-X Replaced by “se beijando” (p. 190)				
7- ✓				

APPENDIX T – Comparison between Editora Nova Fronteira’s 1977 edition and Editora Nova Fronteira/Saraiva de Bolso’s 2011 edition of Clarice Lispector’s translation *Cai o Pano: o último caso de Hercule Poirot* for the five test categories.

Ênclise	Mesóclise	Pluperfect Past	Synthetic Future	Verb <i>Haver</i>
1- ✓				1- ✓
2- ✓				2- ✓
3- ✓				
4- ✓				
5- ✓				
6-X Replaced by “se beijando” (p. 171)				
7- ✓				

APPENDIX U – Instances of the five test categories in Editora José Olympio’s 1971 edition of Rachel de Queiroz’ translation *A Mulher Diabólica*.

continua

Ênclise	Mesóclise	Pluperfect Past	Synthetic Future	Verb <i>Haver</i>
1- ... lembrar-se (p.8)	1-; sentir-se- iam (p. 187)	1-viera (p. 185)	1-farei (p. 130)	1- há (p. 7)
2-... sentirem-se (p. 8)		2-descobrirá (p. 189)	2-irei (p. 130)	2- há (p. 9)
3- , conhecendo- nos (p. 9)		3-cometera (p. 189)	3-será (p. 131)	3-há (p. 130)
4-...referir-me (p. 10)		4- aproveitara (p. 190)	4-terá (p. 133)	4-há (p. 131)
5-Lembro-me (p. 11)			5-gostará (p. 135)	5- há ( p. 133)
6-, vivia-se (p. 11)			6-direi (p. 138)	6-havia (p. 137)
7- ... avisá-la (p. 130)			7-haverá (p. 138)	7- há (p. 137)
8- Valha-me (p. 130)			8-será (p. 182)	8- há (p. 137)
9-, benza-as (p. 130)			9-ficará (p. 182)	9-haverá (p. 138)
10-Lembra-se (p. 131)				10-haveria (p. 140)
11-... sentar-se (p. 133)				11-havia (p. 181)
12-... tê-lo (p. 133)				12-havia (p. 182)
13-... chama-se (p. 134)				13-há (p. 182)
14-Encontrei-a (p. 134)				14-havia (p. 183)
15-, vio-o (p. 135)				15-havia (p. 183)
16- , recorda-se (p. 135)				16- havia (p. 185)
17-... procurá-lo (p. 135)				17-houve (p. 187)
18-Lembro-me (p. 136)				18- houve (p. 188)
19-Somaram-se (p. 137)				19-havia (p. 189)

continuação

20- Lembro-me (p. 137)				20- há (p. 190)
21- - lembro-me (p. 137)				
22-... deixo-me (p. 137)				
23-... postou-se (p. 139)				
24- Gastou-se (p. 181)				
25-Lembra-se (p. 182)				
26-... prendê-los (p. 183)				
27-Deixe-me (p. 183)				
28-... dizer-lhe (p. 183)				
29-, deixando-o (p. 184)				
30-Vai-se (p. 185)				
31-Escondi-me (p. 185)				
32-Tive-o (p. 186)				
33-Meti-me (p. 186)				
34-, lembre-se (p. 186)				
35-... domesticá-las (p. 187)				
36-... trazê-las (p. 187)				
37-... fazê-las (p. 187)				
38-Acabou-se (p. 188)				
39- ... citando-a (p. 189)				
40-, perdia-o (p. 190)				
41- ... informá-la (p. 190)				



APPENDIX V – Comparison between Editora José Olympio’s 1971 edition of Rachel de Queiroz’ translation *A Mulher Diabólica* and Editora Record’s 1997 edition of the same translation (under the title *O Caso do Hotel Bertram*) for the five test categories.

continua

Ênclise	Mesóclise	Pluperfect Past	Synthetic Future	Verb Haver
1-✓	1-✓	1-✓	1-✓	1-✓
2-✓		2-✓	2-✓	2-✓
3-✓		3-✓	3-✓	3-✓
4-✓		4-✓	4-✓	4-✓
5-✓			5-✓	5-✓
6-✓			6-✓	6-✓
7-✓			7-✓	7-✓
8-✓			8-✓	8-✓
9-✓			9-✓	9-✓
10-✓				10-✓
11-✓				11-✓
12-✓				12-✓
13-✓				13-✓
14-✓				14-✓
15-✓				15-✓
16-✓				16-✓
17-✓				17-✓
18-✓				18-✓
19-✓				19-✓
20-✓				20-✓
21-✓				
22-✓				
23-✓				
24-✓				
25-✓				
26-✓				
27-✓				
28-✓				
29-✓				
30-✓				
31-✓				
32-✓				
33-✓				
34-✓				
35-✓				
36-✓				
37-✓				

continuação

38-✓				
39-✓				
40-✓				
41-✓				

APPENDIX W – Comparison between Editora José Olympio’s 1971 edition of Rachel de Queiroz’ translation *A Mulher Diabólica* and Editora Best Bolso’s 2010 edition of the same translation (under the title *O Caso do Hotel Bertram*) for the five test categories.

continua

Êncise	Mesóclise	Pluperfect Past	Synthetic Future	Verb Haver
1-✓	1-X Replaced by “... ficariam..” (p. 195)	1-✓	1-✓	1-✓
2-✓		2-✓	2-✓	2-✓
3-✓		3-✓	3-✓	3-✓
4-✓		4-✓	4-X Replaced by “A senhora quer...” (new wording for the entire sentence) (p. 140)	4-✓
5-✓			5-✓	5-✓
6-✓			6-✓	6-✓
7-✓			7-✓	7-✓
8-✓			8-✓	8-X Omitted (the same verb appears before in the sentence, and in Portuguese it could therefore be omitted In this case)
9-X Replaced by “as abençoe” (p. 137)			9-✓	9-✓
10-✓				10-X Replaced by “Quem tentaria me matar?” (p. 147) (the previous

continuação

				editions read “Quem haveria de querer me matar?”, which shows once more rewriting of the sentence)
11-✓				11-✓
12-✓				12-X Replaced by “O hotel dispõe de” (p. 189)
13-✓				13-X Replaced by “tem” (p. 190)
14-✓				14-✓
15-✓				15- X Omitted by rewriting of the sentence (p. 191)
16-X Omitted by rewriting of the sentence (p. 142)				16-✓
17-✓				17-✓
18-✓				18-✓
19-✓				19-✓
20-✓				20-✓
21-X Omitted due to repetition (p. 144)				
22-✓				
23-✓				
24-✓				
25-✓				
26-✓				
27-✓				
28-X Replaced by “dizer”. (p. 191)				
29-✓				

continuação

30-X Replaced by “Fui”(p. 193)				
31-✓				
32-✓				
33-✓				
34-✓				
35-✓				
36- X Omitted by rewriting of the sentence (p. 195)				
37- X Omitted by rewriting of the sentence (p. 195)				
38-X Replaced by “Acabou” (p. 196)				
39-✓				
40-✓				
41-✓				

APPENDIX X – Instances of the five test categories in Editora Best-Seller’s 19-- edition of Gilberto Galvão’s translation *O Caso do Hotel Bertram*.

continua

Ênclise	Mesóclise	Pluperfect Past	Synthetic Future	Verb Haver
1-Diga-me (p. 12)			1-farei (p. 148)	1-havia (p. 10)
2-Lembro-me (p. 14)			2-avisarei (p. 148)	2-há (p. 10)
3-...roubar-lhe (p. 148)			3-conseguirá (p. 210)	3-há (p. 13)
4-Lembra-se (p. 149)				4- há (p. 13)
5-... sentar-se (p. 151)				5- há (p. 13)
6-Encontrei-a (p. 152)				6- há (p. 13)
7-Chama-se (p. 153)				7-havia (p. 14)
8-... encontrando-o (p. 153)				8-há (p. 148)
9-, deixe-me (p. 156)				9-haver (p. 149)
10-... distinguí-las (p. 156)				10-há (p. 149)
11-... conhecê-los (p. 204)				11-há (p. 149)
12-, deixe-me (p. 206)				12-há (p. 155)
13-, deu-çhe (p. 207)				13-há (p. 156)
14-Lembre-se (p. 209)				14-há (p. 156)
15-Agarre-me (p. 209)				15-haver (p. 157)
16-... enquadrá-las (p. 210)				16-houve (p. 158)
17-... fazê-las (p. 210)				17-havia (p. 204)
18-, chamando-a (p. 212)				18-havia (p. 204)
19-... perdê-lo (p. 212)				19-há (p. 205)

continuação

20-... deixá-la (p. 213)				20-há (p. 205)
				21-havia (p. 206)
				22-havia (p. 208)
				23-havia (211)
				24-havia (211)
				25-havia (212)
				26-havia (p. 212)
				27-há (p. 212)
				28-houve (p. 213)

APPENDIX Y – Instances of the five test categories in Editora L&PM’s 2012 edition of Alessandro Zir’s translation *O Cão da Morte*.

continua

Ênclise	Mesóclise	Pluperfect past	Synthetic future	Verb haver
1-Tratava-se (p. 8)		1-deixara (p. 9)	1-será (p. 214)	1-havia (p. 8)
2-Falava-se (p. 9)		2-provocara (p. 9)	2-será (p. 215)	2-havia (p. 8)
3-Fale-me (p. 10)		3-morrera (p. 9)	3-farei (p. 215)	3-havia (p. 9)
4-... vê-la (p. 11)		4-fora (p. 9)	4-será (p. 219)	4-há (p. 9)
5-... apresentar-lhe (p. 12)		5-fora (p. 11)		5-havia (p. 10)
6-Conte-me (p. 15)				6-há (p. 10)
7-... deixá-la (p. 15)				7-havia (p. 15)
8-... ouvi-la (p. 15)				8-há (p. 16)
9-... usá-la (p. 16)				9-haver (p. 16)
10-Diga-me (p. 17)				10-há (p. 17)
11-Deixou-a (p. 18)				11-há (p. 17)
12-Concentre-se (p. 20)				12-há (p. 20)
13-Acalme-se (p. 21)				13-há (p. 215)
14-... atendê-lo (p. 213)				14-há (p. 216)
15-... atendê-la (p. 220)				15-há (p. 220)
16-... recebê-la (p. 222)				16-há (p. 221)
17-... recebê-la (p. 222)				17-há (p. 221)
18-Vê-la (p. 224)				18-há (222)
19-Ouvi-la (p. 224)				19-há (223)



continuação

20-Tocá-la (p. 224)				20-há (p. 223)
21-... explicar-lhe (p. 225)				21-há (226)
22-Acredita-se (p. 225)				
23-... diga-me (p. 225)				
24-... prometeu-me (p. 226)				
25-... assegurar-lhe (p. 227)				
26-... tocá-la (p. 228)				
27-Controle-se (p. 228)				
28-Sente-se (p. 228)				
29-Tocá-la (p. 228)				
30-, sente-se (p.228)				
31-Lembre-se (p. 229)				

APPENDIX Z – Instances of the five test categories in Editora Nova Fronteira's 197- edition of Clarice Lispector's translation *O Retrato*.

continua

Ênclise	Mesóclise	Pluperfect past	Synthetic future	Verb haver
1-... lembra-se (p. 15)		1-contara (p. 254)	1-serão (p. 16)	1-haja (p. 15)
2-, ouça-me (p. 16)		2-pensara (p. 254)	2-florescerá (p. 16)	2-há (p. 227)
3-Dê-lhe (p. 16)		3-morrera (p. 255)	3-passará (p. 17)	3-haveria (p. 227)
4-Dou-lhe (p. 18)		4-fora (p. 255)	4-agüentarei (p. 219)	4-há (p. 227)
5-... procurá-la (p. 18)		5-casara (p. 256)	5-terá (p. 220)	5-há (p. 228)
6-... vendê-la (p. 221)		6-dissera (256)	6-encontrará (p. 220)	6-houve (p. 228)
7-... conservá-la (p. 221)			7-fará (p. 220)	7-havido (p. 228)
8-Tem-se (p. 226)			8-tereí (p. 220)	8-há (p. 230)
9-Conte-me (p. 228)			9-será (p. 220)	9-há (p. 230)
10-Fazê-la (p. 229)			10-vá (p. 226)	10-há (p. 233)
11-Sinto-me (p. 229)			11-ficará (p. 226)	11-havia (p. 234)
12-Preocupo-me (p. 229)			12-servirei (p. 229)	12-havia (p. 234)
13-... deixar-nos (p. 229)			13-serei (p. 229)	13-há (p. 234)
14-... dar-lhe (p. 230)			14-poderei (p. 230)	14-havia (p. 253)
15-... deixar-nos (p. 230)			15-escreverei (p. 232)	15-havia (p. 254)
16-... perturbá-la (p. 231)			16-continuará (p. 232)	16-haver (p. 255)
17-... separarmos (p. 233)			17-voltaremos (p. 232)	17-há (p. 255)
18-... ter-me (p. 233)			18-ficarei (p. 232)	18-há (p. 255)
19-... fazê-lo (p. 233)			19-será (p. 233)	19-há (p. 257)

continuação

20-... dar-lhe (p. 253)			20-serão (p. 233)	
21-Dei-lhe (p. 253)			21-serei (p. 233)	
22-... fazê-la (p. 253)			22-usarei (p. 233)	
23-... fazê-la (p. 253)			23-será (p. 233)	
24-... deixá-la (p. 253)			24-encontrará (p. 234)	
25-... casou-se (p. 253)			25-recriminarei (p. 234)	
26-... fazê-lo (p. 254)			26-voltará (p. 234)	
27-Assustou-me (p. 254)			27-terei (p. 234)	
28-Disse-me (p. 255)			28-será (p. 234)	
29-Divertimo-nos (p. 255)			29-correrão (p. 234)	
30-... casar-se (p. 255)			30-ficarão (p. 234)	
31-Disse-lhe (p. 256)			31-participarei (p. 235)	
32-... deixar-me (p. 256)			32- tomarei (p. 235)	
33-... casar-se (p. 256)			33-envolverei (p. 235)	
34-Sentia-me (p. 256)			34-terá (p. 235)	
35-Sentíamo-nos (p. 256)			35-farei (p. 235)	
36-... beijou-me (256)			36-saberei (p. 254)	
37-Disse-o (p. 256)			37-bastará (p. 254)	
38-... sente-se (p. 256)			38-terá (p. 254)	
39-... suportá-lo (p. 256)			39-terá (p. 254)	
40-Tratei-o (p. 257)			40-casará (p. 254)	

continuação

41-... interessar-me (p. 258)			41-fará (p. 254)	
42-Lembrei-me (p. 258)			42-entenderá (256)	
43-Parece-me (p. 258)				
44-Aconteceu-me (p. 259)				

APPENDIX AA – Comparison between Editora Nova Fronteira’s 197- and 2000 editions of Clarice Lispector’s translation *O Retrato* for the five test categories.

continua

Ênclise	Mesóclise	Pluperfect past	Synthetic future	Verb haver
1-✓		1-✓	1-✓	1-✓
2-✓		2-✓	2-✓	2-✓
3-✓		3-✓	3-✓	3-✓
4-✓		4-✓	4-✓	4-✓
5-✓		5-✓	5-✓	5-✓
6-✓		6-✓	6-✓	6-✓
7-✓			7-✓	7-✓
8-✓			8-✓	8-✓
9-✓			9-✓	9-✓
10-✓			10-✓	10-✓
11-✓			11-✓	11-✓
12-✓			12-✓	12-✓
13-✓			13-✓	13-✓
14-✓			14-✓	14-✓
15-✓			15-✓	15-✓
16-✓			16-✓	16-✓
17-✓			17-✓	17-✓
18-✓			18-✓	18-✓
19-✓			19-✓	19-✓
20-✓			20-✓	
21-✓			21-✓	
22-✓			22-✓	
23-✓			23-✓	
24-✓			24-✓	
25-✓			25-✓	
26-✓			26-✓	
27-✓			27-✓	
28-✓			28-✓	
29-✓			29-✓	
30-✓			30-✓	
31-✓			31-✓	
32-✓			32-✓	
33-✓			33-✓	
34-✓			34-✓	
35-✓			35-✓	
36-✓			36-✓	
37-✓			37-✓	
38-✓			38-✓	

continuação

39-✓			39-✓	
40-✓			40-✓	
41-✓			41-✓	
42-✓			42-✓	
43-✓				
44-✓				

APPENDIX BB – Instances of the five test categories in Editora L&PM’s 2011 edition of Lúcia Britto’s translation *Retrato Inacabado*.

continua

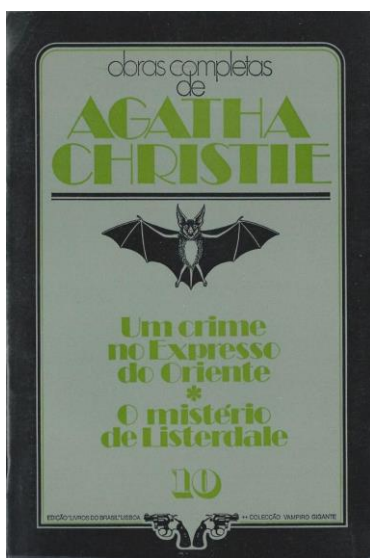
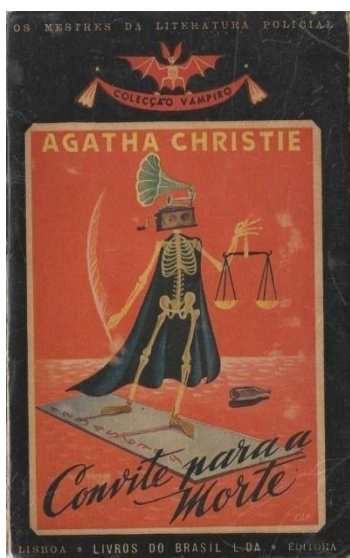
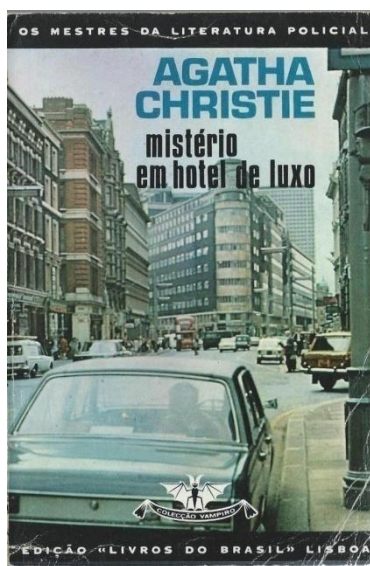
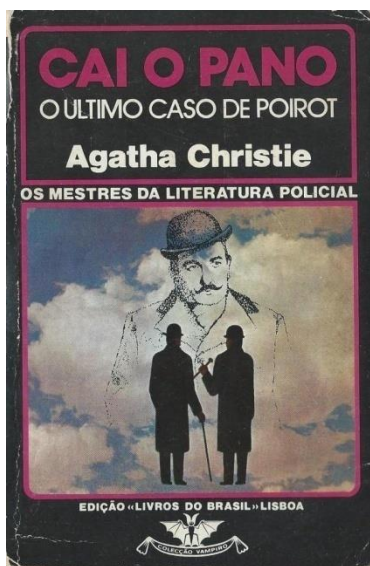
Ênclise	Mesóclise	Pluperfect past	Synthetic future	Verb haver
1-, enroscando-se (p. 18)			1-será (p. 18)	1-havia (p. 18)
2-Conte-me (p. 19)			2-serão (p. 19)	2-há (p. 18)
3-... preenchê-los (p. 19)			3-passará (p. 20)	3-há (p. 19)
4-... mantê-la (p. 274)			4-entrarei (p. 22)	4-há (p. 272)
5-Conte-me (p. 282)			5-encontrará (p. 272)	5-há (p. 281)
6-Preocupo-me (p. 284)			6-fará (p. 272)	6-haveria (p. 281)
7-... precisa-se (p. 284)			7-serão (p. 272)	7-há (p. 282)
8-... perturbá-la (p. 286)			8-ficará (p. 281)	8-houve (p. 283)
9-... recriminá-lo (p. 289)			9-irá (p. 285)	9-há (p. 284)
10-... amá-la (p. 310)			10-será (p. 285)	10-há (p. 285)
11-, deixei-a (p. 310)			11-escreverei (p. 287)	11-há (p. 285)
12-... deixá-la (p. 310)			12-ficará (p. 287)	12-há (p. 285)
13-... casou-se (p. 311)			13-iremos (p. 287)	13-havia (p. 290)
14-... fazê-lo (p. 311)			14-serei (p. 289)	14-havia (p. 290)
15-.. impressionou-me (p. 311)			15-terá (p. 289)	15-há (290)
16-... compensá-la (p. 312)			16-irei (p. 289)	16-haver (p. 290)
17-... feri-la (p. 312)			17-voltará (p. 289)	17-há (p. 310)
18-Tratei-o (p. 315)			18-será (p. 290)	18-há (p. 310)
			10-serão (p. 290)	10-houve (p. 310)

continuação

			20-terei (p. 291)	20-havia (p. 310)
			21-terá (p. 291)	21-havia (p. 311)
			22-saberei (p. 311)	22-havia (p. 311)
			23-será (p. 311)	23-havia (p. 311)
			24-terá (p. 311)	24-haver (p. 312)
			25-terá (p. 311)	25-havia (p. 312)
			26-casará (p. 311)	26-havia (p. 313)
			27-irá (p. 312)	27-há (p. 313)
				28-havia (p. 313)
				29-havia (p. 314)
				30-há (p. 315)

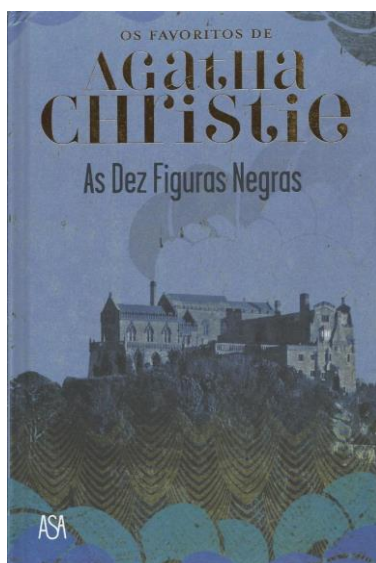
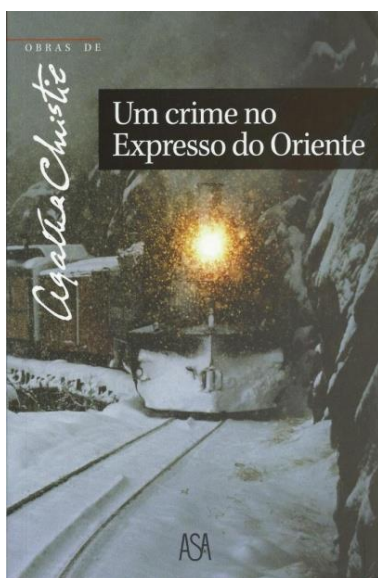
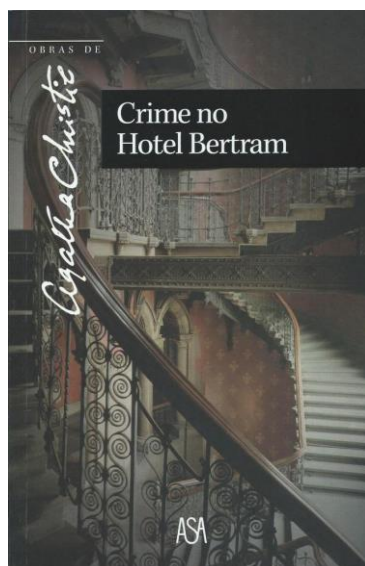


ANNEX A- Covers of all books from Editora Livros do Brasil utilized in the corpus



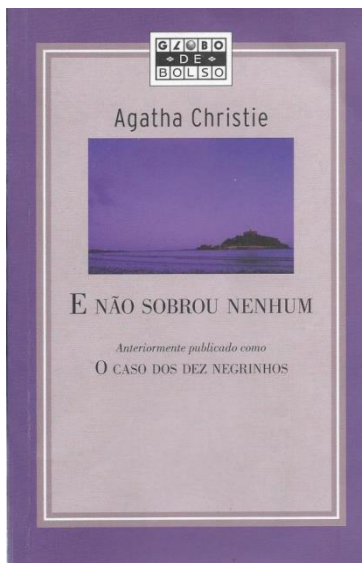
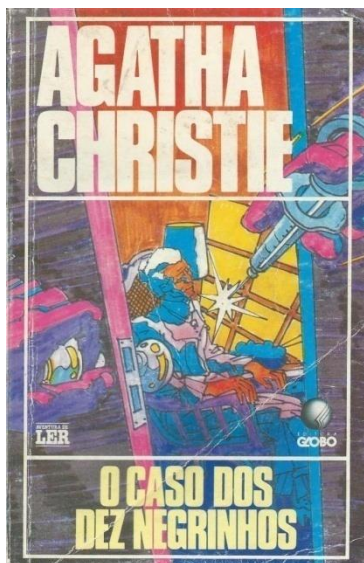
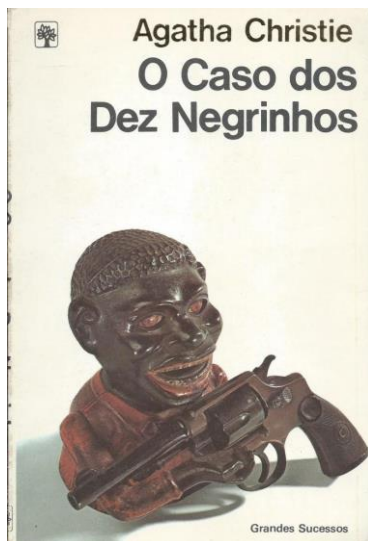


## ANNEX B – Covers of all books from Editora ASA utilized in the corpus



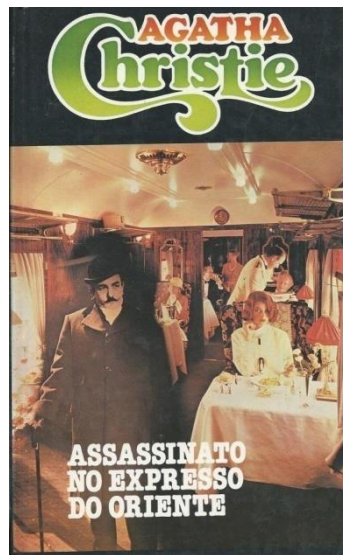
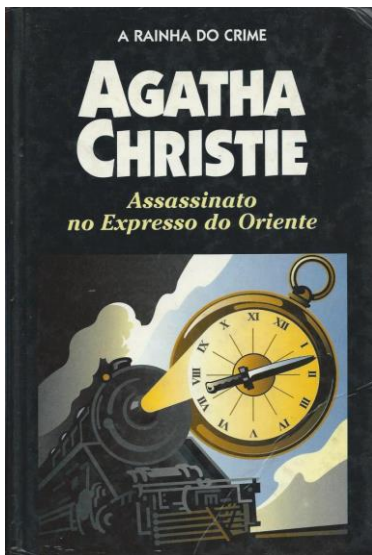
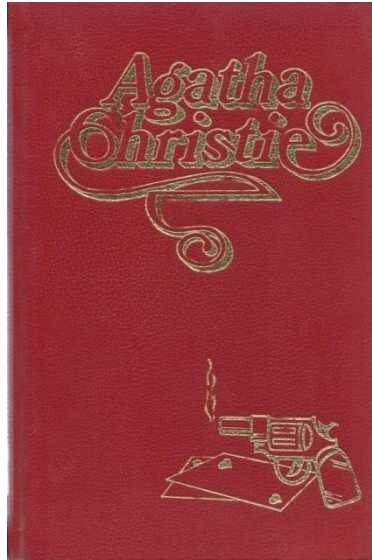
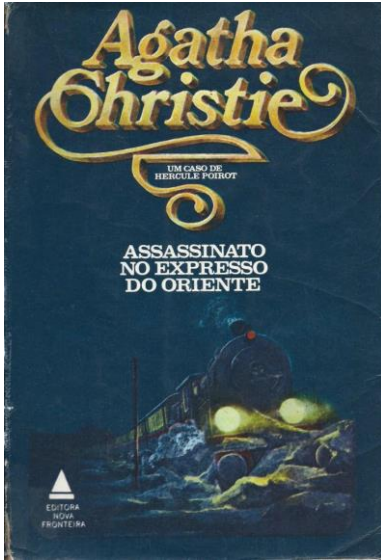


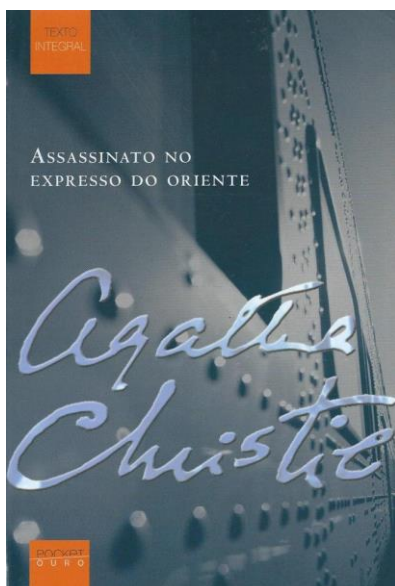
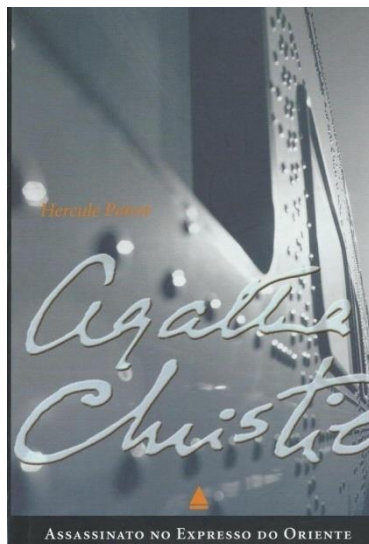
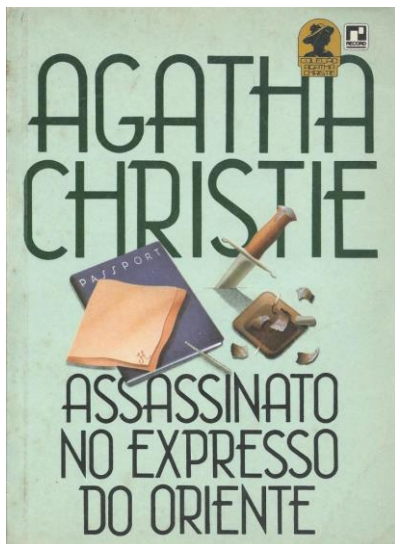
ANNEX C- Covers of all Brazilian translations and editions of *Ten Little Niggers/Ten Little Indians/And Then There Were None* analyzed



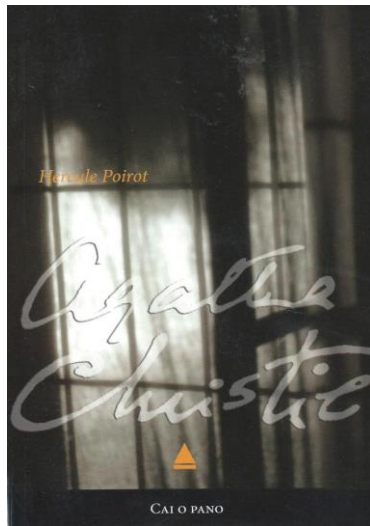
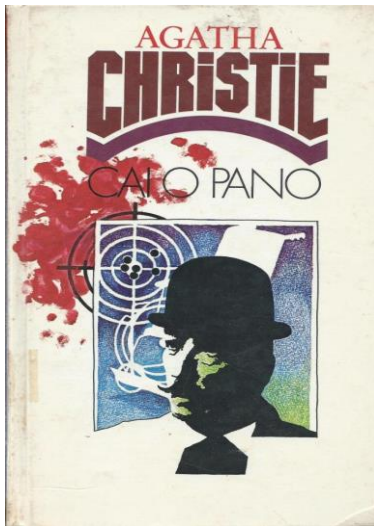
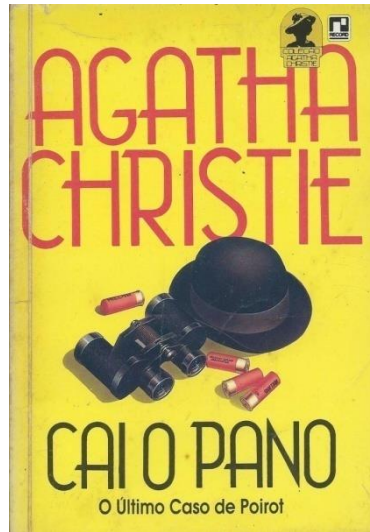
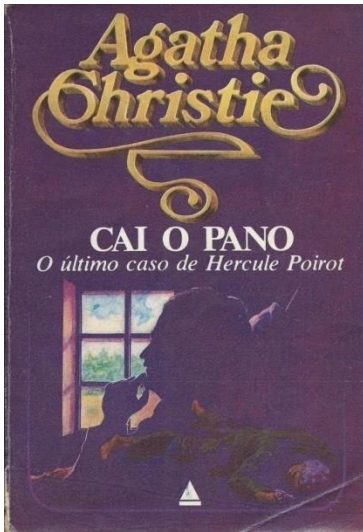


ANNEX D - Covers of all Brazilian editions of *Murder on the Orient Express* analyzed

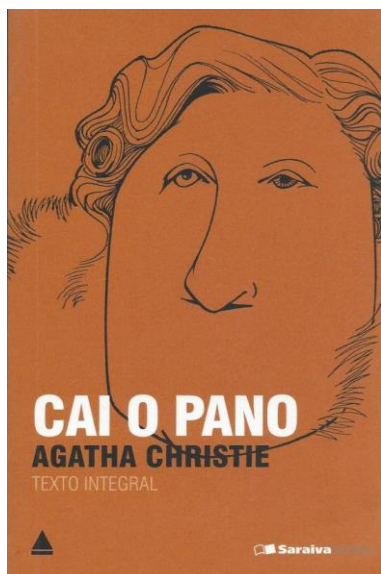




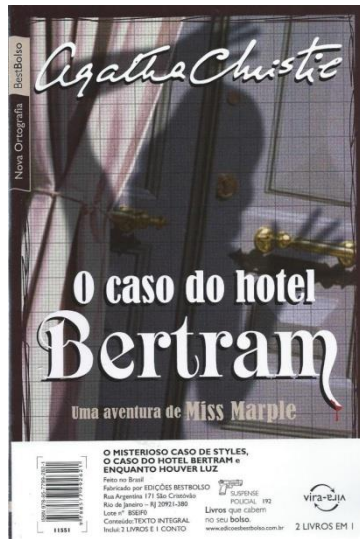
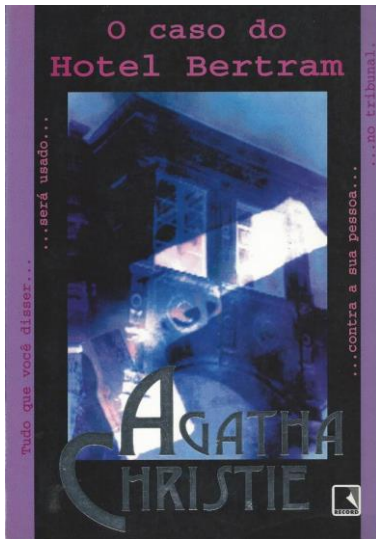
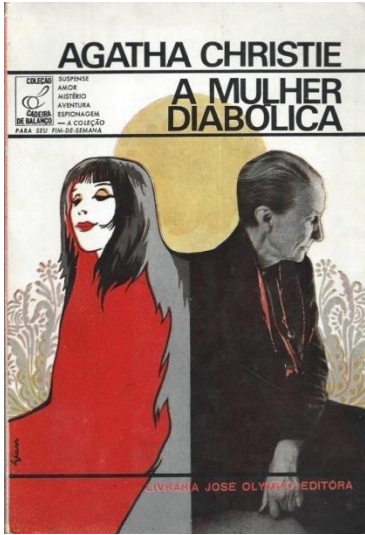
ANNEX E- Covers of all Brazilian editions of *Curtain: Poirot's Last Case* analysed



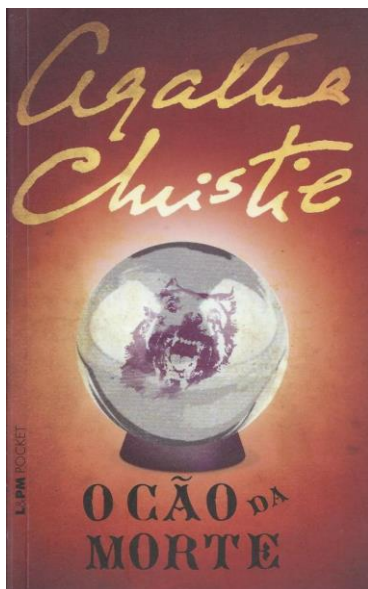




ANNEX F- Covers of all Brazilian translations and editions of *At Bertram's Hotel* analysed



ANNEX G- Cover of the Brazilian translation of *The Hound of Death* analyzed



ANNEX H- Covers of all Brazilian translations and editions of *Unfinished Portrait* analyzed

