THE TRANSLATOR'S DISCURSIVE PRESENCE IN
TRANSLATED DISCOURSE: MACHADO DE ASSIS' FIVE
NOVELS IN ENGLISH MULTIPLE TRANSLATIONS

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SUMMARY

This thesis will focus on the process of translation by investigating the translator’s discursive presence in multiple translations into English of five novels by Machado de Assis between 1951 to 2000, Iaiá Garcia (1878), Memórias Póstumas de Brás Cubas (1881), Quincas Borba (1891), Dom Casmurro (1900), and Memorial de Aires (1908). The study will look at translations in general, taking into account issues such as language, narrative, and culture. It will draw on the literariness of certain kinds of language, and in consequence seek to show that different translators use language in very different ways, either in accordance with (or directly against) the language of the source text. Various cultural and political forces that might have guided the decisions made by British and American translators will also be examined.

A comparative, close and detailed analysis of multiple translations of the same work by various translators in the light of the translator’s discursive presence (the priorities which guide the translator’s behaviour) will be carried out. Lambert and Van Gorp’s model of descriptive analysis, which comprises various macro and micro-structural levels, seems to be appropriate as a starting point for the investigation of both the implicit and explicit factors involved in the translated novels addressed. The study will examine the relationship between the English translations, exploring some of the translation strategies adopted by the different translators and suggesting some of the reasons for these choices, that is, the norms and models governing them. The translator’s interventions that manipulate both
linguistic and extra-linguistic codes will be considered along with the scope of such manipulation. The role of the reader will be discussed, exploring how the reader, due to certain translation strategies, may become aware that the text is a translation, and to what extent the translator’s voice (visibility) may be traceable in a text (the translator’s consciousness that intervenes in the translated text). Aspects of the reception of Machado de Assis’ works in the English-speaking world will be examined with a view to establishing the value and function of his translated works in the target literary system.

This study calls new attention to Machado de Assis, since it discusses a less-examined aspect of his work, that is, his novels in English translation. Hence it considers rereadings and rewritings from new angles offering an alternative view on how they can be approached. The conclusions of this study indicate that a comparison of different target texts is indeed an excellent means to show how translated literature can be embedded in its historical context.
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listen, to encourage, to help, and to understand.
DEDICATION

... é preciso que me não ponhas um peso nas asas da ambição.

Machado de Assis

*(Memórias Póstumas de Brás Cubas, Chapter 78)*

This Ph.D. thesis is dedicated to

ERNO HATJE and LILI NEUHAUS HATJE, my parents

and

FRANCISCO FAGGION, my husband.
LIST OF ABBREVIATIONS

BR - Brazil
UK – United Kingdom
US – United States of America
CN – Canada

The initials for the country of publication of the translations given are ‘UK’ for the United Kingdom, ‘US’ for the United States, ‘CN’ for Canada, and ‘BR’ for Brazil.
... the text of a translation has often been called a culture's window on the world...1

The attentive reader, truly ruminative reader has four stomachs in his brain, and through these he checks and double checks the actions and events, until he identifies the truth which was, or seemed to be, hidden.2

Joaquim Maria Machado de Assis (1839-1908) is a classic in the canon of Brazilian literature. He is Brazil's greatest prose fiction writer, a novelist of the nineteenth century. As Octavio Brandão, a Brazilian critic remarks: 'os intelectuais [...] celebraram a grandeza de Machado de Assis. Era o Mestre, o primeiro e único. Era o guia, o modelo, o patrono.'3 Another Brazilian critic and a close friend of Machado de Assis, José Veríssimo, 'batizou gratuitamente Machado de Assis como sendo um

1 André Lefevere, Translating Literature: Practice and Theory in a Comparative Literature Context (New York: The Modern Language Association of America, 1992), p. 11. Hereafter cited as Lefevere, Translating Literature. Also Susan Bassnett, and André Lefevere, eds, Translation, History and Culture: A Source Book (London: Routledge, 1992), p. 2. Lefevere states that 'translation is not just 'a window opened on another world,' or some such pious platitude. Rather, translation is a channel opened, often not without a certain reluctance, through which foreign influences can penetrate the native culture, challenge it and even contribute to subverting it.'

2 Joaquim Maria Machado de Assis, Esaú e Jacó. 2nd edn (São Paulo: Atica, 1977), Chapter 55, p. 82. Hereafter cited as Machado de Assis, Esaú e Jacó. This edition will be used for all citations.

gênio, deu-lhe o diploma de emancipador da literatura Brasileira e autor de uma obra profundamente nacional.4 Joaquim Nabuco, another Brazilian critic, also celebrates the novelist: ‘a maior glória literária do Brasil.’5 Machado de Assis was a man who was born in poverty, had little formal education, and faced a number of physical and social disadvantages. Despite this, he became an impressive writer, and the Brazilian Emperor rewarded him with membership of the elite Order of the Rose. Bagby Júnior, a Machado de Assis translator, acknowledges the writer’s fictional work: ‘Machado de Assis - esse vulto literário que merece permanecer à cabeceira dos fisionistas do mundo occidental.’6 Similarly, as early as 1962 Antônio Fonseca Pimentel has observed that Machado de Assis’ writings will be everlasting, since he addressed the universal human beings: ‘e a sua nomeada internacional, no mais amplo sentido da expressão, está em marcha [...] pois Machado de Assis pintou o homem eterno e universal, dirigindo-se, por isso mesmo, aos seus semelhantes de todos os tempos e de tôdas as latitudes, numa linguagem que é sempre atual e jamais envelhece.’7

Up to now eight out of nine of Machado de Assis’ novels (the exception is Ressurreição, 1872) have been brought out in English. Five of them have appeared either in two or three different translations:8 Quincas Borba, under the title

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4 Cited in Brandão, O Ninlista, p. 10.
5 Cited in Brandão, O Ninlista, p. 10.

These five novels by Machado de Assis have a total of twelve English translations and were published under different circumstances between 1951-2000. The twelve translations were published by independent publishers, or supported by the Brazilian ‘Ministério da Educação e Cultura/Instituto Nacional do Livro’ (INL) - Collection - ‘Coleção de Traduções de Grandes Autores Brasileiros’, or with the

financial assistance of the ‘Vitae-Apoio à Cultura, Educação e Promoção Social’ and the ‘Instituto Nacional do Livro, Ministério da Cultura’ (Brazil), or selected by UNESCO for its ‘Collection of Representative Works - Brazilian Series’, or under the auspices of the Library of Latin America Series (LOLA) of Oxford University.


The Brazilian government supported the dissemination of Machado de Assis in the Anglo-American world on the following occasions: *Memórias Póstumas de Brás Cubas* (second translation published by the ‘Instituto Nacional do Livro’ (INL), in 1955); *Dom Casmurro* (second translation published by Peter Owen, in 1992).

UNESCO funded *Iaiá Garcia* (first translation, published by Peter Owen, in 1976) for its ‘Collection’.

Published in the Oxford Series of the Oxford University Press were *Póstumas de Brás Cubas* (third translation, 1997); *Quincas Borba* (second translation, 1998); and *Dom Casmurro* (third translation, 1997). The main task of the Library of Latin America (LOLA) is to make available major works and the nationality of the writer is taken into account and may well serve to justify other reasons for the selection of the text to be translated.
Apparently Machado de Assis’ novels are still relevant for the British and the American target audience. The interest in making new translations of some of the writer’s novels may be due to the following main reasons: the novel has been neglected or is out of print; the novel is in an abridged version,\(^9\) or the novel deals with universal themes. In the Series Editor’s General Introduction to *Dom Casmurro* translated by John Gledson and published by Oxford University Press, Jean Franco, the General Editor, and Richard Graham, the Series Editor for Brazil point out:

The Library of Latin America Series makes available in translation major nineteenth-century authors whose work has been neglected in the English-speaking world [...] The translations have been funded thanks to the generosity of the Lampadia Foundation, the Andrew W. Mellon Foundation. [...] The editorial committee has not attempted to limit its selection to the better-known writers such as Machado de Assis; it has also selected many works that have never appeared in translation or whose work has not been translated recently. The Series now makes these works available to the English-Speaking World.\(^10\)

Yet, the Series’ Editors state that ‘because of the preferences of funding organizations, the Series initially focuses on writing from Brazil, the Southern Cone, the Andean Region, and Mexico, and that each of their editions will have an introduction that places the work in its appropriate context and includes explanatory notes.’\(^11\) (emphasis added) Hence, the Oxford Series’ editorial committee composed of scholars from both the United States and Brazil had to come to a decision on which Latin American, particularly Brazilian, and which of Machado de Assis’ works ought to be available in English translation. The editors selected two novels: ‘the Series includes new translations of the outstanding Brazilian writer Machado de

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\(^9\) Particularly in the case of Scott-Buccleuch, *Dom Casmurro*, where about nine chapters have been removed.


Assis’ work, including *Dom Casmurro* and *Posthumous Memoirs of Brás Cubas*. Curiously enough, these two novels had, indeed, already been translated as stated earlier. *Dom Casmurro* was translated twice, in 1953 and in 1992, and both translations are still in print. Different publishers in different times and countries had brought out *Memórias Póstumas de Brás Cubas* (1951, São Paulo Editores; 1952, Noonday Press; 1953, Longmans (Canada) and W. H. Allen; 1955, INL; 1968, Constable & Co.). Apart from a number of reprints throughout the decades, there is a recent reprint of Grossman’s version in a paperback edition (1997). Unlike *Dom Casmurro*, which had a quite recent translation, in the early 1990s, *Memórias Póstumas de Brás Cubas* was last translated in 1955. However, it is always in print and also available in paperback edition. Hence, one might wonder, at least at a first glance, what the actual reason for a new translation had been, for it neither matches the reason to make major nineteenth-century authors whose work has been neglected in the English-speaking world available in translation, nor selects a work that has never appeared in translation or has not been translated recently.

Only five out of the twelve translations examined in this thesis are published by non-academic publishers, that is, university presses. The majority is clearly geared towards an academic audience, and their sales are largely guaranteed by university libraries. The academic publishers may, therefore, remain important as potential publishers of Machado de Assis’ fictional works in the English speaking world. Yet, Machado de Assis’ fictional works translated into English are mainly produced within university boundaries, usually by professors of Brazilian literature. As for the novels, virtually all translators are academic/scholars.

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In the 1950s only one novel out of the three renderings (*Memórias Póstumas de Brás Cubas* (1955)) was made available with sponsorship, whilst in the 1970s one out of the three translations, *Iaiá Garcia* (1976), was published with the support of a grant. In contrast, in the 1990s, in the very period of 1990-1998 four out of the five translations were brought out with the help of a sponsor on both sides of the Atlantic, namely *Dom Casmurro* (1992; 1998), *Memórias Póstumas de Brás Cubas* (1997), and *Quincas Borba* (1998). There are only two occurrences where the same novel was translated twice in the same decade, namely *Memórias Póstumas de Brás Cubas* (1951, 1955) and *Dom Casmurro* (1992, 1997).

With regard to copyright issues, there are shifts concerning the owners. The copyright is reserved to the publishers: *Iaiá Garcia* both translations (Peter Owen and University Press of Kentucky); *Memorial de Aires* (University of California Press, Peter Owen); *Memórias Póstumas de Brás Cubas* (Oxford University Press); *Memórias Póstumas de Brás Cubas* (*Instituto Nacional do Livro’); *Dom Casmurro* (third translation published in 1997 by Oxford University Press); *Quincas Borba* second translation published in 1998 by Oxford University Press). The copyright is reserved to the translator: *Memórias Póstumas de Brás Cubas* (first translation, published by São Paulo Editores in 1951 - William Grossman – whose copyright contract has been renewed by Mignon Grossman); *Dom Casmurro* (first translation published by Noonday Press, in 1953 – Helen Caldwell); *Dom Casmurro* (second translation published by Peter Owen, in 1990 – Scott-Buccleuch). The copyright is not stated, that is, nothing is mentioned: *Quincas Borba* (first translation, published by W. H. Allen, in 1954). As only three out of the twelve translators own the copyright of their translations this issue might play a role, for it can be seen from
different perspectives, say, for instance from the point of view of ‘authorship’ (translator) and of the translated text (new text).

As most publishing houses which make Machado de Assis available in English translation are either owned by organizations or scholarly publishers, they may not publish purely for profit, but, rather out of an interest in cultural politics. Translation lists may betray an interest in cultural politics, as is the case of the Oxford Series and UNESCO. Daphne Patai\textsuperscript{13} remarks that it would be naïve not to acknowledge what is already clear by now, that is, that diverse circumstances (often governed by commercial considerations) play a role in who and what is translated, when and with what impact.

As Ria Vanderauwera\textsuperscript{14} points out, both ‘ambassadorial’ and ‘consumer-oriented’ options play a role in the selection of a novel to be translated. These options underlay the formulation and presentation of the English target texts in different proportions and different ways. The impact varies according to the specific aim of the translation, the type of text involved, the translator, the editor, and their assumptions about the reader’s expectations. The objective of making Machado de Assis’ novels available in the English-speaking world could, for instance, entail a translational strategy that honours stylistic subtleties and idiosyncrasies of the source text.


\textsuperscript{14} Ria Vanderauwera, Dutch Novels Translated into English (Amsterdam: Rodopi, 1985), p. 37. Hereafter cited as Vanderauwera, Dutch novels. ‘Ambassadorial’ or ‘metaliterary’ works - as an ambassadorial choice, a translation is expected to provide students of the source language and or literature with basic material; it is intended to play an ambassadorial role, making the source text literature, its major authors, its specificity and excellence known to a foreign audience. As a ‘consumer-oriented’ choice (accommodating target taste and expectations) works are chosen for translation, and target texts produced and presented in such a way that they conform to the text editing routines and literary preferences of the target reader.
If one examines Machado de Assis' literary career in Brazil, France, Italy, the United States, and in the United Kingdom, it is striking how different they turned out to be. The writer, who soon became a literary classic in his home country, remained, for more than seventy years, a virtual stranger in the English-speaking world. Equally striking is the interest in Machado de Assis emerging in the nineties and giving rise to a whole series of new translations, reviews, and works about the writer.

Some factors in particular account for the literary fate of Machado de Assis in the English-speaking world. A literary translation has to be regarded as a work of literature in itself, thus, basically functioning in the target culture as any other work of literature would do. Gideon Toury points out that one task of descriptive studies in translation may well be to confront the position which is actually assumed by a translation with the one it was intended to have, and draw the necessary conclusions.

In order to understand how a specific translation functions in a given target culture, it has to be seen against the background of a framework of reception, which of course, is subject to change in the course of history. The texts used in this study to construct a framework of reception will primarily be newspaper, reviews, journal articles and the like, also different editions, imprints, and reprints, since the

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15 Machado de Assis was first known through the translations of his works in France, in 1910, where he had a French publisher, H. Garnier, with an agency in Rio de Janeiro. *Quelques Contes (Várias Histórias)*, was translated by Adrien Delpech (Paris: Garnier, 1910), *Memoirs Posthumes de Braz Cubas*, translated by Adrien Delpech (Paris: Garnier, 1911); only in the mid-fifties a more intense interest in Machado de Assis' works emerged and reviews of the translated novels appeared in journals, magazines, and newspapers.

16 See, for example, *Brazilian Authors Translated Abroad* (Rio de Janeiro: Fundação Biblioteca Nacional, 1994), pp. 112-120. Machado de Assis was first known in Italy through the translations of his works into Italian, in 1928. See also, Pimentel, *Machado de Assis*, p. 59.

17 In the United States the first translated work was published in 1921. Three short stories translated by by Isaac Goldberg. -. Isaac Goldberg, *Brazilian Tales* (Boston: International Pocket Library/The Four Seas Company, 1921).


prestige of various imprints reveals the prestige of these works in the target literature and culture. As for the function of translated literature in the target literature, a number of aspects will be taken into account such as dates of publication, number of reprints, and types of publishing houses among others, macro structural features such as titles, the structure of chapters and paragraphs, and micro structural features such as stylistic characteristics.

Taking into account just one target language, English, in this study, it is apparent that the shifts among the different renderings have to be seen as a product of the reading of each translator. These differences make one ponder about the source text not as a finished piece of text, but indeed as a range of possibilities, that is, one among many, revealing how a given text is indeed open to various interpretations. Different readings originate not only from different interpretations, but also produce new works, that of the different translators. Yet, different meanings have determined different readings, and different translators do stimulate a different chain of association and relations. In this sense one can follow Machado de Assis’ argument that if the translator proceeds as an ‘attentive, truly ruminative reader’ he will identify a truth which is, or seems to be hidden in the source text.

The conclusions Stanley Fish arrives at, regarding the reader and the ‘interpretive community’ in the production of meaning are that ‘literature in any time recognised as literature is the result of a decision, conscious or not of the cultural community of what is a literary text.’20 This might also explain why a writer is more celebrated in a given period, and forgotten in another. Machado de Assis is more celebrated than ever in the Anglo-American world; new editions, reprintings, translations of his works have been brought out. The novelist has been rediscovered/

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20 Stanley Fish, *Is There a Text in This Class?; The Authority of Interpretive Communities* (Cambridge: Harvard University Press, 1980).
revisited; in the sense argued by Benjamin\textsuperscript{21} and Derrida\textsuperscript{22} translation is understood as an 'after-life', a survival, a continuation through renascence, and not as a copy.

Jacques Derrida\textsuperscript{23} claims that what happens in every translation is a transformation of one language into another, of one text into another. A translation is never 'innocent' as Octavio Paz\textsuperscript{24} has also observed. He claims that a writer fixes the signs in a perfect form; a translator has to liberate the signs to free the language; it is a task of liberation. Yet, he states that through a translation an author's survival, an 'afterlife' is ensured, and much more so via new renderings.

The actual target texts of this thesis still remain extremely source-oriented. The most frequent type of 'ambassadorial' text in the translated novels functions in two ways. On the one hand it offers the combination of source-oriented selection and packaging a classic work, and on the other it is a target text seeking a balance between being true to the source text and pleasing the target reader. This can be considered in relation to the concepts of 'adequacy' and 'acceptability' within Translation Studies.\textsuperscript{25}

\textsuperscript{23} Derrida, ‘From des Tours de Babel’, pp. 218-227 (p. 226).
\textsuperscript{25} Julian A. Ross, ‘The translation of Het Verdriet van Belgie’, in \textit{Translation and the (Re) production of Culture}. Selected Papers of the CERA Research Seminars in Translation Studies 1989-1991, ed. by Clem Robyns (Leuven: The CERA Chair for Translation, Communication and Cultures, 1994) pp. 83-93, (p. 87). Following Ross, the terms 'acceptable' and 'adequate' refer to translations which aim to comply with the literary norms and expectations of the target and source literary system respectively; the term 'adequate translation' is not here essentially the same as the term 'Adequate Translation' as proposed by Gideon Toury (1980, p. 122), in which it is referred to as an hypothetical source text-based construct which serves as an invariant \textit{tertium comparadonis}, and consists of a reconstruction of the textual relations and functions of the source text.
The footnotes (whenever used) are at the bottom of the page (and not in an appendix) in all translations; hence they might interfere with the expected comfortable reading of fiction. Indeed, there is a shift with respect to the number of footnotes throughout the five decades of Machado de Assis novels in English translation. Three renderings out of four published in the 1950s have footnotes ranging from five to seven. Two out of three renderings brought out in the 1970s have footnotes ranging from one to forty-seven. And three renderings out of five brought out in the 1990s have footnotes ranging from three to sixty five.26

Although Machado de Assis’ work has inspired a number of articles, reviews, books, and academic theses, translations of his works, particularly into English, have not yet been studied to the same extent. Following the model of a previous work by the author of this thesis,27 it was decided to focus this research primarily on how the translators’ discursive presence is manifested through translations of Machado de Assis’ five novels in English multiple translations. Therefore, this thesis sets out to examine the processes, procedures and constraints that have played a role in the production and consumption of Machado de Assis’ novels in English translation.

André Lefevere states that:

26 Gregory Rabassa states that, although Oxford University Press had insisted on the addition of footnotes he decided not to add any to his translations of Memórias Póstumas de Brás Cubas and Quincas Borba, since they would disturb the fluent reading, ‘they take you out of the novel [...] maybe if you have footnotes, put them in the back of the book.’ (Interview with the translator, 14th September 2001 in New York City). Giovanni Pontiero, however, remarks that ‘it is worth noting that most of leading publishers do not permit footnotes and glossaries in a work of fiction, so cultural barriers must be overcome without any such aids’; See Giovanni Pontiero, ‘The Task of the Literary Translator’, in The Translator’s Dialogue: Giovanni Pontiero ed. by Pilar Orero, and Juan C. Sager (Amsterdam and Philadelphia: John Benjamins, 1997), pp. 55-66 (p. 62).

27 Válmi Hatje, ‘O Modelo de Juliane House na Avaliação da Tradução de Textos de Divulgação Turística’ (unpublished master’s thesis, Universidade Federal de Santa Maria, Santa Maria, Rio Grande do Sul, Brazil, 1996). In this study it was found that the same translator appeared to adopt different strategies to deal with similar difficulties posed by the source texts; also that different translators used language either in accordance with or directly against the language of the source text.
studies of existing translations can teach us much both about the process of acculturation as it takes place in translation and about strategies used by predecessors with a varying degree of success. But we can go even beyond that: much of the influence exerted by one literature on another, or on others, has been exerted in the form of one rewriting (translation, anthologization, historiography, criticism) or another.28

Susan Bassnett points out that:

writing does not happen in a vacuum, it happens in a context and the process of translating texts from one cultural system into another is not a neutral, innocent, transparent activity. Translation is instead highly charged, transgressive activity, and the politics of translation and translating deserve much greater attention than has been paid in the past. Translation has played a fundamental role in cultural change, and as we consider the diachronics of translation practice we can learn a great deal about the position of receiving cultures in relation to source text cultures.29

Rainer Schulte claims that ‘retranslations of foreign works can definitely contribute to a revival of interest in reading them.’30 Thus, ‘the study of the differences that become visible from one translation to the next affirms the necessity for new translations as a continuous effort to expand and deepen the act of reading and interpretation and to shed light on how cultures interpret their world at particular moments of history.’31

Although a complete survey of Brazilian literature in English translations is outside the scope of this thesis, a general overview will be given in order to contextualize Machado de Assis’ works in English translation.

It is hoped that the study of successive translations may shed more light on normative translation, and offer insights into changing attitudes towards translators (and their translations) at different periods of time.

Concerning the value of case studies Susan Bassnett points out that:

the value of case studies is that we are able to trace a specific text or the work of a specific author as it is transferred from source to target context, and are consequently made aware of the variety of different processes involved in that transfer. For the case study as understood by translation studies is not purely descriptive, and certainly not evaluative; it is an investigation into the implicit and explicit factors that condition the translation process.  

Likewise Lambert and Van Gorp argue that it is not all absurd to study a single translated text or a single translator, but it is absurd to disregard the fact that this translation or this translator has (positive or negative) connections with other translations and translators.

Lambert and Van Gorp’s model of descriptive analysis, which comprises various macro and micro-structural levels (a four stages scheme), seems to be appropriate for the investigation of the ‘implicit and explicit factors’ involved in the translated novels under consideration. This framework allows for a broader investigation of both the source and the translated texts, and such aspects of production, reception, and interpretation as the randomness of certain translation strategies chosen by the translator, the publishers, editors, and the market place.

References:
among other issues. The direction of this study is from product to process, and it will be target-oriented to a certain extent.

Lambert and Van Gorp’s framework is a four-stage scheme for the description of literary translations. These stages are designed in such a way that the conclusions/findings from each previous one provide information, which can be used as the basis for the next stage. The first stage, Preliminary Data, takes into account extra textual aspects, which give the reader a general idea about the type of translation he or she is handling. The first hypotheses come from the data, which are not part of the text, but of their edition, and may provide clues for broader translation strategies. Aspects such as types of publishing houses, dates of publication, number of reprints, copyright, title, and title page; metatextual information within the text, that is, introduction or preface by the translator and/or editor. The second stage, the Macro-Level, comprises the comparison of the specific structure of the source and the translated text such as divisions into chapters, paragraphs, sentences, and so on. The emphasis is on the main textual structure of the novels. The third stage, the Micro-Level, focuses on the text as language, and addresses elements such as word selection, dominant grammatical patterns, stylistic characteristics, forms of speech reproduction (direct, indirect, etc.); narrative, perspective and point of view; language levels (idiolect, dialect forms, etc.). The comparison on this level will lead to the strategies adopted by the translator. The fourth stage, the Systemic Context, addresses the oppositions between micro- and macro levels and between text and theory (norms, models, etc.); intertextual relations (other translations and the relationship between those texts and the translated text under discussion, and the source text adopted); intersystemic relations (genre structures, stylistic codes), readership, and critical reception. It takes into
account the issues regarding the relationship between the text and its cultural context in which it appears and works (its function). This model will be applied to each of Machado de Assis’ five novels translated into English, and the data will be compared and analysed. The excerpts quoted in the thesis are only examples, which serve as illustration of tendencies more widely observable in the entire target texts examined.

This research seeks to make a comparative, close and detailed analysis of multiple translations of the same work by various translators in the light of the translator’s discursive presence (the priorities which guide the translator’s behaviour); to examine the relationship between the English translations and to discover some of the translation strategies adopted by the different translators suggesting some of the reasons for these choices, that is, the norms and models governing them; to observe whether the translator’s intervention manipulates both linguistic and extra-linguistic codes, and the scope of such manipulation; to show how the reader, due to certain translation strategies, may become aware that the text is a translation, and to what extent the translator’s voice may be traceable in a text (the translator’s consciousness that intervenes in the translated text); to examine some aspects of the reception of Machado de Assis’ works in the English-speaking world, and to establish the value and function of his translated works in the target literary system; to investigate the process of translation and the resulting text, and the translator’s discursive presence (role) in this text. This analysis is divided into four parts and aims to show the complex features literary translation involves, and to focus on some of the aspects that affect the final product, the actual translation.

This study will deal exclusively with written translations, and only with narrative texts. The focus is on a single language pair, namely Brazilian-Portuguese-
English. Since an exhaustive analysis of every textual problem is not possible, passages selected from concrete multiple translated texts for a close reading will illustrate each of the four stages of the proposed scheme.

This thesis will consist of eight chapters including an Introduction and a Conclusion. Chapter 1, the Introduction, provides an overview of the five novels published in English translations. Chapter 2 addresses general post-colonial issues in translation. Chapter 3 focuses on the writer Machado de Assis both in the source and in the target system. Chapter 4 deals with the history of Machado de Assis five novels in English multiple translations. Chapter 5 examines cultural untranslatability, that is, it looks at the issues such as specific Brazilian terms and customs translators have problems rendering into English. Chapter 6 deals with linguistic untranslatability taking into account the problems the Brazilian-Portuguese language poses to the translator. Chapter 7 examines more aspects of Machado de Assis' style of writing, and Chapter 8, the Conclusion, pulls together the main lines of argument of the thesis.
Chapter Two

POST-COLONIAL DISCUSSION

This chapter will address some general broad issues of translation across polysystems, that is, problems of translation in a post-colonial context. A crucial factor in the development of Translation Studies was the advent of polysystems theory, and its adoption in various forms in the late seventies, early eighties, by a wide range of scholars, critics and practitioners such as Itamar Even-Zohar, Gideon Toury, and James Holmes. Polysystems theory reapproached questions of ideology in the study and practice of translation, by examining the process of textual transfer across cultural boundaries and studying the ways in which texts and their translators were accepted or marginalized by different literary systems.

As Susan Bassnett also remarks, polysystems theory, as expounded by Even-Zohar, Toury, Holmes, and Anton Popovic allows for an investigation of not only the strategies used by translators in daily practice, but also the wider contextual issues that condition the production of a translation. She states that:

the beauty of the polysystems approach was its (in those days) curious mixture of formalist and Marxist methods: on the one hand, it advocated minute textual study that owed great deal to the Russian Formalists and Czech Structuralists, whilst on the other hand it concerned itself with cultural history, cultural policy and economics.¹

Instead of trying to prescribe what a translation should be (normative approach), Anton Popovic, for instance, calls for a descriptive study of existing translations that can be considered one variant of metatext among others (such as the summary, the review, the paraphrase, the adaptation).

James S. Holmes\(^2\) suggests three different approaches to research in descriptive translation studies: product-oriented, function-oriented, and process-oriented. Product oriented research describes existing translations and makes a comparative analysis of various translations of the same text, either in a single language or in various languages. Such descriptions provide the material for surveys of larger corpora of translations, for example, those made within a specific period, language, and or text or discourse type. Also, one goal of this type of research might possibly be a general history of translations. Function-oriented research describes the function of the translation in the recipient socio-cultural situation. It is a study of contexts rather than texts. This kind of research examines questions such as which texts were (and, often as important, were not) translated at a certain time in a certain place, and what influences were exerted as a consequence. Process-oriented research examines the process of translation itself, in that it addresses the problem of what exactly takes place in the translator’s mind as he or she creates a new more or less matching text in another language. Product-oriented research can serve as a starting point: differences between a translation and its original - shifts, as they are called - may provide insights into the translation process as well as into the function the translation is intended to fulfil in the target language culture. In other words,

identifying shifts in translation may serve as a basis for hypothesizing the translator’s ‘preliminary norms’. One of the principal concerns of translation studies in the 1970s was the need to get away from the binary concept of equivalence and to urge a notion of equivalence based on cultural difference, rather than on some presumed sameness between linguistic systems. Gideon Toury, for example, discusses the question of norms governing the composition of a text in the source literature and those governing the formulation of a translation. The concept of ‘preliminary norms’, which was introduced by Gideon Toury,\(^3\) refers to the translator’s (conscious or unconscious) choice as to the main objective of his translation, the objective that governs all decisions made during the translation process. The other norms involved in intercultural writing are the ‘operational norms’, which guide the small choices that are made in textual and cultural transposition.

José Lambert and Hendrik Van Gorp’s framework\(^4\) to describe translations fits in with polysystem theory and grew out of a series of ambitious research programmes focusing on translated literature in France in the first half of nineteenth century. Their model claims to comprise all functionally relevant aspects of a given translational activity in its historical context, including the process of translation, its textual features, its reception, and even sociological aspects, like distribution and translation criticism.


As Theo Hermans\textsuperscript{5} also observes, Lambert and Van Gorp’s ‘contextual’ model corresponds to the scheme later produced by Gideon Toury\textsuperscript{6} in which ‘discovery procedures’ spiral down from the translation’s outward presentation to the detailed confrontation of source and target texts (or sections thereof), followed by ‘justification procedures’ which climb up again from translation units and first-level tentative generalizations to overall correspondences between the text in question.

Itamar Even-Zohar sees translations as a process of negotiation between two cultures, that is, translation is acculturation. Yet, both Even-Zohar and Jiri Levy describe the translation process not primarily in terms of following and applying rules but as a decision-making process: translators decide, on their own, on the basis of the best evidence they have been able to gather, what the most effective strategy is to bring a text across in a certain culture at a certain time. Following Susan Bassnett\textsuperscript{7}, assessment in translation is ‘culture bound’, since translation is intimately tied up with the context in which it is made; and, therefore, it is pointless to argue for a definitive translation.

Following Theo Hermans,\textsuperscript{8} since a norms-based approach to translation starts from the assumption that the translation process involves decision-making on the part of the translator, it will focus on the question of what choices are made in relation to available alternatives, and what it is that steers translators towards one preferred option rather than another. In addition, Hermans states that he takes for granted the fact that when one speaks of norms one includes the entire range from

\textsuperscript{6} Toury, \textit{Descriptive Translation Studies}, p. 38.
strict rules down to conventions (or ‘quasi-norms’, as Poltermann calls them), the latter without a binding character backed up by sanctions (‘convention’ as Lewis calls them). Hermans further adds that he wants to think of norms not only as regularities in behaviour and a certain degree of pressure exercised on the individual to prefer one option rather than another, but also as sets of expectations about preferred options, and as an anticipation of such expectations, that is, as the expectation of expectations. He also notes that he wants to think that the teleological aspect of translator behaviour comes into its own as translators consciously or unconsciously negotiate their way through and around existing norm complexes with a view to securing some form of benefit, whether personal or collective, material or symbolic.

Gideon Toury⁹ claims that it is only reasonable to assume that any research into translation should start with observational facts, that is, the translated utterances themselves (and their constitutive elements, on various levels), proceeding from there towards the reconstruction of non-observational facts, and not the other way round. Nor is this order at odds with translation practice itself. Semiotically speaking, it will be clear that it is the target or recipient culture, or a certain section of it, which serves as the initiator of the decision to translate and of the translating process. However, the polysystems approach has been criticised for a number of aspects as Susan Bassnett¹⁰ also points out, including too much emphasis on the target culture, seeking to examine the processes of transfer at the expense of detailed study of the source text, being too overtly concerned with questions of ideology.

rather than questions of aesthetics or value, and focusing on the translation of literary texts at the expense of other types of text.

Nevertheless, polysystem theory as proposed by Even-Zohar has offered one way towards a reconsideration of translation as a marginalized activity. The history of translations and their reception in the target context can shed new light on the inter-relationship between literature and challenge canonised literature of 'central' and 'peripheral' authors, or of greater and lesser periods of literary activity.

Similarly, as Bassnett and Trivedi observe, in the post-colonial period the Empire has begun to write back and therefore radical concepts of translation are emerging from former colonies around the world that challenge established European norms about what translation is and what it signifies. The work of the bilingual Canadian feminist translators, of the Brazilian, and Indian school of translation propose alternative ways to address translation from the traditional point of view of translation as a marginalized activity. Brazilian, Canadian and Indian scholars, for example, propose a post-colonial notion of translation which contests the old imperialist view of original and copy and offer new metaphors and new perspectives on the significance of the translation process. Many feminist theorists, for example, emphasise a politics of in-betweenness. Nicole Ward-Jouve points out that 'the translator is a being in-between. Like words in translation, s/he endlessly drifts between meanings. S/he tries to be the go-between, to cunningly suggest what readings there could be in the foreign language other than those the chosen translation makes available.' Ward-Jouve further adds that one is led to reflect on


how particular translations become constructed, what gets lost, what is gained, what and how altered, in the passage from one language to the next.

Susan Bassnet and Harish Trivedi point out that 'translation 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.'\(^\text{13}\) They further add that translation is a highly manipulative activity that involves all kinds of stages in that process of transfer across linguistic and cultural boundaries. Hence, 'translation is not an innocent, transparent activity but is highly charged with significance at every stage; it rarely, if ever, involves a relationship of equality between texts, authors or systems.'\(^\text{14}\)

Susan Bassnett\(^\text{15}\) states that the changes in perception of translation and original are paralleled by changes in the perception of the 'colony' and its European origins. She observes that the term 'colony' derives from the Latin 'colonia' and significant shifts of meaning take place within a very short period of time. The term referred to a settlement in a new country (1548), a settlement of people from home, and as an independent self-governed state (1550), a territory peopled in this way (1612), and to describe people of one nationality residing in another place (1711). Bassnett further adds that these subtle changes of meaning reflect changes in social reality and hegemonic change. The gradual development of an idea of an original, something inherently superior to any version of it, whether textual or colonial, established the starting point as the dominant partner (frequently depicted in gender terms) meant also that any variation to the source text by the translator could be classified as a betrayal.

\(^\text{13}\) Bassnett and Trivedi, 'Introduction', p. 2.
\(^\text{14}\) Bassnett and Trivedi, 'Introduction', p. 2.
\(^\text{15}\) Susan Bassnett, 'The Meek or the Mighty: Reappraising the Role of the Translator', in *Translation, Power, Subversion*, ed. by Roman Alvarez and M. Carmen-Africa Vidal (Clevedon: Multilingual Matters, 1996), pp. 10-24 (p. 16). Hereafter cited as Bassnett, 'The Meek or the Mighty'.
Following Bassnett and Trivedi,16 translation was for centuries a one-way process, with texts being translated into European languages for European consumption, rather than as part of a reciprocal process of exchange. And the metaphor of colony as a translation, a copy of an original located elsewhere on the map, has been recognised. Latin American, and particularly Brazilian scholars push the status of translation to that of creation or recreation and, thus, simultaneously decolonise two spaces traditionally seen as marginal, that is, translation and a peripheral / ‘minor’ culture.17

From a traditional perspective transparency or invisibility (effacing the traces of the Other) is the parameter adopted to evaluate translation, which allows the supremacy of the original as a model to be duplicated and as a result the derivative secondary status of the translation. Following Else Ribeiro Pires Vieira18 translated texts and colonised cultures, both marginal spaces and, conventionally, considered derivative, tend to be evaluated by what they fail to be in relation to the originating text or culture rather than by what they are.

The assumption that translated texts are second-hand and second-rate implies a view that proclaims the supremacy of the original, and the impossibility of reproducing this superiority places the translator in a subordinated position.

In his study of metaphor and imagery in translational Renaissance discourse, Theo Hermans19 suggests the recurrent footsteps metaphor and expresses the

hierarchical relationship between the source and target texts, between the stronger and the weaker, between the free and the confined. The idea of dominance of the source text author over the subservient target text is also implicit in metaphors such as master/slave and owner/slave.

The antiliberal and antichristian Antropophagous Movement of 1920s (Brazilian Modernism) takes up the term ‘cannibalism’, a metaphor drawn from the natives’ ritual to point to the very project of the Antropophagous group: foreign input, rather than being denied, should be absorbed and transformed. Randal Johnson\(^2\) observes that imitation and influence in the traditional sense of the word are no longer possible, since the *antropófagos* do not want to copy European culture, but rather to devour it, taking advantage of its positive aspects, rejecting the negative, and creating an original, national culture that would be a source of artistic expression rather than a receptacle for forms of cultural expression elaborated elsewhere. In other words, the Brazilian writer interacts with the source culture, drawing upon it for nourishment but creating a new piece of text. He or she, then, is not an imitator since he or she is not subservient to the European literary tradition, and since he or she absorbs and transforms the text. Hence, the power relationship between the two cultures is altered. This Movement has a direct bearing on the Brazilian vanguardism in translation in the 1970s and 1980s. For example, Oswald de Andrade rewrites Hamlet’s ‘To be or not to be, that is the question’ which becomes ‘Tupi or not Tupi, that is the question’\(^2\) inscribing the difference (phonological change: in ‘to be’ the bilabial consonant is aspirated and voiced,

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whilst in ‘Tupi’ it is non-aspirated and voiceless) and a colonial perspective to the
Shakesperian intertext (Western canon). Haroldo de Campos rendering the title of
Goethe’s Faust becomes Deus e o Diabo no Fausto de Goethe [God and the Devil in
Goethe’s Faust]. The translator refers to the subject of the work inscribing himself
into the text. Yet, he also seems to ‘borrow’ from Glauber Rocha’s film Deus e o
Diabo na Terra do Sol [God and the Devil in the Country of the Sun]. Else Ribeiro
Pires Vieira notes that the translation of the title indicates that ‘translation is no
longer a one-way flow from the source to the target culture, but a two-way
transcultural enterprise’ since the receiving culture interpenetrates and transforms
the original one. The power relation between source and target, superior/ inferior
ceases to exist. The metaphors that spring from post-modernist post-colonial
translation theory reject the power hierarchy which privileged the source text and
relegated the translator to a secondary role.

Else Ribeiro Pires Vieira addresses the importance of the metaphor of
cannibalism in twentieth-century Brazil, and states that from this perspective
‘translation disturbs linear flows and power hierarchies and unsettles the
logocentrism of the original.’ Post-colonial theory as exemplified by the Brazilian
school of the Haroldo and Augusto de Campos brothers, examines the question of
the reappropriation of the source text by the new, liberated culture through the
metaphors of cannibalism and diabolic transformation. Haroldo de Campos uses a
number of metaphors to define what he perceives as a new kind of post-colonial

22 Campos, Deus e o Diabo.
'transtextualization', 'poetic reorchestration', and 'reimagination'. Campos claims that translation is a form of patricide, a deliberate refusal to repeat that which has already been presented as the original. The cannibalistic metaphor heightens translators' awareness of what they can do with a text. Translation may be linked to a blood transfusion, where the emphasis is on the health and nourishment of the translator. As Bassnett and Trivedi observe, 'this is a far cry from the notion of faithfulness to an original, of the translator as servant of the source text.'

Maria Tymoczko states that in translation studies a distinction is often made between taking an audience to a text, and taking a text to an audience. She further remarks that in translation the greater the prestige of the source culture and the source text, the easier it is to require that the audience come to the text.

Lawrence Venuti uses terms like 'foreignisation' and 'domestication' ('acculturation'). Such terms bring to one's attention the fact that there are different translation conventions that operate in different cultures, in different times. Translators, for instance, may or may not translate names, which may indicate ideological implications.

Following Bassnett and Trivedi, understanding the complexities of textual transfer through translation is of especial importance at the present time, for multilingualism, and the cultural interactions that it entails, is the norm for millions throughout the world. European languages, once perceived as superior because they were the languages of the colonial masters, now interact with various languages previously deemed peripheral. This is evident in post-colonial writing and culture.

25 Bassnett and Trivedi, 'Introduction', p. 5.
26 Maria Tymoczko, 'Post-Colonial Writing and Literary Translation' in Post-Colonial Translation, ed. by Susan Bassnett and Harish Trivedi ((London and New York: Routledge, 1999), pp. 19-40 (p. 29). Hereafter cited as Tymoczko, 'Post-Colonial Writing'.
28 Bassnett and Trivedi, 'Introduction', p. 17.
such as for example, in *Tropicalismo*, a segment of Brazilian popular music, which appropriates the cultural forms generated in the international circuit of mass communication. Silviano Santiago cites an example: ‘my country has got palm-trees where the Big-Ben chimes,’ which indicates a kind of ‘linguistic salad’ which is evidence of cosmopolitanism, which in turn means that the linguistic sign has no nationality and that in this period of the opening up of cultural frontiers all languages are valid. *Tropicalismo* considers the anthropophagie move since it decentralises the geography of Brazilian culture from the country of the palm-trees to England (London) and displaces the Brazilian-Portuguese language to a wider universal one.

Translation has been at the heart of the colonial encounter, and has been used in all kinds of ways, established and perpetuated the superiority of some cultures over others. However, at present, due to the increasing awareness of the unequal power relations involved in the transfer of texts across cultures, both the history of translations and its contemporary practice have to be rethought and re-assessed.

André Lefevere states that translation is probably the most obvious instance of rewriting and all different forms of rewriting tend to work together in a literary system. No translation, published as a book, is likely to give one just the translation. It is nearly always accompanied by an introduction, which is a form of criticism cum interpretation. No one form of rewriting alone can establish or disestablish, make or break the reputation of a writer and/or a work inside the receiving culture, just as functional and inventory innovations in the poetics of the receiving literature may be

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initiated by translation, but they are then reinforced by other forms of rewriting. If the translation is successful, acclaimed, taken up into the mainstream, it is sure to be anthologised sooner or later, and historians of literature writing on literatures other than those of which they know the languages, will rely on translations to get their impressions of what a work is like.

Again, Lefevere\textsuperscript{31} points out that rewriters of literature, such as translators, critics, historians, anthologizers, professors, and journalists retain a certain amount of power, hence they can project positive or negative images of a text, a writer, or a literature. The power of these rewriters may be addressed, as well as the various ways in which they exercise it.

Lefevere\textsuperscript{32} also claims that a view of literature that recognises the construction of the greatness of ‘Great Books’ has to recognise the part played by rewritings whilst not denying the intrinsic value of the books themselves. Translations, monographs, extracts in anthologies, and literary histories all have two features in common: they refer to books other than themselves and they claim to represent these books. They have no reason to exist on their own. They are not ‘‘writing’’ as the texts they write about are; they are ‘‘rewriting’’.

Susan Bassnett\textsuperscript{33} remarks that the visibility of the translator is linked not only to economic changes, to increased globalisation and hence greater need for information that can cross linguistic and cultural frontiers, but to a change in the status of translation itself. Hence the need to be more directly concerned with how translation happens, with why it happens, and when, and for whom or for what


\textsuperscript{32} Lefevere, \textit{Translating Literature}, p. 138.

\textsuperscript{33} Bassnett, ‘Researching Translation Studies’, p. 111.
purpose. Taking such questions into account from a multiplicity of standpoints will inevitably make the translator more visible. Bassnett \textsuperscript{34} addresses the role of the translator in recent days and points out that in the 1990’s, drawing upon the work of the past two decades, the keyword is ‘visibility’. Also, that the role of the translator can be reassessed in terms of analysing the intervention of the translator in the process of linguistic transfer. Once considered a subservient, transparent filter through which a text could and should pass without adulteration, the translation can now be seen as a process in which that intervention is crucial. Likewise, Rachel May notes that translations of novels stand in for originals in a culture, hence she further claims that ‘translators have become part of the novel as well, and the system must expand to include them.’\textsuperscript{35} Octavio Paz\textsuperscript{36} claims that through a translation an author’s survival is ensured, an ‘afterlife’ is ensured, and much more so via new renderings. He further claims that a writer fixes the signs in a perfect form and the translator has to liberate the signs, to free the language; it is a liberation task.

Lawrence Venuti\textsuperscript{37} points out that the invisible translator is a deliberate construction of ethnocentric dominant cultures wishing to domesticate and hide what is foreign.

Peter Bush states that ‘the introduction, the footnote, the translator’s name on the jacket can all help establish the translation as a translation in the eyes of the reader.’\textsuperscript{38} However, he remarks that ‘even so, the ethnocentric violence of

\textsuperscript{34} Bassnett, ‘The Meek or the Mighty’, p. 22.
\textsuperscript{36} Octavio Paz, \textit{Traducción: Literatura y Literalidad} (Barcelona: Tusquets Editor, 1971), pp. 14-16.
translation is, it seems, unavoidable.39 Bush quotes Antoine Berman to point out that ‘the translator should not hide shamefaced behind the author’s coat-tails but must stand self-affirming, the lead player in a process in which our entire relation to the Other is played out.40

Susan Bassnett argues that ‘a rich field to be explored further are the statements made by translators, not only in prefaces to editions but in letters and journals.41 However, as Bassnett42 further observes, this type of text has received relatively little attention until recently, having been judged as marginalia, but in terms of mapping out strategies used by translators in order to have some idea of the criteria employed by given cultures at given moments in time, all texts that shed light on the translation process are important.

André Lefevere43 also claims the importance of metatexts in translation. He states that certain features of the author’s universe of discourse may have become unintelligible to the target audience, either because they no longer exist or because they have acquired different meanings. Lefevere further remarks that translators must either substitute analogous features from the target culture’s universe of discourse or try to re-create the author’s universe of discourse as best as they can in a preface, in footnotes, or in both cases what is quite common. Ria Vanderauwera44 states that the term ‘translator’ must be understood as convenient shorthand for the ‘processor’ who consists of the actual translator, the editor, the publisher, and all those who contributed to the production and presentation of the final target text.

43 André Lefevere, Translating Literature, p. 87.
44 Ria Vanderauwera, Dutch Novels Translated into English (Amsterdam: Rodopi, 1985), p. 12.
Recent work on Translation Studies indicates the importance of patronage as a determinant of translation practice. Maria Tymoczcko, for example, remarks that the demands of patronage are intertwined with the question of audience, which is an important element in translation norms and strategies. As Tymoczcko states, not only will factors such as the belief system or the values of an audience affect the translation strategy, but the nature of the audience itself will determine translation norms.

Giovanni Pontiero points out that the promotion of Luso-Brazilian writers has been largely in the hands of individual scholars and translators devoted to Luso-Brazilian literature. However, he further adds that matters are improving as more and more literary agents in Europe and the United States sign up Portuguese and Brazilian authors and national institutions within Portugal and Brazil begin to promote their own culture seriously. Pontiero also adds that the National Book Institutes in both countries operate information services for publishers and scholars abroad and offer a limited number of translation grants for works of recognised merit. Pontiero further observes that 'important prizes are awarded by governments and foundations to stimulate interest and promote a competitive spirit which should help to improve the quality of the translations published.'

Clarice Lispector (1926-1977), the Brazilian writer, has her work currently available in women's studies courses, hence seems to have made it into the Anglo-American academic market. However, as Daphne Patai notes, 'not without

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45 Maria Tymoczcko, 'Post-Colonial Writing', p. 31.
47 Pontiero, 'Luso-Brazilian Voices', p. 54.
48 See, for example, Patricia Anne Odber de Baubeta, 'Another Kind of Comparativism: A Hora da Estrela and The Hour of The Star,' Cadernos de Tradução, 2 (1997), 249-285 (pp. 249-51 and p. 283).
considerable distortion of her past reputation." Angelika Bammer, one recent critic, states that 'it was Hélène Cixous who 'discovered' this virtually unknown Brazilian woman writer [...] and brought her to the attention of a feminist and literary public by translating, publishing, and writing about her work.' Rosemary Arrojo also claims that Lispector is only known via Cixous. However, following Daphne Patai, the fact that Lispector was only known after Cixous' effort would certainly be news not only to Brazilian critics but mainly to Gregory Rabassa, the American translator, who translated Clarice Lispector's *A Maçã no Escuro* (1961) into English as early as 1967. Indeed, Giovanni Pontiero, the British translator also translated works by Lispector in the early seventies. Patai further suggests that 'it might be worth noting that Lispector, long celebrated by Brazilian critics as a universal writer, has in her newly “discovered” guise been reduced to the smaller sphere of feminist concerns.'

Rosemary Arrojo quotes Marta Peixoto to state that:

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52 Patai, ‘Machado in English’, p. 88.


54 Patai, ‘Machado in English’, p. 88. Clarice Lispector, for instance, has been the exclusive object of seminars and several texts such as books, articles, and part of books by the prominent French feminist Hélène Cixous, which have been translated into several languages.
in the Cixous/ Lispector story, it is the influential European who would be playing the role of the seduced, faithful reader as she transforms the Brazilian writer into the very source of her own productivity both as a writer as a thinker. However, [...] Cixous’s feminist approach to reading which professes to treat the texts as well as the authorial name of Clarice Lispector with ‘extreme fidelity’ and outside the traditional opposition between dominant and subaltern, is far from letting the alterity of Lispector’s work speak as such and, in fact, ends up serving and celebrating its own interests and goals.55

Indeed, Cixous’ reception of Lispector inverts the usual colonial and post-colonial dynamic whereby Latin Americans translate and celebrate literatures from Europe and the United States.

With respect to translation more specifically, Rosemary Arrojo56 points out that Hélène Cixous, in a recent interview, compares Lispector’s use of Brazilian-Portuguese to Shakespeare’s use of English, and even though Lispector may be difficult to read, her privileged style, like Shakespeare’s, makes her work ‘infinite’ and ‘inexhaustible’. Furthermore, Cixous plainly rejects any published translation of the Brazilian writer’s texts, which might prevent readers from having access to that which she finds so essential in Lispector. But when asked about how one teaches an author whose texts are written in Brazilian-Portuguese to students who are not familiar with this ‘peripheral’ language, Cixous claims this can be done by means of a careful ‘word for word’ translation strategy which she undertakes with students in her seminars.57 Indeed, this, as Arrojo also mentions, seems to follow a similar rationale as current post-colonial textual strategies such as Tejaswini Niranjana’s option for ‘literalness’, in order to avoid ‘homogenizing’ the original,58 and Lawrence Venuti’s conception of foreignizing translation aimed at preventing the

process from overpower[ing] and domesticate[ing] the foreign text, annihilating its foreigness.\textsuperscript{59}

The post-colonial groups of translation theorists such as the Brazilians and the Canadians have in common the aim of celebrating the role of the translator, of making the translator visible in an act of transgression that seeks to reconstruct the old patriarchal/European hierarchies. Following Susan Bassnett,\textsuperscript{60} translation seen in their terms is indeed a political activity, and one of the ‘utmost’ right of Brazilians to reread and repossess canonical European literature, while Canadian women see translation as fundamental to their existence as bilinguals and as feminists struggling against phallo-logocentric values. Also the cannibalistic notion of translation involves a changed idea of the value of the original in the target culture. This view of translation is also in line with Derrida’s. To use Lefevere’s term ‘refraction’, translation involves changes of perception, and his image is useful to describe what happens when a text crosses from one culture to another. The metaphor of refraction characterizes the process of successful translation as a refocusing and redirecting of a source text into a target culture.

The next chapter will address Machado de Assis in both Brazil and abroad.


Joaquim Maria Machado de Assis is most commonly known by his last names both in Brazil and abroad. He was born during the Brazilian Monarchy (1822-1888). In 1889 Brazil became a Republic, a period which witnesses the onset of modernity in Brazil, and in this context Machado de Assis lived and wrote his literary works.

Romanticism was flourishing in Brazil when Machado de Assis started his literary career in 1854. The Romantic Movement was the cultural counterpart of Brazil’s political independence from Portugal in 1822. After Napoleon’s forces invaded Portugal in 1807, the Portuguese royal family moved to Brazil, one of its colonies, and settled in Rio de Janeiro. The Portuguese king, João VI set up a political, economic, and cultural framework in accordance with the colony’s new role as seat of the Portuguese crown, and in 1815 its status was elevated from colony to kingdom. The Portuguese court created an academy of fine arts, a national museum, theatres, and a royal printing press. Later on, João VI returned to Portugal.

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because of the new constitutional government, but his son Pedro remained in Brazil as regent, then proclaimed Brazil’s independence on 7 September 1822. Pedro became Pedro I, constitutional emperor of Brazil, and reigned until 1831, when he resigned in favour of a regency, which governed in the name of his five year old son Pedro II, until 1840. Pedro II’s reign was known as the Second Empire and lasted about fifty years until in 1889 the Brazilian Republic was established.

Machado de Assis was born on June 21, 1839, and died on 29 September 1908. His father Francisco José de Assis, the son of freed slaves, and a native of Rio de Janeiro was a poor house painter, and his mother Maria Leopoldina Machado da Câmara, a native of the island of São Miguel (one of the Azores). He lost his mother at about ten years of age, and went to live with a priest, who looked after his early education. He did not even finish elementary school. His stepmother, Maria Ignez da Silva, a poor black woman, washed dishes in a girl’s school in Rio de Janeiro. She arranged for Machado de Assis to be taught French by a French baker where she also worked. The grandson of slaves worked as a typesetter and journalist and later became a reviser, and editor. He was a mulatto of modest means, who augmented his earnings with a position as a civil servant at the Ministry of Agriculture. He was shy, frail, timid, stammering and inferiority-ridden (possibly due to his mulatto ancestry). Sickly from childhood, he suffered from epilepsy and was myopic. He was born into a humble but not uncultured milieu, since his mother could read and write. Machado de Assis married a white cultured Portuguese lady, Carolina Augusta Xavier de Novais, five years his senior, and the couple enjoyed a long and reportedly happy marriage. They had no children. Maria Luisa Nunes recalls the Brazilian contemporary critic, Antônio Candido, stating that Machado de Assis’ marriage to Carolina was the ‘only moment his color seemed to be an impediment, and her
family objected to the match. Machado de Assis' friends included well-known Brazilian writers such as José de Alencar, Gonçalves de Magalhães, Gonçalves Dias, and Castro Alves.

Although with little formal education, and despite many social and personal disadvantages Machado de Assis acquired a familiarity with literature, art, music, and philosophy. From his very first writings, Machado de Assis alludes to philosophy, to English, French, German, Italian, Greek literature, and also Portuguese classics. The Brazilian scholar Ivan Teixeira argues that 'Machado de Assis é o escritor mais importante da literatura brasileira e talvez o espírito mais lúcido de toda a nossa cultura.' Similarly, Gustavo Corção asserts that Machado de Assis ‘ultrapassa os limites do espaço e do tempo, e deixa uma obra que tem a grandeza da universalidade e da intemporalidade, e o sabor da região e da data.’

Machado de Assis founded the Brazilian Academy of Letters in 1897 and was chosen its first president by acclamation, an honour that he held until his death in 1908.

Machado de Assis published his first literary work when he was about fifteen years old, in 1854. He published a sonnet dedicated to a woman called Petronilha in the Periodico dos Pobres in 1854, and two poems, ‘Ela’ and ‘A Palmeira’ in 1855 in A Marmota Fluminense. His first volume of poems, Chrysalides (Chrysalidas) was published in 1864. He wrote for two important Brazilian newspapers, Correio Mercantil and Gazeta de Noticias, which was one of the most prestigious

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newspapers of the nineteenth century. To this newspaper he contributed different articles including the series ‘Balas de Estalo’ and ‘A Semana’.

Machado de Assis never travelled abroad, and rarely left his native city of Rio de Janeiro; therefore his knowledge of the European novel comes mainly from translated works, for according to David T. Haberly ‘dozens of pirated translations of European novels were serialized in Brazilian newspapers, and local publishing houses turned out their own unauthorized versions of foreign bestsellers.’\(^5\) Whilst there is no concrete evidence to suggest that Machado de Assis spoke English fluently, it is known that he was greatly influenced by nineteenth-century English writers, such as Charles Lamb\(^6\) in particular.

Haberly further adds that Machado de Assis was ‘a great mulatto novelist - some of his white contemporaries appear to have been fully persuaded, by his talent and culture, that he was literally white.’\(^7\) Samuel Putnam\(^8\) observes that as Machado de Assis’ novels and short-story collections appeared one after another and his fame continued to grow, he was awarded numerous positions of public trust.

In 1867 Machado de Assis was named Cavaleiro da Ordem da Rosa (Order of the Rose), an honour conferred by the Emperor on those who had distinguished themselves in the field of letters.

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\(^7\) Haberly, *Three Sad Races*, p. 6.

Richard Graham\(^9\) states that in the late 1870s during a long convalescence, Machado de Assis had the opportunity to read extensively in English, French, and German, so that, although his artistic expression is firmly rooted in the Brazilian milieu, he simultaneously made the larger European world of letters part of his literary imagination. Graham\(^10\) further states that some critics note his intuitive awareness of the subconscious and how it subverts logical behaviour, his references to what would later be called fetishism, and his belief in human irrationality, and they conclude that his was a depth psychology before its time. Machado de Assis' frequent use of an unreliable narrator and a purposefully digressive or fragmented structure can be seen as surprisingly modern and before his time.

Machado de Assis received a state funeral with civil and military honours, and it was the first time in the history of Brazil that a simple man of letters was buried like a hero. In France a memorial service was held at the Sorbonne, with Anatole France presiding.

In spite of Machado de Assis' quite broad recognition in Brazil, and also abroad in countries such as Italy, France, Germany, the United States, and the United Kingdom, relatively little research has been carried out so far on his translated works into English, and particularly, the novels in multiple translations.\(^11\)

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\(^10\) Graham, Machado de Assis, p. viii.

John Gledson\textsuperscript{12} takes up the debate regarding Machado de Assis' writings in that he questions whether Machado de Assis was a critic of Realism or someone who actually extended its reach and deepened its potential. The critics have found evidence of Machado de Assis' Modernism, for instance, in his reliance on a defective narrator whom the reader wants to believe despite evidence of his untrustworthiness and selective memory or in his use of multiple digressions and a fragmented narrative that suggests a sophisticated approach to novelistic structure.

Machado de Assis' extensive literary corpus includes poems, short stories, drama, plays, literary theory, criticism, chronicles, novels, newspaper columns, translations, and also personal correspondence. The Brazilian critic José Veríssimo,\textsuperscript{13} who was a close friend, makes the first attempt to divide the writer's works into two periods, that is, works written before and after 1880. The early works are essentially Romantic, possibly influenced by French writers. Earl E. Fitz claims that the 'mildly ironic and occasionally melodramatic, pre-1880 pieces show little or nothing of the fierce social satire and philosophical scepticism that infuse the later works.'\textsuperscript{14} The first period is that of his first four novels published in the 1870s, which utilize a few Romantic devices, which approach problems parallel to those treated later in \textit{Dom Casmurro} (1900) (for example, love across class boundaries,

\textsuperscript{12} John Gledson, 'Dom Casmurro: Realism and Intentionalism Revisited', in \textit{Machado de Assis: Reflections on a Brazilian Master Writer}, ed. by Richard Graham (University of Texas, Austin: University of Texas Press, 1999), pp. 1-22 (pp. 1-3). Hereafter cited as Gledson, 'Dom Casmurro: Realism and Intentionalism'.


relationship between dependents and masters, and adultery), and which use a
traditional third-person narrator. The four novels from the first period are:
*Ressurreição* (1872), *A Mão e a Luva* (1874), *Helena* (1876), and *Iaiá Garcia*
(1878). According to critics such as Earl E. Fitz and Maria Luisa Nunes there are
distinct thematic and stylistic features in the later works, featuring a more
psychological realism and they represent the ‘mature’ works and show that Machado
de Assis becomes more influenced by English writers, most notably Shakespeare,
Fielding, and Sterne. Yet, many other authors such as Dante, Swift, Voltaire, and
Cervantes also influenced him. Shrewd observation of human behaviour, keen wit,
whimsical humour and gentle irony are all present in Machado de Assis’ novels. His
later works best represent the realist phase in Brazil. None of the five later works
that constitute the second period, however, on which his reputation stands, have
simple third-person narrators. These are: *Memórias Póstumas de Brás Cubas* (1881)
first-person narrator, *Quincas Borba* (1891), *Dom Casmurro* (1899) first-person
narrator, *Esau e Jacó* (1904), and *Memorial de Aires* (1908). Three of these later
works are key novels which place the novelist among the greatest world writers as
Antônio Fonseca Pimentel remarks: ‘a grande trilogia realista, constituída das
“Memórias Póstumas de Brás Cubas”, “Quincas Borba”, e “Dom Casmurro”, obras
que asseguraram ao autor o acesso à posteridade e conferiram-lhe, sem contestação
possível, o título de escritor universal.’

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15 Fitz, *Machado de Assis*, p. 116; Nunes, *The Craft*, p. 8; p. 18 (‘the first period may be considered
as Machado de Assis’s ‘apprenticeship in the art of the novel [...] it is in these four novels that we
encounter many of the features which were to go into the creation of the later masterpieces. [...] the
real importance of Machado de Assis’s early novels can only be seen in relation to the great works
that follow’, that is, the last five novels.’ p. 45)
16 Eugênio Gomes, *Machado de Assis, Influências Inglesas* (Rio de Janeiro: Pallas; Brasília, INL,
Maria Luisa Nunes\(^{18}\) notes that in the past Machado de Assis' literary works have elicited much speculation about Machado de Assis the man. Similarly, Putnam\(^{19}\) remarks that the subjective element, the author's personality, becomes inseparable from his style and content. Also Helen Caldwell states that Machado de Assis himself did not consider knowledge of his life necessary to an understanding of his fiction: 'He stated more than once that his writing constituted the true Machado de Assis – that he lived for and in the literary art and had no true existence outside it.'\(^{20}\) Caldwell,\(^{21}\) however, points out that Machado de Assis' friend and colleague Araripe Júnior, in an article published in 1895, confirms the idea that Machado de Assis's real life was in his writing.

John Gledson\(^{22}\) states that Machado de Assis was very much a Realist portraying life as it is lived and experienced, though strongly critical of Naturalism where all human action was seen as determined by Darwinian impulses. Gledson claims that the novelist must be understood in light of the 'conventions', attitudes, ideologies, and 'institutions' of his own time even if he questions and satirizes them; he cannot simply be parachuted into a later epoch. Gledson sees Machado de Assis as exploring the conflicts inherent in a slaveholding and class-based society in which some ascend socially whilst others decline, finding in these larger tensions the framework within which to situate love, desire, envy, and jealousy.

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\(^{18}\) Nunes, ‘Preface’, *The Craft*, p. x. ‘It is true that he was more concerned with the perfection of his art than with taking a militant role in social causes [...] His art is a testimony to his success and fulfilment in his life’s goal. He did not wish perhaps to be known as a black, white, or mulatto artist but as an artist.’ His concerns reflect a desire to be accepted in his unique identity, a desire common to all great artists and even to lesser human beings.


\(^{21}\) Caldwell, *Machado de Assis*, p. 228.

\(^{22}\) Gledson, ‘Dom Casmurro: Realism and Intentionalism’.
Furthermore, John Gledson\(^\text{23}\) insists that what Machado de Assis did was not to turn his back on realism, but to expand its boundaries and capacities, attending not only to society but also to the psyche. In the novelist's hands, direct realism gave way to another, subtler and more wide-ranging kind.

Samuel Putnam compares Machado de Assis' work to that of Henry James saying that 'both are novelists [...] concerned with psychological analysis, with the nebulous action that takes place behind the curtained consciousness of men.'\(^\text{24}\) John Gledson also compares Machado de Assis with Henry James saying that 'both share a similar acute awareness of the role of the narrator [...] or even with Marcel Proust, for Machado gives "a crucial role to memory" in Dom Casmurro, for instance.'\(^\text{25}\)

Putnam\(^\text{26}\) points out that Machado de Assis is a humorist of a high order, but his humour is that of Laurence Sterne, whom he had read. Machado admired the great masters of early realism, notably Stendhal and Flaubert. Putnam further states that Dom Casmurro and Quincas Borba have been compared to Le Rouge et le Noir and Madame Bovary. But in the end, as Putnam remarks, 'he remains Machado the Assis and none other. He must be read to be appreciated, and if he is to be fully appreciated he must be read not once but many times.'\(^\text{27}\) Putnam criticises the fact that Brazilian literature was brought out in English only in the fifties in the United States, and uses the translation of the novel Dom Casmurro to blame the Americans: 'Dom Casmurro (the name literally means "Mr. Grumpy") [...] the North American publisher and translator should observe when at last they set themselves to the shamefully delayed task of bringing over into English this greatest of Latin

\(^{23}\) Gledson, "Dom Casmurro: Realism and Intentionalism".
\(^{24}\) Putnam, Marvelous Journey, p. 184.
\(^{25}\) Gledson, Dom Casmurro, 'Foreword', p. xx.
\(^{26}\) Putnam, Marvelous Journey, p. 185.
\(^{27}\) Putnam, Marvelous Journey, p. 185.
American novelists. Brazilians wonder why we have waited so long. They have a right to wonder.\(^{28}\) Putnam\(^{29}\) also believes that Machado de Assis is a figure to which Brazilians may point as being unquestionably of international stature.

In the 1850s, when the novel had already replaced the epic genre, Machado de Assis wrote an essay on three essential literary forms: novel, drama, and poetry. Although he mostly focused on the national theatre issue in his essay, with respect to the novel, he argues that 'raros, bem raros, se têm dado ao estudo de uma forma tão importante como o romance; apesar mesmo da convivência perniciosa com os romances franceses, que discute, aplaude e endeusa a nossa mocidade, tão pouca escrupulosa de ferir as susceptibilidades nacionais.'\(^{30}\)

Machado de Assis uses the term 'romance' (novel) in his 'Advertência' (Preface) to the first edition of his first novel, \textit{Ressurreição} (1872). In the 1840s the term was not yet firmly established with the meaning it is given nowadays, that which covers fictional prose narrative in general. At that time, the term covered narrative in verse and sometimes was confused with the short story and the novella/tale. It also appeared in the translated narratives, which preceded the Brazilian ones and helped to develop a taste for this literary form.

In 1873, he published 'Notícia da Atual Literatura Brasileira' – 'Instinto de Nacionalidade.'\(^{31}\) In this essay he puts the novel and the lyric poetry/ 'poesia lírica' at the same stage, and points out that these are the most cultivated literary forms in Brazil. He also stresses that the novel is the most appreciated genre and dominates the literary field. For him, the Brazilian novel is constantly looking for local flavour,

\(^{30}\) Machado de Assis, 'O Passado, o Presente e o Futuro da Literatura' ('The Past, the Present and the Future of Literature' in \textit{A Marmota} (Rio de Janeiro, 1858), p. 788.  
\(^{31}\) Published in New York, 1873, but was concluded in 1872 as J. Galante de Sousa stresses elsewhere.
and he tries to establish a difference between the content of the backlands novels and those of the big cities, anticipating the contrast that will take place between urban and rural novels or coast and backlands. Brazilian critics deal with this issue to explain the novel’s modifications that take place in the Brazilian literary system.

By the time he wrote this essay, Machado de Assis’ first novel *Ressurreição* (1872) had been published in both serialised and book form. In his preface the writer states: ‘o escritor não quis fazer romance de costumes; tentou o esboço de uma situação e o contraste de dois caracteres’. What he wanted, indeed, was ‘um tipo de realismo interior, psicológico’, which he dealt with in his two first novels, *Ressurreição* (1872), and *A Mão e a Luva* (1874), following ‘toda uma tradição ética e pedagógica do romance’, emphasising the feminine profile, which he has, in some cases, deepened in relation to his contemporary José de Alencar’s narratives.32

Some of Machado de Assis’ literary works have been re-written in the source system. For example, novels have been published in adapted versions, such as *Memórias Póstumas de Brás Cubas*33 and *Dom Casmurro.*34 The former has also been adapted for a film version by Brazilian film director André Klotzel and won the ‘29º Festival de Cinema de Gramado’ in 2001, in Brazil.

In twentieth-century Brazil only João Guimarães Rosa (1908-1967) in the late 1940s and 1950s has reached the same level of originality and artistry attained by Machado de Assis, particularly after 1878.

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32 Joaquim Maria Machado de Assis, ‘Preface’ in *Ressurreição* (São Paulo: Ática, 1977). Although José de Alencar was also trying to create fictional characters with more ‘densidade psicológica’ in *Sonhos de Ouro* (1872) and *Senhora* (1875).
34 Lygia Fagundes Telles, and Paulo Emílio Salles Gomes, *Capitu: Adaptação Livre para um Roteiro Baseada no Romance Dom Casmurro, de Machado de Assis* (São Paulo: Siciliano, 1999 [1993]).
Machado de Assis was also a translator. Earl E. Fitz points out that he was 'an active and skilled translator.' Similarly, Enylton de Sá Rego also acknowledges Machado de Assis as a good translator, for he 'published a few excellent translations from French to English.' He used to read his translations during literary gatherings like that of the Sociedade de Ensaios Literários, at the theatre, and literary soirées and societies. He translated seventeen works from French and Spanish into Portuguese. Lorie Ishimatsu states that Machado de Assis produced twenty-five separate verse translations as well as five 'imitations' and paragraphs in verse. During the late 1850s and 1860s Machado de Assis rendered mostly from French and Spanish texts, concentrating his efforts in the genres of drama and poetry. Machado de Assis' translations of novels comprise Victor Hugo's novel Les Travailleurs de la Mer, which was published in three volumes (completed in 1866), and also all or the greater part of Dickens' Oliver Twist for the Jornal da Tarde during the spring and summer of 1870. A brief prose work 'A queda que as mulheres tem para os tolos' 'The weakness women have for fools' was brought out in 1861, and is regarded as Machado de Assis' first published work in book form. Earl E. Fitz following Helen Caldwell remarks that although the writer called it 'A

39 Caldwell, The Brazilian Othello, p. 177; also Caldwell, Machado de Assis, p. 232; also Fitz, Machado de Assis, p. 107.
40 Fitz, Machado de Assis, p. 107; also Caldwell, Machado de Assis, p. 232, She further argues that 'it is not a translation; there are only a few phrases taken from the original French and the idea is
Translation' there is good reason to argue that it was rather an imaginative
adaptation of Champcenetz's 'Petit Traite de l'Amour des Femmes pour le Sots'. In
contrast, Lorie Ishimatsu\(^4\) calls 'Queda que as mulheres tem para os tolos' 'a
translation', but that of a work she attributes to Victor Henaux, *De l'Amour des
Femmes pour le Sots*.

Machado de Assis translated a number of plays to be performed on the
Brazilian stage such as in the Teatro São Pedro de Alcantara, Teatro Gymnasio,
and Gymnasio Dramático. Nevertheless, as a critic in his essay 'Instinto de
Nacionalidade' he reviews the state of Brazilian literature and devotes little space to
the theatre, arguing that 'there is at present no Brazilian theatre, no new and original
play, nothing but translations.'\(^4\) His translated plays include 'Pipilet' (1859- a three-
act opera adapted from Eugene Sues's novel *Les Mystères de Paris*), the French
comedy 'Montjoye' by Octave Feuillet (1864); the three-act drama 'Suplicio de uma
Mulher' (*Suplice d'une Femme* by Emile de Girardin and Dumas Fils (1865); 'The
Barber of Seville', 'O Barbeiro' (1866); a five-act French drama, 'O Anjo da Meia-
Noite' by Theodore Barrière and Edouard Plouvier (1866); a comedy by Victorien
Sardou, 'La Famille Benoiton' (1867); a play by Alfred de Musset, 'Como Elas são
Todas' (1873), and one by Racine, 'Os Demandistas' (1876). Earl E. Fitz\(^3\) also
mentions two other theatrical translations, published in *Obras Completas de
Machado de Assis*, whose original version and dates cannot be determined: 'Tributos
da Mocidade' and 'Os Burgueses de Paris'.

\(^{42}\) Machado de Assis, 'Instinto de Nacionalidade'.
\(^{43}\) Fitz, *Machado de Assis*, p. 107. The reference is to *Obras Completas de Machado de Assis*. vol 28,
As Earl E. Fitz also comments, Machado de Assis’ skills as a translator and critic of poetry generally influenced the development of Brazilian literature by exposing it to several invigorating foreign forms and themes. All Machado de Assis’ four books of poems, *Crisálidas* (1864), *Falenas* (1870), *Americanas* (1875), and *Ocidentais* (1901) include translations.

As early as 1965, Harvey L. Johnson remarked that translations of Machado de Assis’ novels and short stories were finally bringing over into English some of the best writings of Brazil’s most eminent man of letters. Johnson further argued that since 1952 the novelist’s three major novels and a collection of his short stories had appeared, thereby making it possible for readers of English to become acquainted with a fascinating writer and an unusual mind wholly deserving of an international reputation, belatedly recognised.

Jack Schmitt and Lorie Ishimatsu in the ‘Introduction’ to their translation of a collection of Machado de Assis’ short stories, argue that the obscurity of Machado de Assis’ works in the United States was closely related to the fact that ‘Portuguese was not widely known in this country, and translations of his novels and stories into English have been available only in recent years, thanks especially to the excellent translations by Helen Caldwell and William L. Grossman.’

Helen Caldwell points out that a letter to Machado de Assis from Miguel de Novaes, ‘Cartas de Miguel de Novaes’ from 19 August 1887, indicates that at the request of Machado de Assis he had been exploring the possibility of publication in

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Portugal in order to secure a wider and perhaps more sophisticated public for the writer's works; however, Machado de Assis' publisher, Garnier, had not only refused to publish them in Portugal, but also had not allowed their translations into other languages. This may have hindered the spread of his works abroad.

Despite this, nearly forty years later, in 1921, three short stories were published in English translation, and in 1928 the first novel in Italian. Since then, a number of Machado de Assis' literary works have been translated into all major European languages such as English, German, Italian, French, Spanish and also others like Polish, Dutch, Hebrew, Arabic, Rumanian, Serbo-Croatian, and Russian. This seems to be in line with Ria Vanderauwera, who cites de Wit to state that publication in a major language can have a so-called 'snowball effect', that is, when one large publishing company in a large language area decides on publishing a book, a similar company in another large language area is easily inclined to do the same, which stimulates publishers in smaller language areas to follow their example. It might be that after reading the Italian translation of *Memórias Póstumas de Brás Cubas*, claimed to be the first translation of a novel by Machado de Assis abroad, published in Milan in 1928, and then subsequently *Quincas Borba* (1930), and *Dom Casmurro* (Rome, 1930), other foreign publishers decided to make their translations available.

Startling, however, is the fact that as António Fonseca Pimentel also argues that although the very first translation of a novel by Machado de Assis, *Memórias*...
Póstumas de Brás Cubas, appeared in 1928 in Italy, the very first English rendering was only brought out in the early fifties. As early as 1962, Pimentel further claimed that:

todo o mundo occidental, já se deleita com a sua arte admirável e, a sua nomeada internacional, no mais amplo sentido da expressão, está em marcha. [...] Pois Machado de Assis pintou o homem eterno e universal, dirigindo-se, por isso mesmo, aos seus semelhantes de todos os tempos e de todas as latitudes, numa linguagem que é sempre atual e jamais envelhece.53

There were even critics who did not believe that Machado de Assis’s works could be translated adequately into a foreign language, due to his unique style of writing. Gustavo Corção, for example, states that Machado de Assis’ works are almost impossible to translate, due to the writer’s particular style: ‘o conteúdo está vitalmente colado à forma. O jogo de ideias está preso ao jogo de elementos da linguagem.’54 Corção also points out that to produce a translation it would be necessary to have another writer abroad with at least Machado de Assis’ style: ‘seria preciso aparecer no estrangeiro um escritor estilista de alto quilate, que pertencesse a família espiritual de Machado e que tivesse um profundo conhecimento da língua portuguesa. A probabilidade de tal conhecimento é ínfima.’55 Yet, Corção further states that the translations already available into both English and French only give a rough idea of Machado de Assis’ novels: ‘as traduções que até agora foram feitas, umas melhores, outras piores, darão aos franceses e ingleses uma ideia apenas aproximada do que são Quincas Borba e Memórias Póstumas de Brás Cubas.’56

53 Pimentel, Machado de Assis, p. 59.
54 Corção, Machado de Assis, pp. 18-9.
55 Corção, Machado de Assis, pp. 18-9.
56 Corção, Machado de Assis, pp. 18-9.
Furthermore, Machado de Assis seems to have been eager to be translated, when he writes in his novel *Esaú e Jacó* the passage, where the proud father wants to publish his son’s speech in Rio de Janeiro and the provinces, and also have it translated into French: ‘Santos waxes eloquent his son Paulo’s speech: ‘O discurso é magnífico, e não há de morrer em São Paulo; é preciso que a Corte o leia, e as províncias também, e até não se daria fazê-lo traduzir em francês. Em francês, pode ser que fique ainda melhor.’ Taking into account Machado de Assis statement that in French the discourse will most likely be even better, it could be argued that he believed that a translation could turn out to be better than the source text!! Indeed in his translation of Poe’s ‘The Raven’ he made a number of substantial changes, such as altering rhyme and tone.

In his book, *Machado de Assis e Outros Estudos*, published in 1962, Antônio Fonseca Pimentel carried out a survey about Machado de Assis literary works abroad. His initial interest was due to a translation of *Memórias Póstumas de Brás Cubas* he had read in German, which was published in Switzerland in the 1950s, and which had awoke his curiosity to investigate about Machado de Assis outside his home country:

>a leitura da versão alemã das “Memórias Póstumas de Brás Cubas”, [...] lançada na Suíça (*Die Nachträglichen Memorien des Brás Cubas*. Menesse Verlag, Zuerich, 1950), a título apenas de curiosidade, para sentir o sabor do

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58 For a discussion see, for example, Lorie C. Ishimatsu, *The Poetry*, p. 129. In 1859 Machado de Assis translated Edgar Allan Poe’s ‘The Raven’. He altered Poe’s versification. As Lorie C. Ishimatsu also observes ‘Machado in his ‘ingenious translation’ of ‘The Raven’ rather than attempting to reproduce the long lines in ‘The Raven’, which in Portuguese would have resulted in unusual fifteen-syllable lines, he translated the poem using conventional verses of eight, ten, and twelve syllables. Because of the shorter lines, Machado lengthened Poe’s six-verse stanzas into stanzas of ten verses, and in doing so abandoned Poe’s internal rhyme for a scheme of five rhymes.’ Ishimatsu further remarks that ‘unlike other translators such as Gondim da Fonseca and Fernando Pessoa, who attempted to adhere too literally to the stanza form and meter of Poe’s text, Machado was successfully able to recreate the dramatic mood of ‘The Raven’ by doing precisely the opposite, that is, by utilizing structures which did not deviate from traditional Portuguese versification.”
velho Machado no idioma de Goethe, levou-nos a algumas investigações sobre a projeção no exterior do nosso mais completo e fino homem de letras.59

Pimentel points out that Machado de Assis was only well known and celebrated at home: 'em casa. Apenas o Brasil, sua pátria, e Portugal, terra dos seus ascendentes, reconheciam-lhe a glória e tributavam homenagem ao seu gênio criador verdadeiramente excepcional.'60 Pimentel also states that Machado de Assis was not known abroad by the time he died in 1908, and not for a long time after his death because of the language he wrote his works – Portuguese: 'Mas a causa principal era – e ainda continua a ser - a mui limitada propagação do nosso idioma.'61 Pimentel also claims that if Machado de Assis had written in French he would have had universal acknowledgment:

daí o haver Machado de Assis – grande escritor, a ter, desde logo, projeção universal, se houvesse tido o francês por idioma – permanecido um autêntico prisioneiro da língua que lhe foi dado falar, não só durante toda a sua existência, como também por muito tempo após a sua morte.'62

As stated before, Machado de Assis’ first translated work abroad was into Italian, and from then on his fortune as a writer was launched in Western culture. *Memorias Póstumas de Brás Cubas* was published in Milan in 1928, two decades after his author had died. Soon after that two other novels were also published in Italian, *Quincas Borba* (1930), and *Dom Casmurro* (Rome, 1930). The *Enciclopedia*
Italiana (1934) puts Machado de Assis along with Luciano, Lucrecio, Shakespeare, Cervantes, Montaigne, Sterne, Leopardi, Schopenhauer and Anatole France. The Dizionario Letterario Bompiani presents six of Machado de Assis' works, namely Memórias Póstumas de Brás Cubas, Quincas Borba, Dom Casmurro, Ocidentais, Falenas, and Esau e Jacó.63

Pimentel suggests that Machado de Assis was probably taken from Italy to Germany as early as 1932, even before the translations of his works had appeared in that country. The renowned German Encyclopedia, for instance, Der Grosse Brockhaus (1932), refers to the Brazilian novelist as 'o mais significativo representante da prosa brasileira, de profundo humor e clássica perfeição de estilo.'64 The Schweizer Lexikon (1947) edited in Zürich, also mentions Machado de Assis works. In France, even though Memórias Póstumas de Brás Cubas, and Dom Casmurro had already appeared in the French language, and had been very well received, the two French Encyclopedias, Larousse and Quillet had not mentioned them, probably due to the length of time necessary to update them.65

Abroad, the major interest is in Machado de Assis' novels, as Bagby Júnior states:

pode-se dizer com segurança que a produção literária de Assis, que mais tem interessado os críticos de outros países, são os romances. Incluímos aqui os romances e alguns poucos contos e histórias do autor, que sabemos terem sido traduzidos para outras línguas. Nesse período de quarenta anos, no qual concentrarmos a atenção, encontraremos pouquíssimos exemplos de obras de outros gêneros literários que tenham sido motivo de tradução.66

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63 Pimentel, Machado de Assis, p. 59.
64 Pimentel, Machado de Assis, p. 60.
65 Pimentel, Machado de Assis, pp. 60-1.
66 Bagby Júnior, Machado de Assis, p. 125.
In his book *Machado de Assis e Seus Primeiros Romances* published in 1993, Bagby Júnior proposes a comprehensive list with all Machado de Assis’ works he is aware of: ‘proporcionaremos uma lista de todas as [obras] que sabemos terem sido traduzidas para línguas estrangeiras.’ He further states that:

poderá haver uma tradução que outra, de alguma obra, durante a primeira metade do presente século, tomaremos como ponto de partida o ano de 1950. Colocamo-nos no centro do século vinte, somente oito anos antes da celebração do cinquentenário da morte de Machado de Assis. Pensamos que esta é uma boa data, pois é depois dela que aparece avultado número de traduções em várias línguas.

In this case one has to disagree, for he does not provide a comprehensive list, and ignores (according to the survey carried out in this thesis) those novels, which had already been translated and published before 1950, in other countries such as Italy (1928, 1930), and France (1911, 1944). As for the Anglo-American countries, Machado de Assis’ literary works were not translated into English until 1921, for the short stories, and until 1951 for the novels.

Apart from the translations, further evidence of an attempt to make Machado de Assis better known abroad and hence perhaps instrumental to books sales figures, are programmes on television and radio. Bagby Júnior and Nancy Rogers Bagby, for example, state that early in 1973, the ‘Today’ Show of CBS Television in the United States presented a panel discussion running two days in succession, the subject of which was Brazilian novelist and short story writer Machado de Assis.

The purpose of this programme was to acquaint viewers with international authors

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69 The author of this thesis has tried to see some of the novels themselves to confirm their actual existence rather than to rely on information printed elsewhere. Magalhães Júnior, *Ao Redor*, p. 259 (for the French), and for the Italian see Pimentel, *Machado de Assis*, p. 59.
of universal appeal. In the United Kingdom a radio programme on BBC Radio 3, in 1990, ‘You Dear Reader: Machado de Assis’ was presented by John Gledson.\footnote{71 BBC (British Broadcasting Corporation), Radio 3. A copy of the transcript of ‘You Dear Reader: Machado de Assis’ (57 p.) is in the author’s possession. The one-hour program was broadcast on 23 November 1990.}

Relatively few native speakers of English are able to reach Brazilian literature, particularly that of Machado de Assis. Helen Caldwell remarks that ‘the Brazilians have a jewel for all the world to envy, a veritable Kohinoor among writers of fiction – Machado de Assis.’\footnote{72 Caldwell, ‘Preface’, in \textit{The Brazilian Othello}, p. v.} Susan Sontag states that she is astonished that a writer of such greatness does not yet occupy the place he deserves. [...] Surely Machado would be better known if he hadn’t been Brazilian and hadn’t spent his whole life in Rio de Janeiro- if he were, say Italian or Russian, or even Portuguese.\footnote{73 Sontag, ‘Afterlives’, p. 107.}

However, Sontag further remarks that the impediment is not simply that Machado de Assis was not an European writer, but also due to the fact that the novelist is even little known and read in the rest of Latin America ‘as if were still hard to digest the fact that the greatest author ever produced in Latin America wrote in Portuguese rather than the Spanish, language.’\footnote{74 Sontag, ‘Afterlives’, p. 107.}

Even facing the situation of a literature in a \textit{peripheral language}, Portuguese, versus a literature in a \textit{major language}, English, Machado de Assis’ literary works have already been translated into English, and also into many other languages as stated above. These works, written in a language which is not widespread, need to be translated, particularly with regard to the English language which functions as \textit{lingua franca} for a large part of the world at the end of the twentieth century. Through English, Machado de Assis’ work may be accessed by other foreign...
readers, for example, Chinese speakers, to publishers and editors as well, and eventually be translated in some more languages.

The history of Machado de Assis’ works in English translations begins with Isaac Goldberg’s *Brazilian Tales*, published in 1921. It included three stories by Machado de Assis, which are ‘O Enfermeiro’ (‘The Attendant’s Confession’), ‘Viver’ (‘Life’), and ‘A Cartomante’ (‘The Fortune-Teller’). Only thirty years later have Machado de Assis’ novels began to be translated into English in the United States. No novel was translated into English, however, before 1951.

In order to locate Machado de Assis’ works in English translation, dictionaries and anthologies of Brazilian and Portuguese language authors, and of Latin American writers, guides to literature in English translation,75 the internet, as well as several other works were consulted. Other reference materials service were checked, such as UNESCO Index Translationum, National Union Catalogue (NUC), available catalogues of publishing houses in the United Kingdom and the United States. Also Brazilian publishing houses and the archives of the *Academia Brasileira de Letras*, which is now also available on an electronic basis. Only three out of the eight translators who rendered into English the novels examined in this study are alive: Gregory Rabassa, John Gledson, and Alberto Ian Bagby Júnior.

Machado de Assis is the most canonized Brazilian author, and as Heloísa Gonçalves Barbosa76 states in her survey, the one who is not only among the most frequently translated into English, but also the most frequently read. However, to say that translations have been published is not equivalent to saying that they are

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accessible. Translations might not only be brought out in small editions, but also go out of print rapidly, and seldom be reprinted.

The problem for an author like Machado de Assis, a novelist writing in what is considered a peripheral language is how to extend his reputation beyond his immediate national and linguistic boundaries. Machado de Assis himself may have had this in mind in his novel *Esau e Jacó* as mentioned above. He seems to have anticipated it might be translated into French, for Brazil was closely attached to France in terms of political and economic issues in the nineteenth century, and French was the world language.

However, after the Second World War, English became the major language of the world. As Machado de Assis had suggested for the French language in his *Esau and Jacó* he would certainly also have liked to be noticed by readers of the English language, whose literature he admired and quoted so much in his own works. Machado de Assis’ literary fame might be related to the time/ circumstances/ themes/ subjects/ poetics he wrote his oeuvre.

Translating his works into English and other languages, certainly, plays a great deal in the making of his literary fame abroad. Therefore, the translators, those who have laboured to make Machado de Assis’ work available in English should always be acknowledged in one way or another.

As the surveys carried out on Machado de Assis’ literary works in English translation by both Bagby Júnior and by Heloísa G. Barbosa are not only

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77 Caldwell, *The Brazilian Othello*, p. 194.
78 Bagby Júnior first survey covers the span period of 1956 to 1975; his second survey in Bagby Júnior, *Machado de Assis*, Chapter 8, ‘Os romances traduzidos’, mentions just a few translations, even though he claims (p. 67) that ‘proporcionaremos uma lista de todas as obras que sabemos terem sido traduzidas para línguas estrangeiras’ (indeed, apparently he is not aware of many of them), and also that he wants to give the data in a separate chapter in his book to highlight the translations: ‘Apresenamos esta informação, em forma de capítulo, porque queremos dar-lhe destaque e merece ficar separada de qualquer tipo de bibliografia.’
incomplete but now also out of date for the purpose of this thesis, an up-to-date survey about Machado de Assis' novels in English translation has been done. It indicates that in a period of nearly five decades (1951-2000), eight novels out of nine have been translated into English. Five of them are examined in this thesis because they have been published in multiple translations. This survey is meant to be comprehensive taking into account the period from 1951-2000, though bearing in mind that such a survey may, indeed never be exhaustive, for a new translation may come out at any time, or another, previously unpublished manuscript may appear in other countries within the English-speaking world.

Table 1 below shows Machado de Assis' literary works published in English translation covering a period from the early 1920s up to 2000.

As the Table indicates, Machado de Assis' literary works were not translated into English during the first half of the twentieth century with the exception of the three short stories rendered by Isaac Goldberg.

In general, from the 1920s to the 1980s the translations were first published in the United States. Only two English translations, those of *Memórias Póstumas de Brás Cubas* (1951/1955) were published first in Brazil. From the 1990s onwards the novels were simultaneously published in the United States and the United Kingdom. The translations of *Memórias Póstumas de Brás Cubas* (1997), *Quincas Borba* (1998), and *Dom Casmurro* (1998) were brought out simultaneously in the United States and in the United Kingdom by Oxford University Press.

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79 Barbosa, ‘The Virtual Image’ covers data from 1886 up to April 1994.

80 This refers to the last survey/compilation in July 2000.
Table 1. Machado de Assis' Literary Works Published in English Translation from the early 1920s up to 2000.

<table>
<thead>
<tr>
<th>Year</th>
<th>Title in English</th>
<th>Country</th>
<th>Translator</th>
</tr>
</thead>
<tbody>
<tr>
<td>1921-1950</td>
<td>Brazilian Tales</td>
<td>US; UK</td>
<td>Goldberg</td>
</tr>
<tr>
<td>1951 to 1959</td>
<td>The Posthumous Memoirs of Braz Cubas Epitaph of a Small Winner</td>
<td>BR; US</td>
<td>Grossman</td>
</tr>
<tr>
<td>1951</td>
<td>Posthumous Reminiscences of Braz Cubas</td>
<td>BR</td>
<td>Ellis</td>
</tr>
<tr>
<td>1952</td>
<td>Dom Casmurro</td>
<td>US</td>
<td>Caldwell</td>
</tr>
<tr>
<td>1953</td>
<td>The Heritage of Quincas Borba</td>
<td>US, UK</td>
<td>Wilson</td>
</tr>
<tr>
<td>1955</td>
<td>The Psychiatrist and Other Stories</td>
<td>US</td>
<td>Caldwell and Grossman</td>
</tr>
<tr>
<td>1960 to 1969</td>
<td>Esau and Jacó</td>
<td>US</td>
<td>Caldwell</td>
</tr>
<tr>
<td>1963</td>
<td>The Hand and the Glove</td>
<td>US</td>
<td>Bagby Júnior</td>
</tr>
<tr>
<td>1965</td>
<td>Counselor Ayres' Memorial</td>
<td>US</td>
<td>Caldwell</td>
</tr>
<tr>
<td>1966</td>
<td>Yaya Garcia</td>
<td>US</td>
<td>Scott-Buccleuch</td>
</tr>
<tr>
<td>1967</td>
<td>Iaia Garcia</td>
<td>UK</td>
<td>Bagby Júnior</td>
</tr>
<tr>
<td>1968</td>
<td>The Devil's Church and Other Stories</td>
<td>US, UK</td>
<td>Schmitt and Ishimatsu</td>
</tr>
<tr>
<td>1970 to 1979</td>
<td>Helena</td>
<td>US</td>
<td>Caldwell</td>
</tr>
<tr>
<td>1972</td>
<td>Dom Casmurro</td>
<td>UK, US</td>
<td>Scott-Buccleuch</td>
</tr>
<tr>
<td>1977</td>
<td>The Posthumous Memoirs of Brás Cubas</td>
<td>US, UK</td>
<td>Rabassa</td>
</tr>
<tr>
<td>1977</td>
<td>Quincas Borba</td>
<td>US, UK</td>
<td>Rabassa</td>
</tr>
<tr>
<td>1977</td>
<td>Dom Casmurro</td>
<td>US, UK</td>
<td>Gledson</td>
</tr>
<tr>
<td>1978</td>
<td>O Alienista</td>
<td>US</td>
<td>Mac Adam</td>
</tr>
</tbody>
</table>

Machado de Assis’ translators are virtually all scholars. Among the translators who rendered short stories are Isaac Goldberg, Jack Schmitt, Lorie C. Ishimatsu, Alfred MacAdam, Helen Caldwell, and William L. Grossman. As for the novels’ translators, not much data about E. Percy Ellis, William L. Grossman and Clotilde
Wilson was traceable. What is known is that Grossman and Wilson published articles about Machado de Assis’ literary work. Helen Caldwell (died 1987) provides a number of studies about the writer and his works. As Bagby Júnior notes ‘she is one of the author’s most ardent devotées.’\textsuperscript{81} Caldwell has translated two novels, \textit{Dom Casmurro} and \textit{Memorial de Aires}, from among the novels discussed in this thesis, and also \textit{Helena}. Albert Ian Bagby Júnior\textsuperscript{82} was born in Porto Alegre, RS, Brazil in 1939. He lectures in Portuguese and Spanish at the University of Texas, at El Paso. He graduated in the United States and obtained his PhD in 1968. He has been writing extensively about Machado de Assis, has published the first critical bibliography about Machado de Assis in English, in 1975, and translated two novels by the Brazilian novelist, namely \textit{A Mão e a Luva} (1970) and \textit{Iaíá Garcia} (1977), which is examined here.

Robert Lascelles Scott-Buccleuch was born in Kirkcaldy, Scotland. He studied in Southampton and served in the army during the Second World War. He got his MA in English and French from St. Andrews University, Scotland, in 1949. He has worked as an English teacher and also for the British Council in various countries, especially in Brazil, but also in Argentina, Chile, Italy, and Jordan. In 1963 he founded the English Department at the Universidade de Brasília. At the same time he was nominated Director of Studies of the Cultura Inglesa in Brasília. After eight years he was nominated Regional Director of the British Council in Rosario, Argentina. In 1973 he resigned from the British Council to be able to return to Brazil, where he became ‘Superintendente de Educação’ of the \textit{Sociedade Brasileira de Cultura Inglesa} in Rio de Janeiro. In 1974 he was decorated by the Brazilian Government with the \textit{Ordem do Rio Branco, Grau Oficial}. In 1978 Scott-

\textsuperscript{81} Bagby Júnior, ‘Eighteen Years’, p. 654.
\textsuperscript{82} Bagby Júnior, \textit{Machado de Assis}, p. 4.
Buccleuch received the Machado de Assis Medal of the *Academia Brasileira de Letras*. He has translated three novels examined in this research, namely *Iaiá Garcia* (1976), *Memorial de Aires* (1990) and *Dom Casmurro* (1992). He has also translated other Brazilian writers.83

Gregory Rabassa was born in 1922 in Yonkers, New York. He has translated many works of Latin-American fiction into English and is best known for translating *One Hundred Years of Solitude* by Gabriel García Márquez. A graduate of Columbia University, distinguished Professor of Romance Studies and Comparative Literature, he currently teaches at Queens College and the Graduate School, CUNY, and sits on the editorial advisory committees of several literary journals, including *Brasil/Brazil, Review: Latin American Literature and Arts*, and *Hopscotch*. Major translations include *Hopscotch* by Julio Cortázar as well as works by Jorge Amado, Miguel Angel Asturias, Mario Vargas Llosa, and many other Latin American writers. *The New York Times*, in 1976, dubbed Rabassa ‘one of the best translators who ever drew breath.’ Rabassa specialises in literary translation, is a practitioner, and teacher of translation, and deals with Spanish and Portuguese into English. He has received a host of translation awards in the United States. Rabassa has published a number of articles about translation studies, and his PhD thesis dealt with the Negro in Brazilian fiction which was further published in book form and translated into Portuguese: *O Negro na Ficção Brasileira*.84 He translated two novels, which are part of the case study of this thesis, that is, *Memórias Póstumas de Brás Cubas* (1997) and *Quincas Borba* (1998).

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John Gledson is Professor Emeritus at the University of Liverpool and a specialist on Machado de Assis. He has published many essays and a few books about Machado de Assis' works. He translated *Dom Casmurro* into English (1997).

Table 2 below shows Machado de Assis' novels in English multiple translations covering the period from the first rendering, the early fifties, up to 2000.

Table 2. Machado de Assis’ Novels in English Multiple Translations

<table>
<thead>
<tr>
<th>Year of Publication</th>
<th>Title in English of the First Edition</th>
<th>Place of Publication</th>
<th>Translator</th>
</tr>
</thead>
<tbody>
<tr>
<td>1951</td>
<td><em>The Posthumous Memoirs of Braz Cubas</em></td>
<td>BR</td>
<td>Grossman</td>
</tr>
<tr>
<td>1952</td>
<td><em>Epitaph of a Small Winner</em></td>
<td>US</td>
<td>Grossman</td>
</tr>
<tr>
<td>1955</td>
<td><em>Posthumous Reminiscences of Braz Cubas</em></td>
<td>BR</td>
<td>Ellis</td>
</tr>
<tr>
<td>1997</td>
<td><em>Posthumous Memoirs of Brás Cubas</em></td>
<td>UK, US</td>
<td>Rabassa</td>
</tr>
<tr>
<td>1953</td>
<td><em>Dom Casmurro</em></td>
<td>US</td>
<td>Caldwell</td>
</tr>
<tr>
<td>1992</td>
<td><em>Dom Casmurro</em></td>
<td>UK, US</td>
<td>Scott-Buccleuch</td>
</tr>
<tr>
<td>1997</td>
<td><em>Dom Casmurro</em></td>
<td>UK, US</td>
<td>Gledson</td>
</tr>
<tr>
<td>1954</td>
<td><em>The Heritage of Quincas Borba</em></td>
<td>US, UK</td>
<td>Wilson</td>
</tr>
<tr>
<td>1998</td>
<td><em>Quincas Borba</em></td>
<td>UK, US</td>
<td>Rabassa</td>
</tr>
<tr>
<td>1972</td>
<td><em>Counselor Ayres’ Memorial</em></td>
<td>US</td>
<td>Caldwell</td>
</tr>
<tr>
<td>1990</td>
<td><em>The Wager</em></td>
<td>UK</td>
<td>Scott-Buccleuch</td>
</tr>
<tr>
<td>1976</td>
<td><em>Yayá Garcia</em></td>
<td>US</td>
<td>Caldwell</td>
</tr>
<tr>
<td>1977</td>
<td><em>Iaiá Garcia</em></td>
<td>UK</td>
<td>Scott-Buccleuch</td>
</tr>
</tbody>
</table>

The Table above shows that roughly every twenty years, that is in the 1950s, 1970s, and 1990s a new set of novels was brought out. In the 1960s and 1980s no translation was published. All the first four novels translated into English belong to Machado de Assis’ second period of works. Only in the 1970s were novels from the
first period made available in English translation. In general, then, prominence is
given to the novels that belong to Machado de Assis’s mature phase of writing,
which includes the most well known novels in both source and target system.

Rainer Schulte\textsuperscript{85} points out that normally, new translations are prepared in
order to negate those translations that existed. However, Schulte claims that ‘a much
more profitable attitude would be to consider a retranslation as a progression in
refinement of interpretive sensibility’,\textsuperscript{86} and ‘retranslations of foreign works can
definitely contribute to a revival of interest in reading them.’\textsuperscript{87} Thus, ‘the study of
the differences that become visible from one translation to the next affirms the
necessity for new translations as a continuous effort to expand and deepen the act of
reading and interpretation and to shed light on how cultures interpret their world at
particular moments of history.’\textsuperscript{88}

This seems not to be applied in the case of the second version of \textit{Dom
Casmurro} (1992), which is an abridged version, that is, about nine chapters were
removed. Thus, perhaps, John Gledson seems to have this in mind when he decides
to prepare a new version in English, which becomes the third one of \textit{Dom Casmurro}
(1997). Not all translations are equally successful from the new translation point of
view.

The existing translations and the continuing publication of new translations
(three of them appeared in the late nineties), as well as the large number of master’s
and doctoral theses produced in the Anglo-American academic world that are
concerned with Brazilian literature, and also the considerable production of Anglo-

\textsuperscript{85} Rainer Schulte, ‘The Helen and Kurt Wolff Translation Prize and the Retranslation of Literary
Works’, \textit{Translation Review}, 57 (1999), 1-2 (pp. 1-2). Hereafter cited as Schulte, ‘The Helen and
Kurt Wolff Translation Prize’.

\textsuperscript{86} Schulte, ‘The Helen and Kurt Wolff Translation Prize’, p. 2.


American academic critics regarding Brazilian literature prove that Machado de Assis' literary fame constitutes an important case study which should not be neglected, hence it is addressed in this thesis.
Chapter Four

FIVE NOVELS IN ENGLISH MULTIPLE TRANSLATION:
A BROAD OVERVIEW

This chapter will address the history of Machado de Assis’ five novels in English multiple translation, considering which have been translated, reasons for translating and selection of publishing houses, and the marketing strategies involved.

José Lambert and Hendrik Van Gorp’s\(^1\) framework to describe translations proposed in their essay ‘On Describing Translations’ will serve as a base and as a starting-point to shape the study of the actual translations and their respective source texts. Each of the four stages proposed in the theoretical framework, that is, Preliminary Data, Macro-level, Micro-level, and Systemic Context will be addressed concerning the translated novels and their respective source texts. The investigation will consider how Machado de Assis’ novels have been translated between 1951 and 2000.

The gathering of preliminary data can provide relevant information, which may be bound up with the broader aims and strategies involved in the translation process itself, as well as in the commissioning and publishing of a translation. Some of this preliminary data can be obtained from the external presentation and packaging of a translation. These data are not related to the text itself rather to the external features of the book.

The following Table shows the English multiple translations of *Iaiá García*, *Memórias Póstumas de Brás Cubas*, *Quincas Borba*, *Dom Casmurro*, and *Memorial de Aires* with their respective translator, publisher, and place and year of publication.

Table 3. English Multiple Translations of Iaiá García, Memórias Póstumas de Brás Cubas, Quincas Borba, Dom Casmurro, and Memorial de Aires.

<table>
<thead>
<tr>
<th>Source Text</th>
<th>Translator</th>
<th>Publisher</th>
<th>Place of Publication</th>
<th>Year of publication</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Iaiá García</em> (1878)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Yayá García</td>
<td>R. L. Scott-Buccleuch</td>
<td>Peter Owen Ltd.</td>
<td>UK</td>
<td>1976</td>
</tr>
<tr>
<td>Iaiá García</td>
<td>Alberto I. Bagby Júnior</td>
<td>The University Press of Kentucky</td>
<td>US</td>
<td>1977</td>
</tr>
<tr>
<td><em>Memórias Póstumas de Brás Cubas</em></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><em>(1881)</em></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Posthumous Reminiscences of Braz Cubas</td>
<td>E. Percy Ellis</td>
<td>Instituto Nacional do Livro</td>
<td>BR</td>
<td>1955</td>
</tr>
<tr>
<td><em>Quincas Borba</em> (1891)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The Heritage of Quincas Borba</td>
<td>Clotilde Wilson</td>
<td>W. H. Allen</td>
<td>US, UK</td>
<td>1954</td>
</tr>
<tr>
<td>Quincas Borba</td>
<td>Gregory Rabassa</td>
<td>OUP</td>
<td>US, UK</td>
<td>1998</td>
</tr>
<tr>
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<td></td>
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<tr>
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<td>Helen Caldwell</td>
<td>Noonday Press</td>
<td>US</td>
<td>1953</td>
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<tr>
<td>Dom Casmurro</td>
<td>John Gledson</td>
<td>Oxford University Press</td>
<td>US, UK</td>
<td>1997</td>
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<td><em>Memorial de Aires</em> (1908)</td>
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<tr>
<td>Counselor Ayres’ Memorial</td>
<td>Helen Caldwell</td>
<td>University of California Press</td>
<td>US, UK</td>
<td>1972</td>
</tr>
</tbody>
</table>
Machado de Assis' five novels deal with the topics of love, family, social life, and politics.

*Iaiá Garcia* is Machado de Assis' fourth novel and was published in book form in 1878. It was published in instalments in *O Cruzeiro* (Rio de Janeiro) between 1 January to 2 March 1878. It is the last in the series of four novels commonly considered as belonging to Machado de Assis' first period, the 'romantic' or 'experimental' phase. It also marks a turning point from romanticism to realism in his fictional career. However, this novel already emphasises themes and techniques, which were later, developed more fully. In this novel, society and its class distinctions enter the main argument. Its direct and concise narrative was in marked contrast to the verbal, descriptive, and emotional excesses of the Romantics. This novel with its chronological sequence, omniscient narrator and well-defined plot leading either to a happy end or to a logical one adheres to the norms of the Brazilian novel of 1870s. Yet, when compared with the novels of Machado de Assis' contemporaries *Iaiá Garcia* was considered to be one of the best constructed novels up to that time in Brazil.

The plot is concerned with a marriage of convenience. The novel is mainly about three characters, Jorge, Estela, and Iaiá. Jorge falls in love with Estela, but his mother, an aristocratic lady opposed to her son's romance sends her only son off to the Paraguayan war in order to break up the love affair, due to the different social classes involved. When Jorge returns from the War, Estela has married Luís Garcia, a friend of the family. Jorge gets married to Iaiá, whose stepmother is Estela.

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Memórias Póstumas de Brás Cubas is Machado de Assis’ fifth novel, and belongs to the writer’s second period of literary works, that is, realism. The appearance of the novel represented a clear dividing point in the novelist’s career, although, as already mentioned, some of the themes and techniques were present in earlier works. Alfredo Bosi, a Brazilian scholar, acknowledges the position of this novel in the writer’s career: ‘com Memórias Póstumas de Brás Cubas, Machado de Assis atinge a plena maturidade do seu realismo de sondagem moral que as obras seguintes iriam confirmar.’ The novel was first published in instalments in the Revista Brasileira III-VI (Rio de Janeiro), from March to December 1880, and in book form in 1881. With this novel Machado de Assis can be said to have launched realism in Brazil. The novel is the first in a quasi-trilogy, which continues with Quincas Borba and ends with Dom Casmurro. It is a first-person narrative that deconstructs chronological time. In the Introduction to Epitaph, William L. Grossman remarks that this novel represents a turn not only from romanticism to a sort of psychological realism but also from French influences to English. Grossman further states that Machado de Assis had learned to read English and had become something of a ‘literary Anglophile.’

In Memórias Póstumas de Brás Cubas, the story is about the protagonist Brás Cubas who narrates his own story. He tells the reader from the very beginning that posthumous memoirs do not mean merely memoirs published after their author’s death, but rather mean that the writer of the memoirs began to compose them after he was already dead.

Quincas Borba is Machado de Assis’ sixth novel and was published in 1891. It was published in ninety-one instalments in a women’s magazine, namely A

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3 Bosi, História Concisa, p. 194; p. 198, pp. 200-3.
Estação in Rio de Janeiro, from 15 June 1886 to 15 September 1891, and in book form in 1891. Seven years later, in 1899, the novel was already in its third edition. In his ‘Prologue to the third edition’ to Quincas Borba, Machado de Assis remarks: ‘a segunda edição deste livro acabou mais depressa que a primeira. Aqui ela sai em terceira, sem outra alteração além da emenda de alguns erros tipográficos, tais e tão poucos, que, ainda conservador não encobririam o sentido.’ In other words, the book was selling well, having prestige in the Brazilian literary system. However, as David T. Haberly notes in his Introduction to Quincas Borba, ‘one of the curiosities of Machado’s career is that his major novels, which sold very well and established his reputation as Brazil’s greatest writer, were almost never reviewed.’

Augusto Meyer, a Brazilian critic, claims that Quincas Borba is the ‘romance mais complexo, mais denso, ‘mais machadiano’ de Machado de Assis [...] tudo ali se move numa pesada atmosfera de dubiedade, maus pensamentos, insegurança; tudo ali é ameaçador e sombrio.’

The novel is about a man called Rubião, who lives in Barbacena, Minas Gerais. He has inherited a fortune from an old uncle, Quincas Borba, thus he decides to move to Rio de Janeiro, then the capital of Brazil. On his way he meets a couple, Sofia and her husband, Palha, to whom Rubião later on delegates the management of his capital. The couple exploit Rubião to the extent that he ends up mad, only with his dog, also called Quincas Borba, without any money and belongings. He lives out his madness in a sanatorium and at the very end he goes back to Barbacena, where he dies.

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5 Machado de Assis, Quincas Borba, p. 11.
Machado de Assis’ seventh novel, *Dom Casmurro* was first published in March 1900 in Rio de Janeiro, but the year of its publication stated in the issue is 1899. Indeed, the printing of *Dom Casmurro* had been finished in France by 5 December 1899, but the copies did not reach Rio de Janeiro until some time after 12 February 1900.8 Hence, the date of publication is variously given as 1899 and 1900. Although some of the very first chapters of the novel were published in a newspaper under the title ‘Um Agregado,’9 the entire novel was published in one single volume without being published in instalments in a newspaper (as happened with the previous novels).

Helen Caldwell10 addresses the place *Dom Casmurro* occupies among Machado de Assis’ works in Brazil and states that, in 1843, 180 Brazilian writers cast their ballots in a poll conducted by a Rio de Janeiro newspaper to determine the ten greatest novelists that the country had produced. Machado de Assis headed the list, and the majority of votes for the best novel went to *Dom Casmurro*.

Alberto I. Bagby Júnior points out that *Dom Casmurro* is not only Machado de Assis’ most widely translated novel abroad but it is also the most well-known abroad: ‘traduzido a outras linguas, mais do que qualquer outra obra de Machado de Assis [...] a mais famosa de Machado de Assis no exterior.’11

The novel is recounted by a first-person narrator named Bento Santiago, a middle-aged man, who tries to tie up the two ends of his life. He recounts his

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8 Correspondence of Machado de Assis and his publishers between the dates 5 December 1899 and 12 February 1900 in Exposição Machado de Assis (Rio de Janeiro: Ministério da Educação e Saúde, 1939), pp. 201-3.
9 Ivan Teixeira, ‘Introduction’, Apresentação de Machado de Assis (São Paulo: Martins Fontes, 1987), p. 134. Hereafter cited as Teixeira, Apresentação. He points out that the content of chapters II, IV, V was published in 1896 in the newspaper *A República*. However, the presentation of one of the characters, namely José Dias has been changed quite considerably.
adolescent love for Capitu whom he marries, and two years later they have a boy, Ezequiel. Bento becomes jealous of his son, for he imitates people and among them, Escobar, a close male friend, from the time both were at the Seminary. This makes Bento suspect that Capitu and Escobar had a love affair. Thus, he sends both his wife and son to Switzerland to be safe from public gossip regarding his son’s resemblance to his close male friend. Capitu dies and Ezequiel returns to Brazil to visit his father, and afterwards travels to Egypt and Jerusalem, where he also dies. The reader is left to wonder whether Capitu actually betrayed Bento, or whether Bento has obsessive imaginative doubts about her fidelity.

_Memorial de Aires_ is Machado de Assis’ ninth and last novel, and in contrast to his earlier novels, this is presented in the form of a diary spanning two years, from 9 January to 28 December 1888 and from 2 January to 30 August 1889 (the last dated chapter; the very last chapter reads ‘Undated’). It was published in 1908, a few months before the writer’s death. In the preface to his previous novel, _Esau e Jacó_, Machado de Assis mentioned the appearance of another novel, which became _Memorial de Aires_. For a number of critics this work represents the maturity of the writer’s art and thought.12

The novel is about a Brazilian diplomat, Conselheiro Aires, who returns home to Rio de Janeiro, Brazil from Europe for good. He is retired and is in search of his identity. He falls in love with Fidélia, a young widow, but prefers to ignore his feelings apparently due to his age. She gets married to Tristão, a man of her own age.

Table 3 above shows that the twelve translated novels were produced by eight translators (Caldwell and Rabassa rendered two and Scott-Buccleuch three)

and brought out by several publishers, including university presses, governmental, and independent publishers. The majority of the novels were published in both the United States and in the United Kingdom, though in general first in the United States. Two novels, Ellis' *Posthumous Reminiscences* and Grossman's *Epitaph* were published first in Brazil.⁴ Memórias Póstumas de Brás Cubas published under the title *The Posthumous Memoirs of Brás Cubas* is the very first Machado de Assis novel published in English translation and *Quincas Borba* (1998) the last one published simultaneously in the United States and the United Kingdom by Oxford University Press.

**The four levels of analysis**

Regarding the presentation of the twelve books in English translation the data show different ways in which Machado de Assis' novels are prepared to enter the Anglo-American world, and the effect it may produce on the target readership. The first translation of all twelve translations except one (Ellis' *Posthumous Reminiscences*, which is a paperback edition) are in a hardback edition whose front cover features the writer’s name, the novel’s title and the publisher. The front cover of Rabassa's *The Posthumous* also shows the name and the series the translation belongs to, that is, Library of Latin America (LOLA). Scott-Buccleuch's *Dom Casmurro* features an illustration on the endpapers, which is from a contemporary photograph of Glória, a suburb in Rio de Janeiro. Scott-Buccleuch’s *The Wager* features endpapers, which show illustrations of a young lady, who presumably might be Fidélia, the main

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⁴ The very first translation was published under the title *The Posthumous Memoirs of Brás Cubas*, by São Paulo Editores, in Brazil, in 1951; and under the title *Epitaph of a Small Winner*, by Noonday Press in 1952, in the United States.
female character of the novel. The very first page of the translations shows the title of the novel. The following page shows the novel's title again, and particularly in the three novels published by Oxford University Press this page features information about the series the translation belongs to, the general editor, and the editor for Brazil and his assistant.

The translations present the same data, where and how they are supposed to appear either in the source text or in the target text with the exception of Ellis' *Posthumous Reminiscences*.14

The following Illustration (1) presents the title pages of Iaiá Garcia, *Memórias Póstumas de Brás Cubas, Quincas Borba, Dom Casmurro*, and *Memorial de Aires* in English multiple translations.

The title page presents, in general, the novel's title at the top of the page, the writer's name, the publisher, the year and place of publication, and the name of the illustrator (the last item only in Grossman's *Epitaph*). The exception is Ellis' *Posthumous Reminiscences*, where, as mentioned above, the display is different and it is a replica of the front cover. The genre of the work is mentioned in italics, 'A novel by' in six out of the twelve renderings. In the case of Oxford University Press' renderings the page also shows the presence of both a Foreword and an Afterword by scholars. The title page of two of Scott-Buccleuch's renderings includes the novel's title, which is different from that on the cover. *Dom Casmurro* adds the

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14 The front cover of Ellis's rendering presents, in Portuguese (though it is addressed to an English audience) at the top of the page the name of the publisher (where usually the name of the novel is placed): 'Ministério da Educação e Cultura/Instituto Nacional do Livro' (INL); beneath it also tells the reader (again in Portuguese) that the book is part of a collection: 'Coleção de Traduções de Grandes Autores Brasileiros', and indicates that it is the first volume. Raimundo Magalhães Júnior, *Ao Redor de Machado de Assis* (Rio de Janeiro and São Paulo: Editora Civilização Brasileira, 1958), pp. 249-257. He states that 'o curioso é que uma edição em inglês, presumivelmente para leitores ingleses e norte-americanos, traz na capa, no lugar em que é posto habitualmente o nome do autor, os dizeres em português: “Ministério da Educação e Cultura – INSTITUTO NACIONAL DO LIVRO-Coleção de Traduções de grandes autores brasileiros” [...] a declaração da capa, repetida verbatim na folha de rosto.'
Illustration 1. Title Pages of Iaiá Garcia, Memórias Póstumas de Brás Cubas, Quincas Borba, Dom Casmurro, and Memorial de Aires in English Multiple Translations.

- **Yayá Garcia**
  - *A novel*
  - Translated from the Portuguese by R. E. Scott-Bechtle
  - *Translated by Albert I. Bagby, Jr.*

- **IAIÁ GARCIA**
  - *Translated by Albert I. Bagby, Jr.*

- **THE POSTHUMOUS MEMOIRS OF BRÁS CUBAS**
  - *A novel by Joaquim Maria Machado de Assis*
  - *Translated from the Portuguese by George Jackson*
  - *With a Foreword by Evilton de Sá Braga*
  - *And an Afterword by Gilberto Freyre Pinto*

- **THE HERITAGE OF QUINCAS BORBA**
  - *A novel by Machado de Assis*
  - *Translated from the Portuguese by Clothilde Wilson*
All renderings are presented as translations. They include the name of the translator, which is presented in different moments and places with diverse emphasis in the renderings. On the whole, the translator's name is given only on the title page. The exception is Bagby Júnior's Iaíá Garcia, for the American market, and Ellis' *Posthumous Reminiscences*, which mention the name of the translator prominently on the cover. In these two cases the translator's name is also stated on the title page, even more outlined than that of the writer's name. Further evidence is the description that the novel is a translation. Three novels have the description 'translated by' plus the name of the translator (Bagby Júnior's *Iaíá Garcia*,
Caldwell’s *Dom Casmurro*, and Caldwell’s *Counselor Ayres* and the other nine the denomination ‘translated from the Portuguese by’ plus the name of the translator. Although these data are in italics and usually centrally placed on the page, the print size is tiny in comparison with the rest of the data on this page. The writer’s name is in bigger print size letters compared to the translator’s names. In other words, the translators tend to occupy a secondary position in relation to the source-text writer in the process of translation. Still further evidence is the presence of a translator’s introduction in some renderings (Grossman’s *Epitaph*) or a publisher or series editor’s introduction (Ellis’ *Posthumous Reminiscences*, Rabassa’s *The Posthumous*, and *Quincas Borba*, and Gledson’s *Dom Casmurro*), which state that the book is a translation. Yet in Ellis’ *Posthumous Reminiscences* some data are left untranslated: ‘Diretor do Instituto Nacional do Livro’, and in Scott-Bucleuch’s *Dom Casmurro*, the title of the novel is translated.

Four out of the twelve renderings show other works by Machado de Assis translated into English, for example, Scott-Bucleuch’s *Iaiá Garcia* mentions the novel *Esau and Jacob* and a collection of short stories *The Psychiatrist*. Scott-Bucleuch’s *Dom Casmurro* features three works, namely *Esau and Jacob*, *The Wager*, and *Yayá Garcia*. Scott-Bucleuch’s *The Wager* displays *Esau and Jacob* and *Yayá Garcia*. Wilson’s *The Heritage* mentions two other novels *Epitaph of a Small Winner* and *Dom Casmurro*.

Some of the renderings also give the original title of the novel in Portuguese, which makes the target reader aware that she or he is reading a translated text. For example, Ellis’ *Posthumous Reminiscences*, Rabassa’s *The Posthumous*, Scott-Bucleuch’s *The Wager*, and Caldwell’s *Counselor Ayres*. Caldwell, Ellis, and Bagby Júnior also mention the edition on which the translation is based. Ellis’
*Posthumous Reminiscences*, for example, is based on the fourth edition of the source text and Caldwell’s *Counselor Ayres* features a ‘note’ which reads as follows: ‘Note: The translation is based on an undated Garnier edition (Imprimerie P. Mouillot) with corrections in accordance with the manuscript belonging to the Academia Brasileira de Letras.’ Bagby Júnior’s *Iaiá Garcia* is based on the edition by Massaud Moisés, São Paulo: Editora Cultrix, 1967. On the other hand, in Wilson’s *The Heritage*, where the novel’s title is different from that of the source-text (words perhaps added due to interpretation or marketing strategies), the original title is never mentioned. Ellis’ rendering is the only one that states the number of copies for the first edition: ‘1st Edition: 4,000’.

The page concerned with the publishing and copyright issues indicates, with a few exceptions (Wilson’s *The Heritage*) to whom the copyright belongs, that is, to the translator (for example, both Grossman’s *Epitaph* and Caldwell’s *Dom Casmurro* published by Noonday Press) or to the publisher (for example, Caldwell’s *Counselor Ayres* published by University of California Press and Ellis’ *Posthumous Reminiscences* published by ‘Instituto Nacional do Livro’), which constitutes the majority of the cases. This seems to suggest that the translator is not seen as a writer who produces a new text. The page also states, whenever it is the case, that the book has been sponsored, for instance, Scott-Buccleuch’s *Iaiá Garcia* was accepted in the

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16 Oxford University Press’ sales figures for Machado de Assis US sales (this does not count Canada or the UK) read as follows: *Posthumous Memoirs*: 5315; *Dom Casmurro*: 5133, *Quincas Borba*, 2419 (cloth/paper). Letter/E-mail from Matthew R. Sollars, Trade Marketing, US, 22 August 2001. Daniel McCabe (Peter Owen, London) states that since Machado de Assis’ works ‘were published so long ago the production files don’t really exist, but its safe to assume that most Peter Owen print runs for this sort of (lesser-known) literature knock around in the vicinity of 1500 copies, very occasionally running to 2000. There is very little in stock of the 4 de Assis books and these hardly sell. It looks as though these sold well when they became available but never got to the reprint stage.’ Letter/E-mail from Daniel McCabe, 28 June 2001.
Brazilian Series of the Translations Collection of the United Nations Educational, Scientific and Cultural Organization (UNESCO), and Scott-Bucleuch’s *Dom Casmurro* received financial assistance from ‘Vitae - Apoio à Cultura, Educação e Promoção Social and the Instituto Nacional do Livro/Ministério da Cultura’. The page mentions again that the book is a translation. In the cases where the copyright is stated as belonging to the translator there is again obvious evidence for the target reader that he or she is reading a translation. The page also tends to feature the ISBN number, with the exception of the four novels published in the early fifties (Grossman’s *Epitaph*, Caldwell’s *Dom Casmurro*, Wilson’s *The Heritage*, and Ellis’ *Posthumous Reminiscences*).

The back cover features either no data, which is the majority of the cases for the hardback edition, or the ISBN number (Oxford University Press’ three renderings), or then the price of the book (Ellis’ *Posthumous Reminiscences* displays the price of the book: ‘Cr$50,00.’ in Brazilian currency, the ‘crusado’, even though the book is meant to be sold to an English-speaking audience).

However, the paperback editions of the renderings tend to feature data either on the front or back cover or on both. For example, comments by well known writers, such as those by Salman Rushdie’s (on both front and back cover of Grossman’s *Epitaph* (1997)), or the Introduction by Louis de Bernières (Grossman’s *Epitaph*, 1997), and reviews published in newspapers and Journals (Grossman’s *Epitaph – New York Times, New York Times Book Review*, Caldwell’s *Counselor Ayres – Chicago Tribune, Nation*).

A number of things can be deduced from the data gathered above, without it being necessary to go into details of either the text or the metatext (series or publisher’s editor’s introduction, translator’s foreword, or scholars’ afterword). The
novels are clearly presented as translations in all renderings and this is obvious from
the cover of the book, where the title remains in Portuguese (all renderings of *Dom
Casmurro*), or where the name of the translator appears (Ellis' *Posthumous
Reminiscences* and Bagby Júnior's *Iaiá Garcia*), or where the novel is presented as a
translation on the title page (in ten out of twelve renderings). In Scott-Buccleuch's
*Dom Casmurro* and Scott-Buccleuch's *The Wager* the title of the novel is again
stated on the title page with a literal translation between brackets. Although the
name of the translator is mentioned on the title page and is centrally placed in most
of the renderings (two exceptions) his or her name is usually less prominent than the
writer's name. Also the fact that the copyright belongs to the translator, that some of
the novels give the original title in Portuguese, and the note to state the edition,
which served as the basis for the translation, indicates that the reader is dealing with
a translation. Furthermore, Scott-Buccleuch's *Dom Casmurro* adds illustrations of
Rio de Janeiro on the endpapers, which are not present in either Caldwell or
Gledson's renderings. This 'foreignness' will perhaps strike the target reader. On the
whole, the presentation of the translations is more target-oriented than source-
oriented, for it adheres in this respect to the norms and expectations of the target
literary culture rather than to those of the source-system.

A number of other things can be gleaned from either the text or the metatext
such as the series editor's introduction, translators' introduction, footnotes, and so
forth. A Table (4) of fifteen metatextual elements or the 'outwork' as Jaques
Derrida\(^\text{17}\) would have it, or 'paratexts' according to Gerard Genette\(^\text{18}\) was built up


based on their occurrence in at least one of the twelve translations addressed in this study.

Table 4 shows the fifteen metatextual elements present in the English multiple translations of Iaïá García, Memórias Póstumas de Brás Cubas, Quincas Borba, Dom Casmurro, and Memorial de Aires.

As regards the table of contents only Memórias Póstumas de Brás Cubas and Dom Casmurro have one in the source text ahead of the narrative containing the chapters’ titles. As Table 4 above indicates, in the translations of Memórias Póstumas de Brás Cubas, Grossman and Ellis’ renderings retain the table of contents, whilst Rabassa’s removes it. However, Grossman’s moves the table of contents to the front of the book, its usual place in line with the target system tradition. Ellis leaves it at the end of the book, in line with the tradition of Brazilian publishing houses. Caldwell’s Dom Casmurro keeps the table of contents in line with the source pole tradition, however it is presented at the front of the book, ahead of the narrative (in line with the target system). In contrast, Scott-Buccleuch and Gledson remove it. The three novels published by Oxford University Press (Rabassa’s Quinhas Borba, Rabassa’s The Posthumous, Gledson’s Dom Casmurro) have a table of contents with no reference to chapter titles but rather with reference to the following items: series editor’s introduction, preface, novel’s title, name of the writer, foreword, and afterword. In other words, the three renderings do not mention the table of contents and as none of them mentions the edition used for the translation one cannot be sure whether or not it appears in the source text edition.
Table 4. The Metatextual Elements in Each Translated Novel.

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</tbody>
</table>
Table 4 also indicates that there is a Preface by the translator (Bagby Júnior’s Iaiá Garcia; Wilson’s The Heritage), by the editor (Rabassa’s The Posthumous, Rabassa’s Quincas Borba, and Gledson’s Dom Casmurro), or by the publisher (Ellis’ Posthumous Reminiscences); an Introduction by the translator (Bagby Júnior’s Iaiá Garcia, Grossman’s Epitaph, Scott-Buccleuch’s Dom Casmurro, Scott-Buccleuch’s The Wager, and Caldwell’s Counselor Ayres), or then a Translator’s Foreword (Scott-Buccleuch’s Yayá Garcia and Gledson’s Dom Casmurro). In the Oxford University Press renderings (Rabassa’s The Posthumous, Rabassa’s Quincas Borba and Gledson’s Dom Casmurro) there is the Series Editor’s General Introduction, a Foreword, and an Afterword by scholars. Again the presence of a translator or editor’s text dealing with the novels as a translation removes any speculation and makes the target reader aware that she or he is reading a translation.

On the whole, the metatexts provide data about Machado de Assis and his works. For example, in the Introduction to his Epitaph, Grossman not only presents biographical data about Machado de Assis, but also interprets the art of the novelist and emphasises Machado de Assis’ pessimism ‘in his best work’ describing him as ‘perhaps the most completely disenchanted writer in occidental literature.’ He also explains passages which may appear to be obscure to the target reader, showing his concern for his envisaged reader, that is, the American target reader when he provides, for example, details about Brazilian currency: ‘if the reader will think of a conto [...] as the equivalent of about five hundred dollars, he will be near enough to the truth for literary purposes.’ He gives clear reference to the perceived target system’s currency, the American dollar. The translator shows his concern with the source text and with keeping the target reader updated and informed about the truth.

However, the translator reveals that he adopts diverse strategies for the solution of monetary unit problems. With respect to a Brazilian/Portuguese coin, ‘dobra’, he says that the context generally suggests its value closely enough to give sense of the passage, hence there is no need for its translation. But in the case of another currency, that is, ‘mil réis’, he does not give any reference. As a point of general strategy, the translator also mentions that he has retained untranslated the non-Portuguese words used by Machado de Assis with the exception of the English word ‘luncheon’. Grossman remarks that ‘except where the context indicates otherwise, places named are suburbs of Rio de Janeiro.’ However, this does not hold true for the entire novel, since many other places in various states of Brazil are mentioned without any further reference. The translator locates the target reader in the geographical settings and stresses the foreign setting of the novel. The issues addressed, that is, the source-bound proper names or nicknames, the monetary units, and the geographical locations support the hypothesis that a generally target oriented strategy was adopted in Grossman’s rendering, at least in broader terms. If this hypothesis is correct, such an overall strategy might be expected to have an effect on other textual levels, particularly the microstructural level as outlined in Lambert and Van Gorp’s framework, as will be seen later.

Scott-Buccleuch’s Foreword to Yaya García (1976) places Machado de Assis in the source system as its most important writer, ‘the father of the Brazilian novel’, gives a brief biography, and addresses the literary works pointing to the common division into two phases, that is, Romanticism and Realism. He states that Sterne, Xavier de Maistre, and Stendhal influenced Machado de Assis’ works. In the

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Introduction to his *The Wager* (1990) Scott-Bucleuch\(^{22}\) compares Machado de Assis with established names in literature like Sterne, Fielding, ‘to whom he owed so much’, Jane Austen’s works, and with Elgar’s *Cello Concerto* written eleven years after *Memorial de Aires*. Scott-Bucleuch argues that ‘Machado’s horizons are deliberately limited and, like Jane Austen before him, if he refers to the great events taking place in the world around him, his interest is only in the extent to which they affect the lives of the small segment of society that falls beneath his observation.’\(^{23}\) The translator shows similarities between the two novels, which support an obviously ‘consumer-oriented’ position. English readers might feel familiar with the Brazilian novel in this sense. Curiously enough, Scott-Bucleuch remarks that ‘such a novel is not to everyone’s taste, and it is probable that *The Wager* is the least read of the Machado de Assis acknowledged masterpieces, perhaps largely due to the [diary] form in which he chose to present it.’\(^{24}\) The entries, which sometimes are in note form, make ‘Machado de Assis’s normal taut, deceptively simple style even more concise and even more of a challenge to the occasionally despairing translator.’\(^{25}\) In accordance with a sort of ‘ambassadorial’ purpose, he claims that despite its form, this novel ‘continues to exert its own fascination on all true admirers of the master, who recognize the unique and delicate flavour which makes the connoisseur acclaim it vintage Machado.’\(^{26}\) In the Introduction to *Dom Casmurro* (1992), Scott-Bucleuch gives a brief reference to Machado de Assis’ work and places the novel in the source literary and historic context. He addresses the plot and its development. He also compares Machado de Assis to the English

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writer Jane Austen. Concerning his translation, Scott-Buicleuch remarks that as
Machado de Assis’ prose is ‘concise, terse, almost epigrammatic in style, such a
style is not easy to convey in another language.’ The three main difficulties the
translator mentions in his rendering are either related to words in Portuguese that
have no exact equivalent in English or that Machado de Assis deliberately uses in an
unusual sense (in the title, for instance); or to the difference in nature between
Portuguese and English; or related to difficulties concerned with Machado de Assis’
individual style and its translation. Scott-Buicleuch claims that ‘with the
reservations mentioned above it is hoped that the present translation will convey to
English-speaking readers some of the qualities of Brazil’s greatest author, enabling
them to enjoy an unusual and haunting story.’ The difficulties the translator
encountered may reveal the broader strategies adopted by the translator, in that they
seem to indicate that a more target-oriented strategy was adopted in the translation,
and such an overall strategy might be expected to have an effect on both the macro
and the micro structural level.

In his Foreword to Dom Casmurro, Gledson addresses general issues such as
the novel’s social and historical background ‘to reduce the distance between us and
Machado’s place and time, and put the reader in a position as close as possible to
that of Machado’s own “dear reader,” with whom he had such a playful, if wary
relationship.’ Gledson discusses Machado de Assis’ works and points out that it
was important for Brazilian literature to have this novel translated into English. It is
only in the last two paragraphs of his sixteen and a half page Foreword that Gledson
mentions the process of translation. He points out that ‘it would be useful to say a

29 ‘Foreword’, in Gledson, Dom Casmurro, p. xii.
few words about the translation, though in general it must stand on its own merits.  
He mentions the linguistic and stylistic complexity of the source text, and remarks that he has made ‘considerable efforts to be both accurate and readable with a writer who [...] keeps an equally guarded familiarity with both the colloquial and literary linguistic registers.’ Gledson confesses that he has erred on the colloquial side, most obviously in the use of elided forms in narrative as well as in quoted speech. Since in Portuguese there are no equivalents for these elided forms, the translator suggests that there is no way of knowing whether Machado would have approved his decision. However, as for the English-language contemporaries, Gledson states that ‘admittedly [they] would not have used them.’ Despite this, he claims that he used the elided forms in order to convey the carefully cultivated conversational quality of the narrator and to make the novel sound more natural to a modern reader. He explains that he has made efforts to stick to Machado’s own punctuation because there is considerable evidence that he gave punctuation a great deal of care. Gledson has set himself a goal, that is, to further the process of recognizing Machado de Assis’ universality: ‘I have the suspicion (witness Joyce and some of the editions of Dubliners, for instance) that a willingness to take seriously a writer’s local roots is part of the process of recognizing his universality. In Machado’s case, this process is still under way, and it is to be hoped that this new translation furthers the cause.’ (emphasis added). As a point of general strategy, the decisions made by Gledson appear to support the hypothesis that both a target-oriented (colloquialisms) and a source-oriented (punctuation) strategy was adopted in the rendering.

30 ‘Foreword’, in Gledson, Dom Casmurro, p. xxiv.
31 ‘Foreword’, in Gledson, Dom Casmurro, p. xxiv.
33 ‘Foreword’, in Gledson, Dom Casmurro, p. xxv.
In her Introduction to Counselor Ayres, Caldwell discusses the possible relationship between fictional characters and real ones, that is, Machado de Assis’ wife, Carolina, Carmo, and Fidélia. Caldwell also deals briefly with historical and social aspects such as the abolition of slavery in Brazil. She also provides a brief plot of the novel and discusses the writer’s works. However, she does not address the process of translating the novel.

Bagby Júnior provides an extensive Introduction (fourteen pages), which along with the bibliography and textual notes, he hopes, will provide further aids to the study and understanding of Assis. This scholarly introduction indicates that the selection of the novel does not have necessarily to be source-oriented. It may have a consumer-oriented goal. Bagby Júnior presents aspects of Machado de Assis’ life and literary works, and also a summary and detailed analysis of the novel. The purpose of the translation stated in the Introduction is ‘ambassadorial’ in that it intends to promote great representatives of Brazilian literature. Bagby Júnior’s options support the hypothesis that he follows a generally target-oriented strategy.

In her Preface to Quincas Borba, Wilson compares Machado de Assis to Erasmus, to illustrate both writers’ concern with insanity, particularly in the form of megalomania. Wilson also recalls Machado de Assis’ previous novel Memórias Póstumas de Brás Cubas and compares two characters from both novels, namely Brás Cubas and Quincas Borba. She suggests that Quincas Borba could be an elaboration in prose of Machado de Assis’ famous poem ‘A Mosca Azul’ (‘The Blue Fly’) in which the colour blue seems to symbolize illusion. Interestingly enough, the second translation, by Rabassa (1998), is packaged in a bright light blue color. Wilson looks at Machado de Assis’ themes and stylistic preferences in his novels.

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and ‘the author’s deeply pessimistic philosophy. As Harvey L. Johnson noted in 1965, ‘Clotilde’s brief preface is illuminating.’\(^3\)\(^6\) However, the translator does not address the translation process.

Table 4 shows that eight out of the twelve renderings have either translator’s footnotes, which is the majority of the cases, or editor’s footnotes (for example, Rabassa’s *Quincas Borba*).\(^3\)\(^7\) The number of footnotes ranges from nil to sixty-five. Different renderings by the same translator indicate slight shifts in adopting footnotes. For example, Scott-Buccleuch’s *Yayá Garcia* (1976) has one, whilst Scott-Buccleuch’s *The Wager* (1990) has three, and Scott-Buccleuch’s *Dom Casmurro* (1992) has none. Caldwell’s *Dom Casmurro* (1953) has five footnotes, whilst Caldwell’s *Counselor Ayres* (1972) has none. Rabassa’s *The Posthumous* (1997) has none, whilst Rabassa’s *Quincas Borba* (1998) has five editor’s footnotes. In general the footnotes are directly related to Brazilian matters intended to clarify issues including culture, language, and geographical locations. In *Quincas Borba*, for instance, both translators clarify different issues. Wilson explains issues about Brazilian culture (source culture context), whilst in Rabassa’s rendering the editor’s footnotes relate to similar issues but also to that of a more general knowledge. Gledson argues that in his *Dom Casmurro* (1997) ‘notes have been kept to a minimum but, to exclude them, as both the previous translations (by Helen Caldwell and R. L. Scott-Buccleuch) have done, seems unrealistic and not helpful.’\(^3\)\(^8\) Indeed, Gledson provides sixty-five footnotes, whilst Caldwell five, and Scott-Buccleuch


\(^{37}\) Rabassa’s *Quincas Borba*. The five footnotes bear the denomination [Ed.], as for example, p. 47 and p. 57. In his *Epitaph*, Grossman states that ‘those footnotes that cannot be avoided are in every case the translator’s (p. 14). Gledson also makes clear that the notes in his *Dom Casmurro* are the translator’s.

\(^{38}\) ‘Foreword’, in Gledson, *Dom Casmurro*, p. xxv.
none. The notes in the translation are what Gledson thinks are essential: ‘simply intended to elucidate things the reader could not be expected to know or deduce from the text.’\(^{39}\) Hence, the translator clearly states his concern with the target reader. Bagby Júnior’s \textit{Iatá Garcia} has forty-seven foontotes by the translator.\(^{40}\)

In his Introduction to \textit{Epitaph}, Grossman remarks clearly that he wants to ‘avoid a superfluity of editorial intrusions’, and therefore he decides to explain some passages of the text in his introduction as mentioned above. He states that ‘those footnotes that cannot be avoided are in every case the translator’s.’\(^{41}\) Indeed, there is no footnote at all in his rendering. The only possible intrusions, then, seem to be the addition of information mainly in brackets within the body of his rendering. He does not make it clear how the editorial intrusions will actually happen in his rendering. The translator addresses, for instance, the case of the character’s nicknames and explains that ‘Nhonhô’ (applied to Virgilia’s son and to Braz), and ‘Yayá’ (applied to Virgilia) were common nicknames for male and female children, respectively, of wealthy families. Grossman also draws on the changing of an English word in a chapter’s title used by Machado de Assis and the value of the monetary currency of the time. Giving these explanations, Grossman does not have to explain them in the text itself or as footnotes. Magalhães Júnior points out that ‘com isto evitou Grossman notas ao pé de página como as que enfeiam a publicação do Instituto.’\(^{42}\)

In some of his novels Machado de Assis wrote prologues (\textit{Memórias Póstumas de Brás Cubas} and \textit{Quincas Borba}), notes to the reader (\textit{Memórias Póstumas de Brás Cubas}), dedicatory inscriptions (\textit{Memórias Póstumas de Brás Cubas}), and dedications (\textit{Dom Casmurro}).

\(^{39}\) ‘Foreword’, in Gledson, \textit{Dom Casmurro}, p. xxv.
\(^{40}\) In a Questionnaire sent to Bagby Júnior by the author of this thesis, he states that ‘whenever I used footnotes, it was due to an expression in Portuguese being so peculiar that there was no perfect equivalent in English.’ Letter from 22nd September 2000.
\(^{42}\) Magalhães Júnior, \textit{Ao Redor}, p. 251.
Cubas), and epigraphs (Memorial de Aires) that are either kept or omitted in the translations. As for Memórias Póstumas de Brás Cubas, Grossman’s Epitaph removes ‘The Prologue to third Edition’, whilst Ellis’ Posthumous Reminiscences and Rabassa’s The Posthumous keep it, in accordance with the source text. All three translators keep the note ‘To the Reader’, again in line with the source text. Rabassa’s rendering presents a dedicatory inscription, which is omitted in Grossman and Ellis’ renderings. As for Quincas Borba, Wilson’s The Heritage removes the ‘Prologue to the third Edition’, whilst Rabassa’s Quincas Borba keeps it remaining in line with the source text. As for Memorial de Aires, Scott-Bucleuch’s The Wager removes the two epigraphs with which Machado de Assis starts the novel. In contrast, Caldwell’s Counselor Ayres not only keeps it, but also adds some sentences.

Some of the metatexts deal with the reason for the selection of the novel to be translated into English. For example, Ellis’ Posthumous Reminiscences has an Introduction by the publisher’s director, Augusto Meyer, who states that since the purpose of this Institute is ‘to give other countries an opportunity to both appreciate Brazilian matters and also the masterpieces of Brazilian literature,’ it has organised a library of Brazilian authors, among them Machado de Assis’ Memórias Póstumas de Brás Cubas, which heads the list with a translation into English.’ In his Introduction Grossman also indicates the reason for the selection of the novel he translated: ‘the present translator chose Epitaph of a Small Winner because the creative release of Machado’s inhibited (by compliance with romantic conventions) sentiments makes it the liveliest and most inventive of his novels and because, as cogent and nearly complete statement of Machado’s attitude, it provides a suitable

Introduction to his work.’ Grossman also acknowledges that *Dom Casmurro* is considered Machado de Assis’ masterpiece in the source system and that he does not deny the tragic power of the novel, but despite this he chose the other novel for his translation.

In Ellis’ *Posthumous Reminiscences*, Augusto Meyer, not only argues that national critics acknowledge *Memórias Póstumas de Brás Cubas* as one of the most representative works by the novelist, but also that the interest in Machado de Assis’ works in other languages is mainly due to the several translations that have appeared. He further states that ‘the translation [...] will help to make Machado de Assis familiar to English readers.’ This accurate information regarding Machado de Assis and his works befits a genuine ‘ambassadorial’ policy, in that Meyer clearly states the purpose of the translation, which is obviously an ‘ambassadorial’ option, and the fact that Machado de Assis is famous in his source system according to the ‘national critics’ opinion might be seen as grounds for the translation of this novel in particular. Yet, Meyer’s text clearly indicates a source system concern, a concern with the writer’s ideas in the target language, in that the translated text should convey the writer’s idea in ‘English garb’ as much as possible.

Rabassa’s *The Posthumous*, Rabassa’s *Quincas Borba*, and Gledson’s *Dom Casmurro* include the metatextual elements of the Library of Latin America series such as the editor’s general introduction, Foreword, and Afterword whose role is defined by the editors. The editors point out that each of their editions will have an Introduction that places the work in its appropriate context and includes explanatory

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notes. The Introduction explains the main reasons of the funding organization for new translations. In the editors' introduction, in the very first paragraph, Jean Franco and Richard Graham state that the purpose of the Library of Latin America series is to make available in translation major nineteenth-century authors, whose work has been neglected in the English-speaking world. They also indicate who is responsible for suggesting works to be translated and the policy of selecting titles to be translated. Indeed, an editorial committee suggests these titles, and Richard Graham is the series editor responsible for works in Portuguese. The Lampadia Foundation and the Andrew W. Mellon Foundation have funded the translations. The editors further point out that there is a predominance of 'memoirs' in the Library of Latin American Series, for they offer entertaining insights into a vast and complex continent. Some of the writers whose work will be translated played leading roles in politics during the period of national formation in Latin American countries. Since the series is not limited to literary genres only such as the novel, the poem, and the short story, it takes into account other works to be translated such as those related to the history of the Latin American countries:

The series includes new translations of the outstanding Brazilian writer Machado de Assis' work, including *Dom Casmurro*, *Posthumous Memoirs of Brás Cubas* [...] Because of the preferences of funding organizations, the series initially focuses on writing from Brazil, the Southern Cone, the Andean Region, and Mexico.49

The options appear to suggest that the fame and prestige of the novels in the source literary system play a role in the selection of the novels to be rendered into English.

The special purpose of texts published in the Oxford University Press Series with financial aid of the Foundation help to fulfill, at least to some extent, an

'ambassadorial' role. Following Ria Vanderauwera50 one can state that the translated works published by Oxford University Press have an 'ambassadorial' role, for they make Brazilian literature, its major authors, its specificity and 'excellence' known to a foreign audience. Yet, as the general editors indicate, and following Itamar Even-Zohar,51 Machado de Assis is a well-known writer in his source culture and language, thus, perhaps his fictional works are worth being translated. Vanderauwera52 points out that Dutch fiction is also sometimes chosen for translation in function of the status the work has acquired at the source pole.

A number of the Prefaces to the renderings are written by a scholar and not by the translator (Rabassa’s The Posthumous, Rabassa’s Quincas Borba, Caldwell’s Dom Casmurro and Caldwell’s Counselor Ayres). The Preface to Rabassa’s The Posthumous is by Enylton de Sá Rego.53 He starts by addressing the target reader as Machado de Assis used to do: 'Dear Reader', and declares that the writer is a nineteenth-century Brazilian writer. He warns that this novel will surprise the target reader due to its form, its content, and the author’s strange originality. Rego introduces Machado de Assis’ work to the English reader and focuses on the writer’s style, the internal structure of the narrative, and some of the narrative tricks. He also comments on some of the chapters and their content and form, and the requested active role of the reader. Rego mentions Laurence Sterne and states that the English-language reader will be reminded of strategies employed by this eighteenth-century British writer in his Tristram Shandy. Indeed, the narrator of Memórias Póstumas de Brás Cubas, Brás Cubas, himself acknowledges it in a note ‘To the Reader’ that he

50 Ria Vanderauwera, Dutch Novels Translated into English (Amsterdam: Rodopi, 1985), p. 37.
51 Itamar Even-Zohar ‘Polysystems Theory’, Poetics Today 1, 1-2 (1990), 287-310. He points out that this is one of the reason a work is selected to be translated.
appropriated Sterne’s ‘free-form’ style for his memoirs. Furthermore, Rego gives some historical information about Machado de Assis’ time. He also compares the writer’s work with that of Horace and Juvenal, who used satire to moralise, and states that Brás Cubas is not a serious moralist, but a serio-comic persona close to Woody Allen’s sense of humour.\(^{54}\) Again, Rego provides a summary of the novel’s main events and warns the target reader about inaccurate literary quotations or literary allusions. He addresses very briefly issues related to Machado de Assis’ biography and other literary works.

In Rabassa’s Quincas Borba the introduction is by David T. Haberly, an American scholar. He presents the plot of the novel in detail, its structure, and discusses possible interpretations of some parts of the novel. He also focuses on the novel’s social and historical context. Haberly refers to Machado de Assis as ‘the greatest nineteenth-century novelist of Latin America and one of the most remarkable literary talents to appear in the Americas as a whole.’\(^{55}\)

In Caldwell’s Dom Casmurro (1953), the introduction is by the then-popular American critic and novelist Waldo Frank. Frank discusses Machado de Assis’ life, literary works, and foreign literary influences. He provides a historical and social background to locate the writer and the novel, and also discusses its plot, language, and structure. Frank compares Machado de Assis to Sterne, Proust, and Kafka. Frank praises Caldwell’s translation: ‘Dom Casmurro (here admirably translated)’; and ‘this little masterpiece, now so neatly englished.’\(^{56}\)

A number of the Forewords and Afterwords are by scholars. In Rabassa’s *Quincas Borba* the Afterword by Celso Favaretto\(^{57}\) is translated by David T. Haberly. Favaretto compares one of the novel’s characters, namely Rubião to Madame Bovary. He discusses in detail both the plot and themes of the novel. He also addresses the Brazilian social, historical, and political issues of the time.

The Afterword for Rabassa’s *The Posthumous* by Gilberto Pinheiro Passos,\(^{58}\) from the Universidade de São Paulo, is translated by Barbara Jamison. Passos compares Machado de Assis to Zola and Sterne, and states that the Brazilian novelist challenges the accepted modes of representation, best exemplified by Zola, and like Sterne he takes stylistic liberties, both typographically (LV, CXXXXX) and through an oblique plot and frequent digressions. Passos addresses Brazilian historical issues that form the background to the novel and remarks that it is also permeated by European literary and historical references and quotes. He states that models from England and particularly France influenced Rio de Janeiro at the time. Passos discusses the novel and explains the posthumous narrator’s behaviour and his strategies in writing the novel. He also warns the English reader about the role he or she should play whilst reading Machado de Assis’ fictional works. He further argues that Machado de Assis’ work deserves to be made accessible on the stage of world literature the way French luminaries were made available in Portuguese. Yet, Passos claims that the ‘new reader’, a direct reference to the English-speaking reader, ‘will be charmed by this mosaic, featuring not only a character of imperial Brazil, but also the process of his self-representation.’\(^{59}\) The book combines critical and fictional dexterity, and is one of the greatest novels of Brazilian letters.’ Not only the

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translation produced by Rabassa, but also both the Foreword and Afterword for his rendering are by university professors.

Gledson’s *Dom Casmurro* includes an Afterword by João Adolfo Hansen, which is translated into English by Gledson. Hansen addresses Machado de Assis’ style of writing, the fictional work’s themes, and also the reader’s role. He focuses on the novel and maintains that it is part of the trilogy formed by *Quincas Borba* and *Memórias Póstumas de Brás Cubas*. Hansen addresses in detail the type of narration, the role of the narrator and the way of composing the plot.

In the case of *Iaiá Garcia*, its two translators comment on each other’s renderings. In an essay about his translation of another Brazilian novel, *A Bagaceira* by José Américo de Almeida, Scott-Buccleuch refers to his translation of *Iaiá Garcia*: ‘a firma Peter Owen Ltd. aceitou prazerosamente minha tradução seguinte, Yayá Garcia de Machado de Assis [...] *A Bagaceira* foi trabalho árduo enquanto *Yayá Garcia* foi puro prazer.’ Yet, Scott-Buccleuch wonders why Machado de Assis would be easier to render into English than Américo de Almeida had been:

Por que terá sido assim? Descobri logo que, apesar do estilo todo pessoal e único, Machado de Assis seria mais fácil de traduzir [...] Machado de Assis escreveu sobre a vida na cidade; é bem verdade um Rio de Janeiro subtropical no fim do século passado, mas de qualquer maneira sobre uma vida de cidade civilizada, não muito diferente de uma similar européia. Seus personagens são advogados, juízes, funcionários públicos, senhoras de sociedade etc. todos envolvidos em um círculo de atividades não muito diversas daquelas de Lisboa, Madri ou Paris. Seu estilo segue uma tradição européia e revela influências de autores ingleses, principalmente de Lawrence Sterne. Por conseguinte, não há nada, quer no fundo quer na forma dos livros de Machado de Assis, que a língua inglesa não possa expressar adequadamente.

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60 João Adolfo Hansen, Afterword, in Gledson, *Dom Casmurro*, pp. 245-258.
As mentioned above, Lefevere’s claim that the translator has to try to bring the target reader closer to the universe of the text is in line with what Bagby Júnior actually does in his translation of Iaiá García. In the Preface to his rendering, Bagby Júnior states that he wishes to discuss the ‘general philosophy’ behind his translation, and points out that his intention was to find ‘that always-elusive middle ground between literal interpretation and paraphrase which would convey the distinctive flavor of the author’s original words.’ He further adds that his commitment is to both the source text writer and to the target reader: ‘for the sake of his genius and his readers, I hope that I have succeeded.’ As a general strategy the translator mentions that at times it seemed best to leave the original Portuguese word or phrase whenever there was no adequate alternative in English. In such instances the translator provides explanatory footnotes. This strategy might be expected to have an effect on the micro structural level as will be seen later.

To sum up, the presentation of Machado de Assis’ renderings into English tends to be target-oriented rather than source-oriented, in that it adheres to the norms and expectations of the English literary system rather than to those of the source system. The translations are presented in a form which may not strike the reader in the target system as alien or foreign, and which, in terms of appearance, at least, holds no surprises for the reader. One instance of this is the moving of the table of contents to its usual place at the front of the book in Grossman’s Epitaph. Indeed, with this novel what might strike the target audience is the presentation of the second translation, in that it is not in line with the target publishing tradition. Only in Ellis’ Posthumous Reminiscences does the presentation of the book hold traces of the source-oriented editing policy, and does not adhere in this respect to the norms

and expectations of the target audience. Ellis leaves the table of contents at the end of the book, in line with the source pole tradition. He presents at the top of the front cover the place of publishing, the name of the publisher, and the collection the translation belongs to, rather than the name of the writer. Also, curiously enough, all these data are written in Portuguese (rather in English), hence it is source oriented even though the edition is meant for an English audience. Ellis' translation is more in line with the tradition of the Brazilian publishing houses and source-text reader rather than with the English system. All the other renderings adopt a more target-oriented strategy.

Unlike the policy of the 'Instituto Nacional do Livro' for Ellis' *Posthumous Reminiscences*, the policy of the Library of Latin America series seems to have shifted from source-oriented selection to a better balanced combination of its 'ambassadorial' purpose with target interests. The Oxford series introduces both Third World and Latin American issues and writers, and not only Brazilian works. It is a more global view of Latin America presenting different cultures and also literary and historical works. In the Foreword and Afterword, which are impressive in this sense, and quite long texts, which include an extensive survey on a number of issues, target readers are offered more information. Nevertheless, they do not discuss issues of translation as such.

As a point of general strategy, some of the translators refer to the process of their renderings (Scott-Buccleuch, Gledson, Grossman, Bagby Júnior). Grossman mentions some metatextual procedures, but he does not tell the reader, for example, that he will delete or insert passages in the body of the text, in his rendering, which would make him more visible to the target reader. According to some of the translators, on a more pragmatic level a generally target-oriented strategy is adopted
in the translations, since some adjustments were made. On the word level, for example, source-culture-bound items are left untransliterated, explained, and elided forms are used to denote colloquialism to make the modern reader feel more familiar with the translated text. Such an overall strategy will show effects on the macro-level and particularly on the micro structural level.

The practice of footnotes is the exception rather than the norm in the twelve translations. The translational problems are mainly solved within the text (use of square brackets, explanation between commas) rather than outside it.

Another difference among the renderings are the drawings on the endpapers in some novels which are either present (Scott-Buccleuch’s *Dom Casmurro*) or absent (Caldwell’s *Dom Casmurro*). Also the epigraphs, which in Caldwell’s *Counselor Ayres* come right after the translator’s introduction, are removed in Scott-Buccleuch’s *The Wager*.

On the whole, then, in terms of presentation the target texts tend to conform more to text-editing criteria of the target system rather than to the source system tradition.

The macro-level stage of Lambert and Van Gorp’s framework is devoted to the general make-up of the text itself. It addresses issues related to the macrostructure of both the translated and the source text, that is, issues related to the division of the text into chapters, paragraph division within the chapters, chapters’ titles, numbering or not of the chapters, narration and dialogue features, indication of forms of speech reproduction (direct, indirect), and so forth.

The macrostructure of the twelve translations by and large follows that of the source text. Plot, number of characters and theme are not altered (the exception is Scott-Buccleuch’s *Dom Casmurro*). On this level the most obvious difference
between the translations and their respective source texts is the addition of footnotes, the addition of data within the body of the text, the cover design alterations, the title changes, and the added and/or omitted passages/sentences. Shifts take place among the translations of the same novel.

On the whole, the renderings of the titles are as close as possible to the original Portuguese title, with only a few shifts. In *Iaiá Garcia*, Scott-Buccleuch’s rendering (1976), keeps the title but replaces the ‘i’ with the ‘y’ in ‘Yaya’, but not in ‘Garcia’. In contrast, Bagby Júnior’s *Iaiá Garcia* (1977) transcribes the title intact. In the case of *Memórias Póstumas de Brás Cubas* the titles used were close to the original Portuguese title in the three renderings, with the exception of Grossman’s rendering published in the United States, namely *Epitaph of a Small Winner* (1952). *Quincas Borba* becomes in Wilson’s rendering *The Heritage of Quincas Borba* (1954), and *Philosopher or Dog?* (paperback, 1997), and remains *Quincas Borba* (1998) in Rabassa’s rendering. As for *Dom Casmurro*, Caldwell’s (1953) and Gledson’s (1997) renderings keep the title, whilst Scott-Buccleuch’s rendering (1992) adds the translation of the title between brackets *Dom Casmurro* (Lord Taciturn). *Memorial de Aires* becomes *Counselor Ayres’ Memorial* (1972) in Caldwell’s rendering and *The Wager (Aires’ Journal)* (1990) in Scott-Buccleuch’s.

As shown, some renderings keep as close as possible to the original Portuguese title, whilst others impose a particular interpretation of the novel or at least give a hint of what was supposed to be its general theme.

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65 ‘Preface’, in Bagby Júnior, *Iaiá Garcia*, p. 5. ‘At times it seemed best to leave the original Portuguese word or phrase – when there was no adequate alternative in English – as, for example, in the case of the name ‘Iaiá.’’

The number of pages of the translations of the same novel differ slightly, which may be basically due to print size and packaging. *Iaiá Garcia* (Bagby Júnior, 220 p.; Scott-Buccleuch, 166 p.), *Memórias Póstumas de Brás Cubas* (Grossman, 223 p.; Ellis, 304 p.; Rabassa, 203 p.), *Quincas Borba* (Wilson, 255 p.; Rabassa, 271 p.) *Dom Casmurro* (Caldwell, 277 p.; Scott-Buccleuch, 216 p. Gledson, 244 p.) *Memorial de Aires* (Caldwell, 196 p.; Scott-Buccleuch, 165 p.).

On the whole, with regard to the overall length and structure of the novels no entire chapters of any text have been omitted or added (the exception is Scott-Buccleuch’s *Dom Casmurro*, where about nine chapters are removed). The renderings appear to have aimed for general ‘equivalence’ on the macro structural level. Scott-Buccleuch is the translator who makes the most substantial changes, which start effectively with Chapter 52 (‘Old Pádua’s Goodbye’ which is suppressed) and ends with Chapter 56, where the translator follows the course of the source text again. In other words, at this point shifts occur, since some of both the chapters’ titles and also their content are altered. For example, Chapter 54 becomes Chapter 53 in Scott-Buccleuch’s rendering when compared to that of Caldwell and Gledson or to the source text. The omissions happen not only once, but also at different moments and places throughout the novel. Scott-Buccleuch makes all the necessary changes to be able to knit his ‘new’ text so that it remains coherent. At first glance, one might think that it is just the titles of the chapters that have been changed, but then when one proceeds with a closer reading, one realises that there are large cuts, as well as the changing of the content of the chapters.

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67 Letter / E-mail from Daniel McCabe (Peter Owen, London) to the author of this thesis, 5 December 2000. McCabe states that ‘I guess the cuts from *Dom Casmurro* can be (euphemistically) termed ‘publishing policy’. Peter Owen felt the book was overlong, and as someone who has marketed translated literature for a long time felt that brevity would be more likely to encourage readers. Still, not a popular decision with Brazilians I should think.
Some slight adaptations occur on the macrolevel in the translated texts. In Wilson’s, *The Heritage*, for instance, some passages of certain chapters are omitted, particularly the very last sentence or the two last ones at the end of the chapters (Chapter 97, p. 131; Chapter 119, p. 167; Chapter 151, p. 199; Chapter 170, p. 223). In *Memórias Póstumas de Brás Cubas* certain words and passages are omitted mainly in the narrative voice. Grossman’s *Epitaph* (Chapter 109, p. 177) suppresses the narrator’s explicative sentence. Scott-Bucleuch’s *The Wager* (Chapter ‘January 16’, p. 18) removes a whole line of full stops right after the chapter’s title. In *Dom Casmurro* (Chapter 74, p. 162), Caldwell breaks into the text to explain source-text bound words between dashes. In *Counselor Ayres* (Chapter ‘10 de Janeiro’, p. 10; Chapter ‘July 1’, p. 69) Caldwell is fond of adding some words, expressions or clauses. In his *Epitaph* (Chapter 28, p. 77, Chapter 30, p. 81, Chapter 34, p. 86, Chapter 59, p. 114), Grossman inserts some words and passages within square brackets. He breaks into the discourse to add information about issues related to the source-language culture. Scott-Bucleuch’s *Dom Casmurro* also adds expressions (for example, Latin words, Chapter 43, p. 87).

The strategy of adding, omitting, and explaining words and passages supports the hypothesis that a generally target-oriented strategy was adopted, at least in broader terms and might be expected to have an effect on the micro structural level.

However, some of the translation strategies reveal source-text orientation, in that Portuguese terms of address are retained in the translation and not replaced with target-language equivalents. Similarly, and with a few exceptions, proper names are not translated, geographical settings remain unchanged, and there is sometimes some
inconsistency in the rendering of names of streets and places that may or may not be rendered.

To label the chapters of his novels Machado de Assis wrote either the word ‘chapter’ or its abbreviation followed by Roman numerals (the exception is laia Garcia, only Roman numerals) and the title of the chapter. Shifts take place in the rendering of the titles/numbering of the chapter perhaps due to the translator’s preferences or to the publishers’ policies. Grossman’s Epitaph, Wilson’s The Heritage, and Caldwell’s Dom Casmurro adopt Arabic numerals. Ellis’ Posthumous Reminiscences adopts the word ‘chapter’ and Roman numerals. Bagby Junior’s laia Garcia also has the word ‘chapter’ but its number is written in full, rather than in Arabic or Roman. All the other renderings adopt Roman numerals.

The translations tend to retain the titled chapters with a few exceptions. In Memórias Póstumas de Brás Cubas, for instance, Grossman and Rabassa translate Chapter 62 ‘O Travesseiro’ as ‘The Pillow’, whilst Ellis erases the title of the chapter, replacing it with a line of dots. As mentioned above, Scott-Buccleuch’s The Wager removes a whole line of dots, which is the title of the chapter.

The translated texts tend to take into account Machado de Assis’ choice with regard to the division of the text into chapters, and in the form of a diary (Memorial de Aires). The number of chapters differs only in Scott-Buccleuch’s Dom Casmurro, where nine chapters are omitted (his translation has 139 and the source text 148). As for Memorial de Aires, which is written in the form of a diary, both Caldwell and Scott-Buccleuch’s translations largely follow the structure of the source text with only a few exceptions. The titles/entries of the Chapters bear dates as in ‘7 September’, the day of the week as in ‘Thursday’, or the time ‘5 p.m.’, or the word ‘Undated’. In Caldwell’s rendering, the titles of the Chapters bear the date, that is,
month and day as in 'September 18'. In Scott-Buccleuch's rendering, day and month are written in italics as in '27 August'. The position of the date/month is in line with the tradition familiar to either the American or British system, in that Scott-Buccleuch labels the titles/entries to be in line with British conventions of writing the date and Caldwell renders the date to be in line with the American system. As for the years 1888 and 1889, Caldwell writes them on a new single sheet, whilst Scott-Buccleuch straight on the following page. In the source text, throughout the novel, the narrator writes one, two, or even three times a day. Caldwell, in line with the source text, renders the two entries of the diary with the following titles: 'February 6', 'February 6, night' (p. 32). In contrast, Scott-Buccleuch condenses them and makes one entry out of the two, '6 February' (p. 33). However, this procedure is the exception rather than the norm.

A shift takes place concerning the starting of new chapters. In the source text they tend to follow the previous ones in a sequence. This feature is always kept in the twelve renderings with one exception. In Bagby Júnior's Iaíá García the chapters tend to start on a new page and not in a sequence straight after the last paragraph of the previous chapter.

With regard to the paragraph division, the translations show a tendency to maintain the source text structure by keeping almost the same number of paragraphs. Rabassa's Quincas Borba, for example, tends to keep longer chunks of text following the source text (as in Chapter 4, p. 8; Chapter 6, p. 13, Chapter 156, p. 218; Chapter 158, p. 221; Chapter 167, p. 232; Chapter 169, p. 235). However, sometimes the translator/editor breaks into the text to rearrange it obtaining a different number of paragraphs by dividing longer paragraphs into two or three. Scott-Buccleuch, for example, reveals a tendency to maintain the source text
structure with a few exceptions (apart from the main cuts in *Dom Casmurro*). He creates a new paragraph division in *Yayá García* (Chapter 17, p. 215), in *Dom Casmurro* (Chapter 12, p. 31), and in *The Wager* (‘30 June’, p. 160). In *Iaiá García*, Bagby Júnior is likely to rearrange the text getting a different number of paragraphs, since he chooses to divide longer paragraphs into two or three (Chapter 1, p. 3; Chapter 2, p. 12; Chapter 3, p. 24; Chapter 9, p. 80; Chapter 14, p. 128; Chapter 17, p. 165). The same happens in *Memórias Póstumas de Brás Cubas* where a number of new paragraphs is created. Grossman’s *Epitaph* (Chapter 52, p. 107; Chapter, 82, p. 145; Chapter 82, p. 145), Ellis’ *Posthumous Reminiscences* (Chapter 7, p. 24; Chapter 11, p. 39; Chapter 12, p. 43; Chapter 65, p. 161). In *Quincas Borba*, Wilson (*The Heritage*) is likely to have new paragraphs mainly for the narrative text (Chapter 4, p. 11; Chapter 6, p. 16; Chapter 40, p. 53; Chapter 48, p. 65; Chapter 137, p. 185; Chapter 156, p. 206; Chapter 158, p. 208; Chapter 167, p. 219; Chapter 169, p. 222). Caldwell tends to follow the source text, however she may split the paragraph into smaller chunks of text when the paragraphs are long. She creates new paragraphs in *Dom Casmurro* (Chapter 73, p. 171 and Chapter 75 p. 163) and in *Counselor Ayres* (Chapter ‘Ten o’clock at night’, Section 1889, p. 169). However, on some occasions the translators ignore the paragraph division of the source text, and create longer paragraphs: Grossman’s *Epitaph* (Chapter 109, p. 177), Ellis’ *Posthumous Reminiscences* (Chapter 38, p. 108; Chapter 77, p. 180), and Wilson’s *The Heritage* (Chapter 121, p. 171 - she does not split the chapter (composed of two paragraphs) in two paragraphs).

The amount and the proportion of dialogue in the translations appear unchanged in the renderings (again, with the exception of the parts of the novel where the omissions occur in Scott-Bucleuch’s *Dom Casmurro*). The relation
between narrative text and dialogue in the renderings tends to remain almost the same as in the source text. The dialogues, for example, tend to be rendered as direct speech (not indirect). However, with respect to the use of typographical conventions to signal direct speech Machado de Assis uses dashes to indicate conversations, in line with the Brazilian system's tradition. In the renderings they are always replaced either by double or single quotation marks, in line with the target systems' conventions, with the exception of Ellis' *Posthumous Reminiscences* where he adopts a dash. Ellis remains close to the source text rather than to the target system.

The translators decide for elided forms for either the narrative text or quoted speech or for both in order to convey the colloquial/conversational aspect of Machado de Assis' narratives, and to sound more natural to the modern reader, as Gledson states in the Introduction to *Dom Casmurro*. The same translator makes different choices. For example, Caldwell's *Dom Casmurro* has elided forms in the narrative text, whilst Caldwell's *Memorial de Aires* adopts contractions mainly for conversations. Scott-Bucleuch's *Dom Casmurro* adopts contractions particularly for quoted speech and occasionally for narrative text, whilst Scott-Bucleuch in *The Wager* adopts contracted verbal forms for both the narrative text and that of the characters.

Raimundo Magalhães Júnior criticises Ellis' procedure of signalling direct speech with dashes, though not blaming him directly, but the proofreaders/editors: 'se o livro é para ser lido por leitores daquelas terras, devia conformar-se aos seus costumes. Algum sabichão deve ter revisado a tradução do professor Ellis, suprimindo nela as aspas e colocando os chocantes travessões.'[^68] Apparently, the editing does not take into account the tradition of the English readers' preferences at

all, and one might wonder whether such infelicities/ errors as the dash to indicate dialogues really serve the basic aim of making Machado de Assis known to a present-day English readership as stated by the director Augusto Meyer\(^{69}\) in his Preface to Ellis' *Posthumous Reminiscences*. One would certainly expect special care to be paid to 'ambassadorial' novels by the translator, editors, publishers, and sponsors, particularly with regard to prestigious entities.

The renderings tend to retain the kind of narrator present in the source text. However some shifts take place in the narrative. For instance, there is a change from the third-person narrator to the first-person narrator in Wilson's *The Heritage* (Chapter 96, Wilson, p. 129; Rabassa, p. 135; Machado de Assis, p. 101).

The use of italics in the source text serves mainly to indicate foreign words and emphasis, and to stress some parts of the characters' or narrator's speech. In the renderings they are used with almost the same reason, with a few exceptions. In *Quincas Borba* (Chapter 3, p. 10) Wilson replaces the italics used for emphasis in the source text for double quotes. She shows a tendency for this option. In *Quincas Borba* (Chapter 57, p. 65) Machado de Assis adopts italics to show emphasis on an enumeration; Wilson does not follow the source text, but Rabassa appears to seek 'equivalence'. Also when the omniscient narrator uses indirect speech, Rabassa adopts double quotes in line with the source text, whilst Wilson does not signal the shift at all. Yet, unlike Machado de Assis and Rabassa, Wilson tends to add round brackets to some parts of the text, mainly to the narrative text to show emphasis or highlight the passage (as in Chapter 15, p. 26; Chapter 16, p. 27; Chapter 23, p. 35; Chapter 45, p. 60; Chapter 48, p. 65; Chapter 57, p. 80; Chapter 131, p. 180). In *Iaiá Garcia*, Bagby Júnior uses italics to render either idiomatic expressions or words, or

\(^{69}\) 'Preface', in Ellis, *Posthumous Reminiscences*. 
to leave source text language expressions in the translated text, such as ‘meu velho’
(p. 3), ‘sinhá moça’ (p. 4), ‘colegio’ / ‘colégio’ (p. 4, p. 50), ‘preto’ (p. 5), ‘chácara’
(p. 52) for which he gives footnotes to clarify their meaning. Similarly, the use of
italics in all renderings of *Memórias Póstumas de Brás Cubas* serves mainly to
emphasize the presence of foreign words or indirect speech. Grossman and Rabassa
use italics to render idiomatic expressions or words they decide to leave in
Portuguese (the source text language), whilst Ellis uses italics to indicate foreign
words, for which he provides footnotes at the bottom of the page. As for *Memorial
de Aires*, Caldwell’s *Counselor Ayres* and Scott-Bucleuch’s *The Wager* use italics
to indicate the Portuguese words they left untranslated or other foreign words in the
target text and inverted commas to show emphasis.

On the basis of these observations, it would seem that the translators appear
to have searched for ‘equivalence’ on the macro structural level so that the overall
structure of the text remains the same with the exception of Scott-Bucleuch’s *Dom
Casmurro*. The overall handling of plot and structure remain close to the source text
apart from the interventions by the translators regarding the metatextual additions.
Only in Scott-Bucleuch’s *Dom Casmurro* is the plot altered and incomplete due to
the omission of large portions of the novel. His rendering shifts considerably from
the source text structure and from the two other renderings, since he makes quite a
number of alterations. Apart from the metatext addition, more startling is how Scott-
Bucleuch is able to cut some chapters and follow the novel’s almost normal course,
then breaking up again when cutting other chapters and so on. Scott-Bucleuch
removes great portions of the text and reshuffles paragraphs and chapters. His
rendering lacks the sequence of the source novel and the outcome is completely
different, for it has not the same amount of information as the source text and the
other two translations. In other words, the English reader of Scott-Buccleuch’s rendering will get something quite different from that novel Machado de Assis had once produced.

The renderings show a mixture of source and target-oriented strategies. However, they tend to adopt a target-oriented translation, with the translation being designed to accommodate the expectations and linguistic capabilities of the target readership and to remove some of the foreignness of the novel. Some translators tend to keep culture-specific elements/words in Portuguese more than others. Caldwell’s *Dom Casmurro*, Ellis’ *Posthumous Reminiscences*, and Scott-Buccleuch’s *The Wager* keep more than others. These additions/omissions/alterations themselves give a clue to the broader aims and strategies governing the translation. The procedure of omissions, for example, is not explained in the metatexts but it might be due to a need to shorten the novel, say, publishing policy (Peter Owen, publisher’s letter). The clarification of Portuguese words when there is ‘no adequate alternative in English’ (Bagby Júnior’s *Laiá Garcia*) clearly indicates that some of the translators/editors adopt a target-oriented translation strategy, and try to accommodate the expectations and linguistic capabilities of the target readership. Ellis’ rendering tends to be more source-oriented (dashes to indicate conversations, for example). However, one cannot state that the translation is completely ‘acceptable’ (target-oriented) rather than it is an ‘adequate’ one. The opposition between target-oriented and source-oriented, between acceptable and adequate is more accentuated at the microstructure level, rather than at the macro-level. Some manipulation takes place, as for example the creation of new

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70 Letter / E-mail from Daniel McCabe (Peter Owen, London) to the author of this thesis, 5 December 2000, as mentioned above.
paragraphs, the shortening of others, the use of elided forms with specific reasons, and the changing of chapter's titles.

The third stage of Lambert and Van Gorp's model, the micro-level, takes into account a textual comparison between the multiple translations and their respective source text. The selection of passages to concentrate on is based on the macro-level findings. In other words, the macro-level findings lead to hypothesis about what micro-level options the translators are likely to have chosen. It will illustrate the most common problems arising on the level of language (language use) that translators have encountered and the strategies they have used to solve the problems. The following comments will be further addressed in later chapters.

Some of the translational strategies adopted at the micro structural level include the decision whether or not to translate linguistic features such as mode of address, names, book and newspapers' titles, and data specific to the source socio-cultural environment. The translators' strategies adopted on the micro-level indicate that they decide to accommodate to a great extent the text for the target reader.

Names, for example, reveal a concern for the target audience. They are usually retained, but they are occasionally adapted, especially when they have an alien spelling or are not well known to English speakers. Modes of address are maintained or adapted in the translation and not replaced with target-language equivalents: 'comadre', 'compadre' (Wilson's *The Heritage*), 'mana', 'mano' (Scott-Buçeuch's *The Wager*; Caldwell's *Counselor Ayres*); 'senhor', 'senhora', 'Dona', 'Sinhazinha', (Caldwell, *Dom Casmurro*; Caldwell's *Counselor Ayres*); 'Excelentíssimo', 'sinhá' (Ellis, *Posthumous Reminiscences*); 'senhora' is translated as 'Madam'; 'Dona' is left untranslated (Scott-Buçeuch, *Yayá García*); 'dona' is
transcribed, but 'senhor' / 'Sr.' is abbreviated; 'Miss Sancha', 'Sanchinha' (Gledson, Dom Casmurro).

A number of Portuguese words are left untranslated when there is no adequate option in English and which may retain a certain local color: 'fazenda' (Scott-Buccleuch, The Wager); names of streets and places are transcribed: 'Santo Antonio dos Pobres'; 'Nossa Senhora da Glória' (Caldwell, Dom Casmurro); monetary currency, 'patacas', 'contos' 'milreis'; 'gentilíssima' (Caldwell, Counselor Ayres; Grossman, Epitaph); 'a boa velha', 'fazenda', 'fazendeira', 'senhora', 'Vida Nova' (Scott-Buccleuch, The Wager); 'Sinhá Mãe' (Wilson, The Heritage, p. 201); names of saints are translated: 'Gospel of St. John' (Caldwell, Dom Casmurro, p. 203); name of places including the word 'morro' become 'hill': 'Morro de Santa Teresa' / 'Santa Teresa Hill' / 'Santa Teresa hill' respectively (Rabassa, The Posthumous, p. 32; Gledson, Dom Casmurro, p. 86); 'Rua da Alfândega' becomes 'Alfândego Street' (Wilson's The Heritage, p. 98); 'Jornal do Comércio' becomes 'Trade Journal' (Wilson, The Heritage, p. 94); 'Hospedaria União' / 'Union Hostelry' / 'União Inn' (Machado de Assis, p. 32; Wilson, The Heritage, p. 34; Rabassa, Quincas Borba, p. 32); 'Companhia União dos Capitais Honestos' / 'Honest Capitans' Union Company' / 'Union of Honest Capital Co.' (Quincas Borba, Machado de Assis, p. 114; Wilson, p. 146-7; Rabassa, p. 153); 'Campo da Aclamação' (Caldwell's Dom Casmurro, p. 161). Note the omission of the cedilla which leads to a comical shift, since 'cão' means 'dog'; 'terços', 'Nonhô' (Rabassa, The Posthumous, p. 9, p. 15); names of famous streets of the time are explained in footnotes: 'Rua da Quitanda' * (* A street in the central business quarter of Rio de Janeiro) (Gledson, Dom Casmurro, p. 131), 'Rua do Ouvidor' (Bagby Júnior, Iaiá Garcia, p. 15; Gledson, Dom Casmurro, p. 109); 'Tijuca', 'Andarai' (Gledson's
Dom Casmurro, p. 178, p. 181); some places are made more explicit: ‘cheguei aos Arcos’ becomes ‘got to the arches of the Lapa aqueduct’ (Machado de Assis, p. 83; Gledson’s Dom Casmurro, p. 126); ‘Nova Friburgo’ is turned into Spanish ‘Nuevo Friburgo’ (Wilson, The Heritage, p. 74).

Data specific to the socio-cultural environment of the source pole are sometimes replaced by their analogues in the target culture: ‘títulos de divida’ becomes ‘promissory notes’ / ‘dishonoured notes’ / ‘I.O.U.s’ (I owe you, added) respectively (Memórias Póstumas de Brás Cubas, Machado de Assis, p. 36; Grossman, p. 56; Ellis, p. 61; Rabassa, p. 39); ‘almanaque de Laemmert’ becomes ‘Lammaert’s Almanaque’ and ‘Laemmert’s Almanac*’ (*footnote: ‘A Who’s Who of people in the legal and other professions) respectively (Iaíá Garcia, Machado de Assis, p. 20; Scott-Bucceluch, p. 26; Bagby Júnior, p. 16); ‘viu morrer Tristemente o sol... nascer’ / ‘the sun go down... rise’ / ‘sun die... rise’ (Iaíá Garcia, Machado de Assis, p. 113; Scott-Bucceluch, p. 194; Bagby Júnior, p. 145).

Some data receive extra clarification: ‘aljube’ is turned into ‘Aljube, a dark, evil-smelling hole’ / ‘the prison, a dark, squalid cell’ / ‘city jail, a dark, evil-smelling place’; ‘presiganga’ becomes ‘prison ship’ / ‘press-gang’ / ‘prison ships’ (Dom Casmurro, Chapter 43, Machado de Assis, p. 59; Caldwell, p. 105; Scott-Bucceluch, p. 87; Gledson, p. 84); ‘disse Jorge dando o braço a Procópio Dias’ is turned into ‘said Jorge, giving the other his arm’ and ‘said Jorge, extending his arm to Procópio Dias’* (*footnote: ‘It is a common and widespread Latin custom for men to walk arm in arm. It is a form of courtesy and esteem.’) (Iaíá Garcia, Machado de Assis, p. 55; Scott-Bucceluch, p. 88; Bagby Júnior, p. 63). The custom of offering one’s arm may appear to seem alien to the target reader. Indeed it would seem alien to a
modern source reader as well, since this is not apparently a custom practised anymore.

Data about superstitions are added: 'casemo-nos [...] por sinal que chovia' becomes 'let us get married [...] it happened to be raining*. Unlike Scott-Buccleuch and Gledson, Caldwell adds in a footnote 'in Brazil the superstition is that a rainy marriage means a happy one' (Dom Casmurro, Machado de Assis, p. 114; Caldwell, p. 206); 'um sapato voltado para o ar' becomes 'a toad turned on its back' (Memórias Póstumas de Brás Cubas, Machado de Assis, p. 96; Rabassa, p. 127). A funeral is described in more detail: 'caixão, essa, tocheiros' becomes 'candelabra, the coffin on a table covered with gold-and-black silk with candles at the corner'; 'sóluços, lágrimas, casa armada' is turned into 'sobs, tears, an improvised altar with saints and crucifix' (Memórias Póstumas de Brás Cubas, Machado de Assis, p. 62; Grossman, p. 97).

Words which may seem obscure to the target reader are explained/paraphrased indicating a concern not to confront the target reader with too many unknowns: 'um azorrague de cinco pontas de couro rematando em bicos de ferro' becomes 'a leather whip with five iron-tipped prongs' and 'Cat-o'-nine-tails with iron tips' respectively (Quincas Borba, Machado de Assis, p. 115; Wilson, p. 148; Rabassa, p. 155); 'uma professora do Rio Grande' / 'a governess from Rio Grande' / 'a governess from Rio Grande' / 'a governess from Rio Grande'* (*footnote: 'Rio Grande do Sul, the southernmost province of the Empire, bordering on Uruguay.' (Dom Casmurro, Chapter 141, Machado de Assis, p. 147; Caldwell, p. 266; Scott-Buccleuch, Chapter 132, p. 207; Gledson, p. 234). Indeed this state borders on Argentina as well. Yet, it is interesting that all translators rendered 'professora' (teacher) as 'governess'; 'numa espécie de mantéu' / 'in a large shawl' /
‘in a sort of a mantle’ / ‘in a kind of collared cape’ (Memórias Póstumas de Brás Cubas, Machado de Assis, p. 89; Grossman, p. 138; Ellis, p. 178; Rabassa, p. 117).

The notion of mood is adapted: ‘dias azuis’ / ‘blue days’ / ‘sunny days’ (Iaiá Garcia, Machado de Assis, p. 98; Scott-Buccleuch, p. 166; Bagby Júnior, p. 124) or modernised: the notion of ‘abatida (o)’ is not rendered by the gloss ‘sad, unhappy’, but by the more modern ‘depressed’/ ‘distressed’ (Memorial de Aires, Machado de Assis, p. 46; Caldwell, p. 59; Scott-Buccleuch, p. 55); ‘depressed’, ‘signs of dejection’ (Machado de Assis, p. 40; Scott-Buccleuch, Yaiá Garcia, pp. 61-2; Bagby Júnior, Iaiá Garcia, p. 43).

Data irrelevant to the target reader’s frame of reference are sometimes omitted or paraphrased: ‘comercialmente falando, reformar uma letra’ / ‘commercially speaking, “extending a note”’ / ‘in commercial language is called renewing a promissory note’ / ‘in commercial terms, rescheduling a debt’ (Dom Casmurro, Chapter 80, Machado de Assis, p. 94; Caldwell, p. 170; Scott-Buccleuch, Chapter 71, p. 126; Gledson, p. 145); ‘as letras’ / ‘the bills of exchange’ / ‘the notes’ (Quincas Borba, Machado de Assis, p. 52; Wilson, p. 61; Rabassa, p. 61).

The occasional use of foreign expressions, which may have been common in the fifties, and by now already naturalised in the target language, is increased as in ‘cantora’ / ‘prima donna’ / ‘singer’ (Memorial de Aires, Machado de Assis, p. 77; Caldwell, p. 108; Scott-Buccleuch, p. 94); ‘Que trambolhão!’ / ‘What a comedown’ / ‘What a fall!’ / ‘What a fiasco!’ (Memórias Póstumas de Brás Cubas, Machado de Assis, p. 74; Grossman, p. 115; Ellis, p. 146; Rabassa, p. 95); or retained in italics in all renderings: ‘signor mio?’ / ‘signor mio’ / ‘signor mio’ respectively (Memórias Póstumas de Brás Cubas, Machado de Assis, p. 44; Grossman, p. 68; Ellis, p. 78; Rabassa, p. 49); Note the different spelling in Ellis’ rendering; Gledson (Dom
Casmurro, p. 219) retains Italian passages but adds a translation; ‘à moderna’ / ‘à la moderne’ / ‘a modern version’ (Memorial de Aires, Machado de Assis, p. 63; Caldwell, p. 88; Scott-Buccleuch, p. 78); ‘rebuscado’ / ‘recherchéness’ / ‘highflown’ (Memorial de Aires, Machado de Assis, p. 84; Caldwell, p. 119; Scott-Buccleuch, p. 104); ‘como se a vira praticada’ becomes ‘as if his wish were already realized’ / ‘as though it were a fait accompli’ respectively (Iaiá Garcia, Machado de Assis, p. 34; Scott-Buccleuch, p. 50; Bagby Júnior, p. 35); ‘algum peralta da vizinhança’ is turned into ‘some young buck of the neighborhood’ / ‘some young buck in the neighbourhood’ / ‘local beau/ beaux’ respectively (Dom Casmurro, Chapter 62, Machado de Assis, p. 78; Caldwell, p. 139; Scott-Buccleuch, Chapter 55, p. 103; Gledson’s, p. 117, p. 119); ‘as canseiras da vida’ / ‘life’s ennuis’ / ‘drudgeries of life’ (Memorial de Aires, Machado de Assis, p. 50; Caldwell’s, p. 66; Scott-Buccleuch, p. 60); ‘as paradas’ / ‘halts en route’ (Memorial de Aires, Machado de Assis, p. 23; Scott-Buccleuch, p. 25); ‘festa imperial’ / ‘imperial fête’ / ‘imperial celebration’ (Quincas Borba, Machado de Assis, p. 143; Wilson, p. 189; Rabassa, p. 199); ‘modus vivendi’ is kept in italics in both renderings (Quincas Borba, Machado de Assis, p. 77; Wilson, p. 96; Rabassa, p. 99); ‘um calembour’ / ‘a calembour’ / ‘a pun’ / ‘a pun’ (Memórias Póstumas de Brás Cubas, Machado de Assis, p. 15; Grossman, p. 22; Ellis, p. 14; Rabassa, p. 10); ‘crescer infinitamente’ / ‘growing infinitely’ / ‘expand ad infinitum’ / ‘grow to infinity’ (Dom Casmurro, Chapter 43, Machado de Assis, p. 59; Caldwell, p. 105; Scott-Buccleuch, p. 87; Gledson, p. 84).

Translators expand abbreviated forms: ‘Largo de S. Francisco’ / Largo de São Francisco’ / ‘Largo de São Francisco’ (Memorial de Aires, Machado de Assis, p. 99; Caldwell, p. 143; Scott-Buccleuch, p. 124); ‘S. Paulo’ / ‘São Paulo’ (Dom
Casmurro, Chapter 18, Machado de Assis, p. 33; Caldwell, p. 55; Scott-Buccleuch, p. 45; Gledson, p. 39).

Some words are more modern in the renderings: ‘pelintra’ / ‘you’ / ‘Miserable boy!’ / ‘you playboy!’ (Memórias Póstumas de Brás Cubas, Machado de Assis, p. 36; Grossman, p. 56; Ellis, p. 61; Rabassa, p. 39); ‘apeio-me aqui’ / ‘I’ll get out here’ / ‘I’m getting off here’ (Quincas Borba, Machado de Assis, p. 155; Wilson, p. 205; Rabassa, p. 217); ‘a idéia de casar era já serôdia para ele’ / ‘it was a bit late in the day to think of re-marrying’ / ‘it was too late for him to think of remarrying’ (Iaiá Garcia, Machado de Assis, p. 48; Scott-Buccleuch, p. 75; Bagby Júnior, p. 53); Also note that Scott-Bucceluch altered the idea of time, since he confines it to that day; ‘alcova’ becomes ‘bedroom’ and ‘room’ (Iaiá Garcia, Machado de Assis, p. 14; Scott-Buccleuch, p. 15; Bagby Júnior, p. 6); ‘Procópio Dias estava de veia’ is turned into ‘Procópio Dias was in the mood’ and ‘Procópio Dias was in his element’ (Iaiá Garcia, Machado de Assis, p. 56; Bagby Júnior, p. 65; Scott-Buccleuch, p. 90).

Shifts which consist in the fact that the translated narrative makes uses of either a ‘standard English’ or a more colloquial form of English, or the other way round can be observed in the relation between the narrative text and the dialogues in the translations. Both Grossman’s Epitaph and Ellis’ Posthumous Reminiscences follow a more standard form. Rabassa opts for a more colloquial form of English in The Posthumous, whilst in the source text a more colloquial form of Portuguese is used in the narrative text. This change/nuance created by the manipulation of language forms is sometimes removed in the translations. Caldwell does not use contractions/elided forms in the narrative text, but adopts them in quoted speech
emphasising oral language. Scott-Bučleuch decides to adopt elided forms in both the narrative and dialogues.

The shift regarding the use of elided forms is clearly noticeable, in that the source text narrative contains no contractions. The relation between the narrative text and the dialogues reveals a shift from the source text, in that the translator adopts elided forms to get a more colloquial feature in both cases, which differs from the source text, in that the Portuguese language does not have the elided forms. Caldwell, for example, adopts standard English in the narrative text, whilst a more colloquial form of English, say, dialect elements, in the dialogues, which are regionally or socially marked in the target text (Southern Black American English), but not in the source text. The translators alter the relation between the narrative text and the dialogues indicating that their decisions might be due to the norms and strategies of the translator, conventions of the target culture and the aims of the translation rather than due to linguistically governed shifts. They manipulate source-language forms and particularly their highly culture-specific social class markers to convey something of the flavour of this aspect of the source text.

Machado de Assis’ colloquial language is ‘normalised’, turned into a more accessible and concise text: ‘Cá esteve hoje a minha boa mana’ / ‘My good old Mana came by today’ / ‘Rita called here today’ (Memorial de Aires, p. 48; Caldwell, p. 63; Scott-Bučleuch, p. 58). There is a tendency not to use Machado de Assis’ particular crafted language; rhythm is more fluent, sentences are less frequently interrupted by commas or brackets; and whilst the Portuguese sentence order is classic, the corresponding English sentence order is quite regular. For example the position of the adverb of place ‘lá’ in: ‘respondeu-me que sim, mas já não terá gosto em lá viver’ / ‘she said yes but that she would no longer want to live there’ / ‘and she
replied she did, but no longer had any wish to live there' (*Memorial de Aires*, p. 83; Caldwell, p. 119; Scott-Buccleuch, p. 104); or the pronoun ‘se’ before the negative ‘não’ in ‘se esta expressão pode definir um estado que se não descreve’ / ‘if this expression can define a state that is indescribable’ / ‘if such an expression can define a state of mind which defies description’ (*Memorial de Aires*, p. 48; Caldwell, p. 63; Scott-Buccleuch, p. 58).

Regarding the punctuation it would seem that a more target-oriented strategy is adopted, since the translation seems to be adjusted to accommodate the expectations and linguistic capabilities of the target readership. The punctuation is slightly adjusted, that is, commas, which separate two independent clauses, are replaced by semicolons or colons, comma by dash, and semicolons by full stop. For example, in *Memórias Póstumas de Brás Cubas*, Chapter 123, Grossman replaces the brackets with commas, whilst Ellis and Rabassa follow the source text:

> Creio mesmo (e nisto faço seu maior elogio) (Machado de Assis, p. 124)
> I even believe, to his very great credit, (Grossman, p. 193)
> I believe, (and in this I see his chief right to praise) (Ellis, p. 258)
> I do believe (and here I give him the highest praise) (Rabassa, p. 170)

In his Foreword to *Dom Casmurro*, Gledson states that he ‘made efforts to stick to Machado’s own punctuation.’71 However, the translator tends, for instance, to replace round brackets with dashes (Chapter 112; Machado de Assis, p. 124; Caldwell, p. 226; Scott-Buccleuch, Chapter 103, p. 173; Gledson, p. 195), or semicolons by colons. Other translators tend to omit the ellipsis: Scott-Buccleuch (*Dom Casmurro*, Chapter 9, p. 28, Chapter 16, p. 38; Chapter 35, p. 72; Chapter

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Some renderings show a tendency to make shorter sentences. For example, Caldwell's *Dom Casmurro*; others prefer longer and more fluent sentences as in Scott-Buccleuch's (*Memorial de Aires*, 'January 14', Machado de Assis, p. 17; Caldwell p. 15; Scott-Buccleuch p. 18).

Also a few sentences are omitted which might perhaps be too repetitive: Scott-Buccleuch (*Memorial de Aires*, '30 September', Machado de Assis p. 79; Caldwell, p. 111; Scott-Buccleuch, pp. 97-8); Bagby Júnior (*Iaiá Garcia*, Chapter 7, p. 59; Scott-Buccleuch, p. 83; Machado de Assis, p. 52; and Chapter 17, Machado de Assis, p. 127; Scott-Buccleuch, p. 220; Bagby Júnior, p. 166); Grossman and Rabassa (*Memórias Póstumas de Brás Cubas*, Chapter 59, Machado de Assis, p. 73; Grossman, p. 114; Rabassa, p. 94); Other sentences are changed: for example, a declarative sentence into an interrogative (Rabassa, *The Posthumous*, p. 183); the order of the sentences is changed: Wilson (*Quincas Borba*, Machado de Assis, p. 160; Wilson, p. 211, Rabassa p. 233).

Some stretches of language, such as expressions are made familiar: ‘- Nada! Você feriu-se... Ora, isto! Papai que há de dizer... Anda cá.’ becomes ‘Nothing. You’ve hurt yourself. Dear me, what’s your Daddy going to say? Come along’ / “Nothing! you hurt yourself... Of all things! It’s up to your father to decide... Come here.” (*Iaiá Garcia*, Machado de Assis, p. 49; Scott-Buccleuch, p. 77; Bagby Júnior, p. 54). Also note the changing of punctuation. Scott-Buccleuch removes ellipsis and the exclamation mark; ‘Ai, gemeu Sofia; não me machuques’ / “Oh dear!” moaned Sophia, ‘don’t hurt me’ / “Oh.” Sofia moaned, ‘you’re hurting me’ (*Quincas Borba*, Machado de Assis, p. 83; Wilson, p. 104; Rabassa, p. 107); use of idioms as
‘e desmancha toda esta igrejinha’ / “give them hell” / ‘bust up the whole show’ / ‘bring down that whole stinking mess’ (Memórias Póstumas de Brás Cubas, Machado de Assis, p. 133; Grossman, p. 206; Ellis, p. 278; Rabassa, p. 185); ‘eram desculpas de mau pagador’ / ‘it was sour grapes’ / ‘to be the usual excuse of the bad debtor’ (Memorial de Aires, Machado de Assis, p. 21; Caldwell, p. 21; Scott-Bucceleuch, p. 23); ‘já me custava estar ali’ / ‘I was on pins and needles to go’ / ‘I was about at the end of my tether’ / ‘It was already beginning to bother me being there’ (Memórias Póstumas de Brás Cubas, Chapter 40, Machado de Assis, p. 59; Grossman, p. 92; Ellis, p. 112; Rabassa, p. 72); ‘vinham de mistura’ / ‘they were all higgledy-piggledy’ / ‘They came out of a mixture’ (Quincas Borba, Machado de Assis, p. 159; Wilson, p. 209; Rabassa, p. 222); expressions: ‘me chamava ao bulício’ / ‘drove me to the hurly-burly of an active life’ / ‘drew me back to the whirlpool’ / ‘called me into the bustle’ (Memórias Póstumas de Brás Cubas, Machado de Assis, p. 120; Grossman, p. 187; Ellis, p. 248; Rabassa, p. 165); sayings: ‘Quem nunca comeu azeite, quando come se lambuza’ / ‘He who eats olive oil for the first time, spills it all over himself’ / ‘Someone who’s never had anything delicate to eat, when she gets it, smears it all over’ (Quincas Borba, Machado de Assis, p. 137; Wilson, p. 179; Rabassa, p. 189); reference to the reader is added: ‘Thus, you see’ (Wilson’s The Heritage, p. 61); the mode of address in ‘Não sei, filha’ which in this case suggests a certain superiority and control (husband over wife) is rendered as ‘I don’t know child’/ ‘I don’t know, my dear’ / ‘I don’t know, dear’ (Dom Casmurro, Chapter 106, Machado de Assis, p. 118; Caldwell, p. 215; Scott-Bucceleuch, Chapter 97, p. 163; Gledson, p. 185); ‘vinte dias depois’ / ‘three weeks later’ / ‘Twenty days later’ (Iaiá Garcia, Chapter 3, Machado de Assis, p. 24; Scott-Bucceleuch, p. 32; Bagby Júnior, p. 21).
The renderings alter data: ‘salvo por mana, em menino’ becomes ‘except for nurse’s teat as a baby’ / ‘unless it was for my mother when I was a child’ (*Memorial de Aires*, Machado de Assis, p. 28; Caldwell, p. 31; Scott-Buculeuch, p. 32); ‘rico estancieiro’ becomes ‘a wealthy rancher’ / ‘a wealthy coal and timber merchant’ (*Quincas Borba*, Machado de Assis, p. 124; Wilson, p. 162; Rabassa, p. 170); some data are altered perhaps to conform to the target reader expectations and seem more familiar: two characters, Capitu and a lad get a different colour of eyes: ‘olhos claros’, ‘olhos claros’ / ‘clear eyes’, ‘clear eyes’ / ‘blue eyes’, ‘blue eyes’ / ‘pale eyes’, ‘clear eyes’ (*Dom Casmurro*, Chapters 13 and 109, Machado de Assis, p. 25, p. 121; Caldwell, p. 42, p. 220; Scott-Buculeuch, Chapter 13, p. 34, Chapter 100, p. 167; Gledson, p. 27, p. 190); the number of readers is changed: ‘Há ai, entre as pessoas que me lêem cinco ou dez’ becomes ‘there are among the five or six people reading me’ (*Memórias Póstumas de Brás Cubas*, Machado de Assis, p. 55; Rabassa, p. 66).

Other obvious differences among the renderings are misspellings, minor errors particularly in Ellis and Rabassa’s renderings which have a number of them, and the following examples are fairly representative of the entire text: Ellis, *Posthumous Reminiscences*: ‘yoke’ / yolk (p. 45); ‘Univehsity’ / University (p. 74); ‘remomber’ / remember (p. 85); ‘brotherin-law’ / brother-in-law (p. 119); ‘cokernut’, ‘cocoanut’ / coconut (p. 45, p. 173); ‘nineteen’ / eighteen (p. 259); ‘busines’ / business (p. 278); ‘Virginia’ / Virgilia (p. 172); Rabassa, *The Posthumous*: ‘Contols’ / Contos (p. 7); ‘Single qua non’ / sine qua non (p. 171); ‘Ouvires’ / Ourives (p. 40, p. 69); ‘htis’/ this (p. 40); ‘pilot’ / pillow (p. 99); ‘Botafogoas’ / Botafogo (p. 111); ‘my’ / me (p. 73); ‘post’ / poet (p. 92); Wilson, *The Heritage* ‘Lopa Street’ / Rua da Lapa; ‘Moraes e Cumba’ / Morais e Cunha (p.
In *Memórias Póstumas de Brás Cubas*, Chapter 89, Ellis provides even more information than Machado de Assis. In other words, the translator emphasises the fact that Viegas was dying, indeed, and compares him to the dying of a duck, and adds a footnote:

- Não ... não ... quar ... quaren ... quar ... quar ... (Machado de Assis, p. 100)

"No ... no ... f ... for ... f ... f ...") (Grossman, p. 156)

- No ... no ... quar ... quarent ... quar ... quar ... (*)

(*) Quarenta (forty); onomatopoeia for the quack of a duck dying. (Ellis, p. 204)

"No ... no ... fort ... for... for..." (Rabassa, p. 134)

The fourth and last stage of Lambert and Van Gorp’s theoretical framework, the systemic context is manifold: it will serve not only to place Machado de Assis’ five novels in English multiple translations examined in the previous stages in their socio-cultural context in the target system/context/language, but also to look at their ‘function’ in the new system.

The notion of ‘function’ plays an important role on this level, for each of the translated texts has had a function in the source culture, particularly in the literary system. The social dimension is relevant at the intersystemic level and takes into

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72 The term ‘function’ is used here in its semiotic sense, as the ‘value’ assigned to an item belonging in a certain system by virtue of the network of relations it enters into’, in Itamar Even-Zohar, ‘Polysystem Studies’, Poetics Today 11, 1 (1990), p. 10; Gideon Toury who shares Even-Zohar’s point of view. Toury remarks that from this perspective, ‘it is not tantamount to the mere ‘use’ of the end product, as seems to be the case with other uses of the term, most notably in the so-called Skopos theory’, in ‘How come the translation of a limerick can have four lines (or can it)?, in Word, Text, Translation ed. by Gunilla Anderman and Margaret Rogers (Clevedon, UK: Multilingual Matters. 1999), pp. 157-168. (pp. 166-7).
account among other issues the response of critics, which is available in newspapers, magazines, and journal reviews in the different periods of time the translations were brought out. Another index of acceptance in the target system is the number of editions, reprintings, and new translations.

*Dom Casmurro* and *Memórias Póstumas de Brás Cubas* are the most reprinted novels in English translation. The latter has more than ten reprintings and is available in several paperback editions. The new translations or reprintings are sometimes given different titles, probably due to marketing strategies. As mentioned above, as for *Quincas Borba*, for example, Wilson changes the title to *The Heritage of Quincas Borba*, whilst Rabassa keeps it as it appears in the source text. However, the title of Wilson’s rendering for the British Bloomsbury paperback edition published in 1997, has been changed once again and became just *Philosopher or Dog?* Another marketing strategy is the quotes from the reviews displayed on either the front or back covers of the book. On the paperback edition there is a quote from the *New York Times* by Elizabeth Hardwick; apart from them, there is an introduction by Louis de Bernières’, a best-selling author. On the back cover the publisher not only presents the plot of the novel and describes it as being a modern novel, but also states that Machado de Assis is one of Latin America’s greatest writers. Taking these strategies into account, one can state that they are clearly linked to marketing.

In order to look at the reception of the novels in English translations one will make reference to such questions as what the reviewers expected from a Brazilian novel, the extent of their previous knowledge of Latin American fiction, and what they expected from translators of such material. Extracts from a number of reviews will illustrate these issues.
The testimony of the reviewers is mainly positive and this may indicate that as a literary work in a given literary system the translations appear to function adequately, independently of their source text within the chosen target system by whose norms its productions appear to have been governed. In other words, from the target system’s point of view, the translations are quite acceptable (apart from Scott-Buccleuch’s *Dom Casmurro*).

Looking from a systemic point of view rather than a purely linguistic one, one can assume that the translations were governed to a large extent by the norms and standards of the target literary system. Indeed the translated text is read as a source text, which occupies a partial point in the literary system in which it operates and which functions in a particular way within those systems. Machado de Assis’ novels fit into the classical taste of the target system.

The fact that Bagby Júnior’s *Iaiá Garcia* and Ellis’ *The Posthumous Reminiscences* mention on the front cover that the book is a translation, displaying the name of the translator is perhaps not entirely insignificant, for as a genre translations are not well received in the target systems in question here. As Ria Vanderauwera argues, being translated and published is one thing, achieving response is another but in the final analysis both are facets of the same problem, that of a small literature trying to gain access to a literary environment which is different from its original environment and ‘moreover one not particularly friendly to translations in general.’

In general, the reviews are very brief and analysis of translation proper is usually scant and limited to a few words of evaluation like ‘intriguing book’ (Nick

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73 Ria Vanderauwera, *Dutch Novels*, p. 123.
Caistor\textsuperscript{74} on Scott-Buccleuch’s \textit{Dom Casmurro}). Comments such as ‘it is thoroughly innovative’ and also ‘one of the great works of the 19\textsuperscript{th} century’ are rare (Miranda France\textsuperscript{75} on Scott-Buccleuch, \textit{Dom Casmurro}); ‘Machado de Assis may be read for pure ‘aesthetic pleasure’ (Roberto González Echevarría\textsuperscript{76} on Rabassa, \textit{The Posthumous}). The translator’s name is hardly mentioned, as if to make her or him ‘invisible’; ‘\textit{Epitaph of a Small Winner} is one of the most entertainingly un provincial books ever written. And to love this book is to become a little less provincial about literature oneself’ (Susan Sontag,\textsuperscript{77} \textit{The New Yorker}).

A number of reviews acknowledge the novels as classics. The novel fits into the slot ‘classic’ within the target system: ‘minor classic’ in its original tongue, so it is something of a minor cause for rejoicing that we have them now in translation’ (Matthew Nesvisky\textsuperscript{78} on Scott- Buccleuch, \textit{Yayá Garcia}); ‘is a short classic’; ‘of great intensity, like a Turgenev novel’; it ‘is a tale of love’; ‘The psychology grows more distraught, Russian.’ (David Pryce-Jones\textsuperscript{79} on Scott-Buccleuch, \textit{Yayá Garcia}); ‘a classic, perhaps but not an appealing one’ (\textit{The Observer}\textsuperscript{80} on Scott-Buccleuch, \textit{Yayá Garcia}).

Some reviewers note Machado de Assis’ most famous works: ‘stilted little tale, but, for the record, Machado de Assis is regarded as Brazil’s greatest writer’

(Nina Bawden\textsuperscript{81} on \textit{Yaia Garcia}); \textit{Yayá Garcia} is not one of the works on which the fame of the Brazilian writer, Machado de Assis, rests. Nevertheless, it comes from a master hand. The book, set in Rio, more than 100 years ago, has power, strength, reserve and dignity—valuable attributes in any time, in any place.’ (Cherry Murphy,\textsuperscript{82} \textit{Irish Times} on Scott-Bucleuch’s \textit{Yayá Garcia}). In other words, this means the novel is indeed a classic work; ‘this soberly-written study of nineteenth century middle-class pride’ (\textit{The Sunday Times},\textsuperscript{83} on Scott-Bucleuch, \textit{Yayá Garcia}); ‘a Brazilian poet and novelist and reflects the awkwardness of a pioneer who had not yet found himself’; ‘a slim novel, at first a gentle, picaresque love story, later a study of the tragic consequences of jealousy’ (Miranda France\textsuperscript{84} on Scott-Bucleuch’s \textit{Dom Casmurro}); ‘delicate symmetry and serene touch’ of the novel (\textit{The Booklist}\textsuperscript{85} on Caldwell, \textit{Counselor Ayres}).

Machado de Assis’ novels are chosen for translation mainly due to the status they and also the writer had acquired at the source pole. This is also considered by the reviewers: ‘arguably the greatest of Brazilian novels’ (\textit{Observer}\textsuperscript{86} on Scott-Bucleuch’s \textit{Dom Casmurro}); ‘today, \textit{Dom Casmurro} (‘Lord Taciturn’) is perhaps the best-known book in Brazil’; ‘\textit{Dom Casmurro} now a recognized masterpiece of Portuguese literature (note the mistake, it is not Brazilian) (Shirley Granovetter\textsuperscript{87} on Scott-Bucceluch, \textit{Dom Casmurro}); ‘the liveliest and most inventive of Machado de Assis’ novels’ (Harvey L. Johnson\textsuperscript{88} on Grossman, \textit{Epitaph}). ‘Machado de Assis

\textsuperscript{82} Cherry Murphy, \textit{Irish Times}, Novels of the Week, ‘Mighty Dollar’, 05 June 1976, p. 10.
\textsuperscript{84} France, \textit{Scotland on Sunday}, p. 33.
\textsuperscript{85} \textit{The Booklist}, 1\textsuperscript{st} March 1973, p. 620.
\textsuperscript{87} Shirley Granovetter, \textit{The Jerusalem Post Magazine}, 5 February 1993, p. 28. Hereafter cited as Granovetter, \textit{The Jerusalem Post Magazine}.
\textsuperscript{88} Johnson, ‘The Brazilian Mirror’, p. 283.
regarded as one of the founders of Brazilian literature, was the president of its Academy of Letters, was accorded a state funeral; *The Wager* one of the writers nine novels, which were among the earliest to give Brazil a sense of literary identity' (Nick Caistor,89 on Scott-Buccleuch's *The Wager*); ‘Machado de Assis is a highly regarded Brazilian novelist’; Machado de Assis (note the misspelling ‘i’ for Machado); ‘the novel was first published in Paris in 1899; the author was already established as Brazil’s leading man of letters’ (*Publishing News*90 on Scott-Buccleuch’s *Dom Casmurro*); ‘Machado de Assis, arguably Brazil’s greatest novelist (Miranda France91 on Scott-Buccleuch’s *Dom Casmurro*); ‘Machado de Assis is generally called Brazil’s finest novelist’ (Matthew Nesvisky92 on Scott-Buccleuch, *Yayá García*); ‘the great Brazilian author Machado de Assis’ (Lelde Gilman93 on Caldwell, *Counselor Ayres*); ‘Brazil’s leading man of letters’ (*New York Times Book*,94 on Caldwell, *Dom Casmurro*); ‘Machado de Assis Brazil’s most respected writer (*The Sunday Times*,95 on Scott-Buccleuch, *Yayá García*); ‘this beguiling Brazilian writer’ (Norman Shrapnel96 on Scott-Buccleuch, *The Wager*).

Machado de Assis is acknowledged as a universal writer: ‘one of the great novelists of the nineteenth century (*Chicago Tribune*, back cover of the first paperback edition, 1982 on Caldwell, *Counselor Ayres*); ‘unmistakably the work of a masterful writer’ (*Kirkus Reviews*, back cover of the first paperback edition, 1982 on Caldwell, *Counselor Ayres*); ‘this nineteenth century Brazilian who, it was

agreed, ‘transcended the limitations of culture and time’ to speak a universal language’ (Jean Holzhauer97 on Caldwell, *Dom Casmurro*); ‘this new translation *[Dom Casmurro]* by R. L. Scott-Buccleuch offers the masterpiece of Brazil’s greatest novelist a re-entry to the canon’ (*The Times*98); ‘one of the novelists who deserves an international reputation’ (*New York Times Book*,99 on Caldwell, *Dom Casmurro*).

Time and again reviewers provide readers with information about Brazilian literature and with basic information about the original author. They do this presumably because the assumption is that the target reader of the reviews will not have access to that kind of knowledge. ‘Machado de Assis is commonly regarded as Brazil’s first writer of classic status’ (Derek Stanford100 on Scott-Buccleuch, *Yaya Garcia*). Machado de Assis ‘remains far and away the favorite novelist of Brazilians’ (Hubert Herring101 on Caldwell, *Dom Casmurro*); reviewers describe/discuss the plot briefly (Nick Caistor102 on Scott-Buccleuch’s *Dom Casmurro*; Shirley Granovetter103 on Scott-Bucceluch, *Dom Casmurro*; Booklist,104 Jean Holzhauer105 on Caldwell’s *Dom Casmurro*; Nick Caistor,106 on Scott-Buccleuch’s *The Wager*; Norman Shrapnel,107 *The Guardian* on Scott-Buccleuch’s, *The Wager*).

The novels ‘resemble’ or ‘imitate’ target works. The target reader will feel familiar with the plot and characters of the source novel. The novels are worthwhile

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103 Granovetter, *The Jerusalem Post Magazine*, p. 28.
reading: 'a classic story of adultery', a 'laconic masterpiece' (Observer\textsuperscript{108} on Caldwell, \textit{Dom Casmurro}). Yet, since the reviewer puts the following question: 'why have we been deprived of it for so long?', he apparently ignores the previous translation by Helen Caldwell, brought out in 1953. Characters and form are praised: 'the purity of form and full-fledged character studies of this Brazilian classic', 'high order of art', 'flickers of irony light up the ambiguities of a novel that will be enjoyed by the discriminating reader (Booklist\textsuperscript{109} on Caldwell, \textit{Dom Casmurro}); the novel takes the form of a diary (Nick Caistor,\textsuperscript{110} on Scott-Buccleuch's \textit{The Wager}); 'the novel is packed with wit, with compassion, with valiant self-knowledge.' (\textit{Cleveland Plain Dealer}, back cover of the first paperback edition, 1982 on Caldwell's \textit{Counselor Ayres}); 'the characters way of living as they were in the Pump Room at Bath' (Nick Caistor,\textsuperscript{111} on Scott-Buccleuch's \textit{The Wager}); 'the novel shows 'to what extent the whole of upperclass society in Brazil still inhabited Europe in their minds' (Nick Caistor,\textsuperscript{112} on Scott-Buccleuch's \textit{Dom Casmurro}).

Machado de Assis’ style is compared to European writers: 'perhaps it was Machado’s admiration for Laurence Sterne that gives an English tinge to his literary sensibility. Like Tristram Shandy, his novels are ‘rambling and episodic, but not a word is wasted, not one scene misplaced. He also has Sterne’s cynicism and disdain’ (Piers Paul Read\textsuperscript{113}). Jean Holzhauer\textsuperscript{114} points out that the novel might be described as a study in several types of ambiguity and 'like an admirable orchestration, \textit{Dom Casmurro} contains no element unessential to its final effect'; 'the story is sketched

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\textsuperscript{108} \textit{The Observer Reviewer}, 1994, p. 23.
\textsuperscript{109} \textit{Booklist}, 1953, pp. 340-1.
\textsuperscript{110} Caistor, \textit{The Independent}, 1990, p. 31.
\textsuperscript{111} Caistor, \textit{The Independent}, 1990, p. 31.
\textsuperscript{112} Caistor, \textit{The Independent}, 1992, p. 31.
\textsuperscript{113} Piers Paul Read, 'Revised Editions', \textit{The Sunday Telegraph}, 04 June 2000, p. 15. Hereafter cited as Read, \textit{The Sunday Telegraph}.
\textsuperscript{114} Holzhauer, \textit{The Commonweal}, p. 255.
in brief, discontinuous strokes; the comparison holds, it is like one of Sterne's.' Reference to Shakespeare's play *Romeo and Juliet* (*Chicago Tribune*, back cover of the first paperback edition, 1982 on Caldwell's *Counselor Ayres*); 'Aires, as a narrator is an ironist in the Shandyesque tradition; Machado de Assis writes with a Balzacian energy and detail' (Jackie Wullschlager\(^\text{115}\) on Scott-Buccleuch, *The Wager*); 'the only work I know which is at all like this one is Jane Austen's *Persuasion*'; 'a few faint and well-modulated echoes of Romeo and Juliet, of Dante' (Michael Wood\(^\text{116}\) on Caldwell, *Counselor Ayres*). Jasper Rees compares the novelist's fictional world with that of Jane Austen's (The *Times*\(^\text{117}\) on Scott-Buccleuch, *The Wager*); 'perhaps, in reading this novel, one thinks a little of Flaubert's "Sentimental Education" with its marvellous portrayal of the insidious depredations of time on the heart' (Derek Stanford\(^\text{118}\) on Scott-Buccleuch, *Yayá Garcia*); 'the story owes much to Othello' (Hubert Herring\(^\text{119}\) on Caldwell, *Dom Casmurro*); Jean Holzhauer\(^\text{120}\) states that it is significant that when *Epitaph of a Small Winner* was first brought out in English translation in the United States, readers and reviewers 'were driven outside the contemporary frame of reference for appropriate comparison. Sterne, Flaubert, Hardy and James were the standards drawn upon to convey the quality'; it tells the Jane Austenish story of...' (Neil Hepburn\(^\text{121}\) on Scott-Buccleuch's *Yayá Garcia*); 'in an ironic replay of the Othello –


\(^\text{118}\) Stanford, *The Scotsman*, p. 3.


\(^\text{120}\) Holzhauer, *The Commonweal*, p. 254.

which is made explicit in the book' (Nick Caistor\textsuperscript{122} on Scott-Buccleuch's \textit{Dom Casmurro}); Machado de Assis' style bears the influence of Stendhal and Sterne' (Miranda France\textsuperscript{123} on Scott-Buccleuch's \textit{Dom Casmurro}); the lovers are destroyed in an Othello-like tragedy that shocks the reader but leaves him unsatisfied (Shirley Granovetter,\textsuperscript{124} Scott-Buccleuch, \textit{Dom Casmurro}); 'Machado de Assis proves himself as keen an observer of the human soul as he is of human society... a social gem appraiser; a sort of subtropical Edith Wharton' (Matthew Nesvisky\textsuperscript{125} on Scott-Buccleuch, \textit{Yayá Garcia}). 'the translator of the novel suggests the Elgar Cello Concerto as a mood companion; it's as the making of a mood, a note in time, that the book has its appeal (Norman Shrapnel\textsuperscript{126} on Scott-Buccleuch, \textit{The Wager}); 'the Brazilian writer Joachim Maria Machado de Assis (Note the change of 'q' for 'ch' in Joaquim); 'a very shrewd and tough-minded writer' (Anthony West,\textsuperscript{127} on Caldwell, \textit{Counselor Ayres}); 'Machado's tone, and his quiet, complicated humor' [...] 'this extraordinarily tender tale [...] he creates 'an effect that only a very great and very confident novelist could have achieved' (Michael Wood\textsuperscript{128} on Caldwell, \textit{Counselor Ayres}); 'the novel has been compared favorably with the best works by Hardy, Flaubert, James, Kafka and Proust'.\textsuperscript{129}

The prevailing tone in most reviews of the novels could be described as mildly sympathetic, such as the polite 'this is a novel most satisfying' (Jean Holzhauer\textsuperscript{130} on Caldwell, \textit{Dom Casmurro}); 'it is an experience I urge you to undertake' (\textit{Cleveland Plain Dealer}, back cover of the first paperback edition, 1982

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\textsuperscript{122} Caistor, \textit{The Independent}, 1992, p. 31. \\
\textsuperscript{123} France, \textit{Scotland on Sunday}, 1992, p. 33.  \\
\textsuperscript{124} Granovetter, \textit{The Jerusalem Post Magazine}, p. 28.  \\
\textsuperscript{125} Nesvisky, \textit{The Jerusalem Post Magazine}, p. 13.  \\
\textsuperscript{126} Shrapnel, \textit{The Guardian}, p. 22.  \\
\textsuperscript{127} Anthony West, 'Indirection', \textit{The New Yorker}, 31 March 1973.  \\
\textsuperscript{128} Wood, \textit{The New York Review}, p. 38.  \\
\textsuperscript{129} Webster, \textit{New York Times Book Review}, p. 24.  \\
\textsuperscript{130} Holzhauer, \textit{The Commonweal}, p. 255. 
\end{flushright}
on Caldwell’s *Counselor Ayres*); ‘a slim novel, at first a gentle, picaresque love story, later a study of the tragic consequences of jealousy’ (Miranda France\(^{131}\) on Scott-Buccleuch’s *Dom Casmurro*); ‘a mild story, mildly told with a muted form of irony [...] it is without self pity, an elegiac book’ (*Kirkus Reviews*, back cover of the first paperback edition, 1982 on Caldwell’s *Counselor Ayres*); ‘a small masterwork (Chicago Tribune, back cover of the first paperback edition, 1982 on Caldwell’s *Counselor Ayres*); ‘it is an amiable novel, touchingly elegiac in tone’ (*The Times*\(^{132}\) on Scott-Buccleuch’s *The Wager*); ‘to claim greatness for the Brazilian mulatto man of letters from the end of the 19\(^{th}\) century may seem affected, but there is no writer whose style and sentiments appeal to me more’ (Piers Paul Read\(^{133}\); ‘we are treated to Gregory Rabassa’s magnificent new version’ (Roberto González Echevarría\(^{134}\)); Nevertheless, negative views about the poetics appear: ‘it seems a slight and unsubstantial tale to an English reader’ (Hubert Herring\(^{135}\) on Caldwell, *Dom Casmurro*); ‘the novel, though inclined to aridity and a gesturing bookishness, had its own savour of philosophy and a old-fashioned nudging charm’, ‘*Epitaph of a Small Winner* and *Dom Casmurro* are ‘witty, elegant and profoundly disillusioned’ (R. D. Charques,\(^{136}\) *The Spectator* on *Dom Casmurro* and *Epitaph of a Small Winner*).

The number of novels written by Machado de Assis is emphasised since it may indicate a good reputation: *The Wager* is the last of nine novels by the Brazilian writer Machado de Assis. Subtitled ‘‘Aires’ Journal’’ it gives a diarist’s

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133 Read, *The Sunday Telegraph*, p. 15.

view of Rio de Janeiro (Jasper Rees, the *Times* reviewer,\(^{137}\) Scott-Buccleuch, *The Wager*); ‘*The Wager* appeared in Brazil in 1908, the last of nine novels by Machado de Assis’ (Jackie Wullschlager,\(^{138}\) on Scott-Buccleuch, *The Wager*).

Some reviewers discuss Latin American fiction and its transfer to the Anglo-American environment: ‘perhaps because Machado de Assis is a 19\(^{th}\) century writer and missed the boom which made Latin American writing fashionable, [he is] little known in Britain’ (Miranda France\(^{139}\) on Scott-Buccleuch’s *Dom Casmurro*); ‘a ‘simple tale’, ‘the last of Machado de Assis’s romantic works a recent addition to the stock of Latin American ‘classic’ fiction now available in English’; ‘it is hard to believe that this novel would have survived had Machado de Assis not gone on to write the totally different books for which he is justly revered far beyond his native Brazil; ‘it is easy to discern the dawning of the realist techniques that so brilliantly illuminate the later books’ (Neil Hepburn\(^{140}\) on Scott-Buceluch, *Yayá Garcia*); ‘it is doubly rewarding to see that Machado de Assis’s most famous novel, *Dom Casmurro*, has been newly translated by R. L. Scott-Buccleuch, and published by an independent English publisher nearly 100 years after its first appearance’; ‘England brought out the first edition of the novel only after this time, whilst it was published in the United States fifty years before.’ (Miranda France, on Scott-Buceluch, *Dom Casmurro*).

Some reviewers address the translation as such and criticise the editing: ‘Rabassa’s translation of *Memórias Póstumas de Brás Cubas* has failings, the most glaring being disruptive typographical errors (which the publisher intends to correct in the next printing) and also the lack of a Table of contents listing the numerous

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\(^{137}\) Rees, *The Times*, p. 21.

\(^{138}\) Wullschlager, *Financial Times*, p. 22.

\(^{139}\) France, *Scotland on Sunday*, p. 33.

\(^{140}\) Hepburn, *The Listener*, p. 223.
chapters in each work by title and page' (K. David Jackson\textsuperscript{141}); or praise the rendering: '\textit{Dom Casmurro} has now been excellently translated by Helen Caldwell [she] 'did a fine job in translation, and deserves thanks for giving us a glimpse of what the Brazilians regard as one of their finest novels' (Hubert Herring\textsuperscript{142} on Caldwell, \textit{Dom Casmurro}); ‘Rabassa’s \textit{The Posthumous} carries countless typographical slips’ (Lisa Shaw\textsuperscript{143}).

Some reviewers note the texts added to the translations: ‘the new versions are accompanied by critical essays’ (K. David Jackson\textsuperscript{144} on Rabassa, \textit{The Posthumous} and Gledson, \textit{Dom Casmurro}; ‘the translator’s foreword is ‘unremarkable’ and it would be improved by an explanation of the Paraguayan War, which features in the novel’ (J. C. Kinnear\textsuperscript{145} on Scott-Buccleuch, \textit{Yayá García}); ‘the admirable Introduction is one of the distinctions of the book’ (Jean Holzhauer\textsuperscript{146} on Waldo Frank’s Introduction to Caldwell, \textit{Dom Casmurro}); ‘Grossman’s Introduction is a brief and emotional one’ (Bagby Júnior\textsuperscript{147} on Grossman’s \textit{Epitaph}); ‘Grossman has written a ‘suitable Introduction’ to his rendering, ‘Waldo Frank’s Foreword is ‘informative and stimulating’ (Harvey L. Johnson\textsuperscript{148} on Grossman, \textit{Epitaph}); Bagby Júnior, however, overlooks the fact that it is Waldo Frank who writes the Introduction, since he credits the introduction to the translator. He points out that ‘a doutora Caldwell proporciona um curto estudo introdutório sobre o autor

\textsuperscript{146} Holzhauer, \textit{The Commonweal}, p. 254.
\textsuperscript{148} Johnson, ‘The Brazilian Mirror’, p. 283.
e sua obra que consiste em um bom guia para o aluno principiante',149 'a very accessible translation because he includes meticulously researched explanatory footnotes (Lisa Shaw150 on Gledson, Dom Casmurro); 'does not include footnotes; hence valuable updated contextual information is not available to the target reader' (Lisa Shaw151 on Rabassa's The Posthumous); 'editorial aids are valuable, if perhaps dispensable for the common reader' (Roberto González Echevarría152 on Gledson, Dom Casmurro). A reviewer regrets, though mistakenly, the lack of an Introduction: 'a tradução não contém nenhuma introdução, o que nos parece lastimável lacuna' (Bagby Júnior153 on Scott-Buccleuch's Yaya Garcia). Indeed, Scott-Buccleuch’s rendering includes a translation’s foreword, but not one as extensive as Bagby Júnior’s; or the excessive amount of metatexts: Alfred Mac Adam154 wonders about the Oxford series’ translation, that is, whether or not all the metatexts – forewords, afterwords, and footnotes- could have been placed at the end of the text, to be consulted or not as the reader would see fit. This is line with the narrator Brás Cubas in Memórias Póstumas de Brás Cubas who defines the way a Preface should be in his Note to the Reader: 'fugir a um prólogo explícito e longo. O melhor prólogo é o que contem menos coisas, ou o que as diz de um jeito obscuro e truncado [...] A obra em si mesma é tudo: se te agradar, fino leitor, pago-me da tarefa; se te não agradar, pago-te com um piparote, e adeus.'155

On the whole, reviewers seem to be satisfied with the translators in terms of language adopted and strategies favouring both the source and the target text are

150 Shaw, BHS, p. 122.
151 Shaw, BHS, p. 123.
emphasised. J. C. Kinnear reviews Scott-Buccleuch's *Yayá García*. He has different opinions regarding the rendering. At the very beginning he states that 'this translation reads quite well.' Later he argues that 'it is unfortunate that the translation fails to capture the elegant, colourful and ironic style of the original'.

Kinnear cites a passage, which reads as follows:

> o governo precisa da espada canônica (Machado de Assis, p. 11)
> the government required the strong arm of the Church (Scott-Buccleuch, p. 9)
> the government was in need of the canonic sword’ (Bagby Júnior, p. 1)

Kinnear further states that if one compares Scott-Buccleuch’s rendering with the Aguilar edition, there are various curious differences such as the order of presentation which is at times changed in descriptive passages for no apparent reason, and the final paragraph is considerably weakened.

Magalhães Júnior compares both Grossman and Ellis’ translations and remarks that Grossman’s is superior to that of Ellis:

> dos dois tradutores, William Grossman é que é o verdadeiro escritor e que, salvo uma ou outra passagem menos feliz, foi o que mais se aproximou de Machado [...] A frase de Grossman acompanha mais de perto o ritmo do estilo de Machado de Assis, é mais bem acabada, mais feliz em certas passagens difíceis em que abundam as associações de ideias. A de Percy Ellis, menos atenta a tais sutilezas, perde às vêzes por ser literal demais, outras vêzes por deixar de o ser.\(^{157}\)

Magalhães Júnior states that Ellis frequently, and Grossman eventually solve some of the problems by adopting French expressions current in English ‘que talvez dêem


a Machado de Assis um ar de afetação maior do que o que ele possuía. É verdade que também Grossman por uma vez incide neste defeito pela impossibilidade de exprimir de outro modo o pensamento de Machado.158 (emphasis added)

Lisa Shaw159 also compares Rabassa’s *The Posthumous* with Grossman’s *Epitaph*, and points out that the former includes the dedicatory inscription at the beginning of the novel as well as the Prologue to the third edition, both items removed in Rabassa’s rendering.

Some of the translators comment on each other’s translations. For example, Scott-Buccleuch160 comments on Bagby Júnior’s translation of *Iaiá Garcia*, and states why he prefers his own translation. Scott-Buccleuch explains his objectives in translating the novel, and also how easy it was to translate *Iaiá Garcia*, and how happy he became when he noticed how close to the spirit of the original he came at the end:

Raras vezes, fui detido por problemas de semântica ou mesmo de interpretação, tanto que o problema resumiu-se a tentar capturar a essência do estilo pessoal de Machado de Assis e transportá-lo para o inglês – um exercício intelectual que muito me agradou. Surpreendi-me pesando com cuidado as qualidades de cada palavra, procurando o equilíbrio das frases, talvez sutilmente alterando a ênfase por causa das variações entre o inglês e o português. Cheguei à conclusão de que Machado de Assis é um escritor para escritores, isto é, somente aqueles que convivem com palavras conseguem aquilatar o valor real de sua obra. Como disse antes, foi um trabalho de amor, e minha alegria tornou-se ainda maior quando verifiquei que a versão inglesa estava mais próxima do espírito da obra original do que eu conseguiria em qualquer outra de minhas traduções.161

Bagby Júnior states that Scott-Buccleuch produced a very different rendering of *Yayá Garcia* and remarks that: ‘bem diferente de nossa própria versão desta novela,

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159 Shaw, *BHS*, p. 123.
achamos o inglês de Beucleuth "pouco trabalhado" e idiomático demais em várias passagens – mesmo assim, na sua totalidade, é bom.\textsuperscript{162} Bagby Júnior refers to Quincas Borba translated by Clotilde Wilson: 'a precise and literal rendering of one of Assis’ stronger novels.'\textsuperscript{163} Bagby Júnior further observes that ‘a tradução da Senhora Wilson é precisa, exata, literal um pouco demais, possivelmente.' \textsuperscript{164} And with respect to the difficulty the translation of Quincas Borba would pose to a translator, he further remarks: 'considerando a dificuldade do texto desta novela, alguns consideram a de maior mérito das de Machado de Assis, a tradução merece ser elogiada.'\textsuperscript{165} This review indicates source-oriented evaluation; 'Clotilde Wilson’s translation is accurate' (Harvey L. Johnson\textsuperscript{166} on Wilson, The Heritage); ‘skill in conveying the contrasting high and low registers of the narrative discourse, Gledson’s prose is fluid and convincing, and flawless, both in colloquial registers [...] as well as ‘in a more literary style’ (Lisa Shaw\textsuperscript{167} on Gledson, Dom Casmurro); ‘translation reads well’ (Roberto González Echevarría\textsuperscript{168} on Gledson, Dom Casmurro); ‘impeccable translation’ (Alan Cheuse\textsuperscript{169} on Caldwell, Counselor Ayres); ‘the translation is very readable’ (Lelde Gilman\textsuperscript{170} on Caldwell, Counselor Ayres); ‘boa tradução pela crítica que verteu quatro das obras de Machado ao inglês’ (Bagby Júnior\textsuperscript{171}); ‘an adept translation of the last of Assis’ nine novels. Caldwell’s classical background adds flourish to her style of translating’ (p. 654). In different sources:

\begin{thebibliography}{99}
\bibitem{162} Bagby Júnior, ‘Machado de Assis Traduzido’, p. 99.
\bibitem{164} Bagby Júnior, ‘Machado de Assis Traduzido’, p. 98.
\bibitem{165} Bagby Júnior, ‘Machado de Assis Traduzido’, p. 98.
\bibitem{166} Johnson, ‘The Brazilian Mirror’, p. 283.
\bibitem{167} Shaw, BHS, p. 122.
\bibitem{170} Gilman, Library Journal, p. 3332.
\bibitem{171} Bagby Júnior, Machado de Assis, p. 129; also Bagby Júnior, ‘Eighteen Years’, p. 654; Bagby Júnior, Machado de Assis Traduzido, p. 96.
\end{thebibliography}
occasions Bagby Júnior\textsuperscript{172} praises Grossman’s \textit{Epitaph}: ‘splendid in its preservation of Assis’ particular flavour’; ‘esta tradução é valiosa na sua preservação do sabor machadiano’, and ‘tradução esplêndida na sua preservação do “sabor machadiano’.

However, with respect to Ellis’ \textit{Posthumous Reminiscences}, Bagby Júnior\textsuperscript{173} argues that it is of ‘mediocre quality’. Again, Bagby Júnior\textsuperscript{174} remarks: ‘tradução de qualidade decididamente mediocre, com estilo inconsistente que varia entre algumas orações bem e elevadamente expressadas em estilo machadiano e outras em inglês literal, que soa traduzido e com algumas expressões familiares. O texto também contém vários erros de tradução.’ Paul B. Dixon\textsuperscript{175} praises Caldwell’s \textit{Dom Casmurro}, and quotes from her translation in his book, but he further claims that ‘no translation can perfectly capture the nuances or structure of the original language. Consequently, the exact wording of Caldwell’s \textit{very good translation} occasionally seems anomalous in light of certain points I want to make’. In these cases Dixon takes the liberty of amending. (emphasis added). Lisa Shaw\textsuperscript{176} terms Rabassa’s \textit{The Posthumous} as a ‘proficient and highly readable translation’; ‘the English rendering made by Helen Caldwell […] makes enjoyable reading’ (Harvey L. Johnson\textsuperscript{177} on Caldwell, \textit{Dom Casmurro}); ‘uma boa tradução pela maior tradutora de Machado de Assis ao inglês’ (Bagby Júnior\textsuperscript{178} on Caldwell, \textit{Dom Casmurro}); ‘to what feels like an over-stolid translation’ (\textit{The Observer}\textsuperscript{179} on Scott-Buccleuch, \textit{Yayá Garcia});


\textsuperscript{173} Bagby Júnior, ‘Eighteen Years’, p. 654.

\textsuperscript{174} Bagby Júnior, ‘Machado de Assis Traduzido’, p. 97.


\textsuperscript{176} Shaw, \textit{BHS}, p. 123.

\textsuperscript{177} Johnson, ‘The Brazilian Mirror’, p. 284.

\textsuperscript{178} Bagby Júnior, ‘Machado de Assis Traduzido’, p. 92.

\textsuperscript{179} \textit{The Observer}, 1976, p. 21.
Shirley Granovetter\textsuperscript{180} states that ‘Peter Owen has reprinted another ‘gem’, \textit{Dom Casmurro} by Machado DeAssis’; ‘the translation is UNESCO-sponsored and has been rendered into ‘very pleasing English editions’ (Matthew Nesvisky\textsuperscript{181} on Scott-Buccleuch, \textit{Yayá Garcia}); ‘Machado de Assis comes into English in a translation which admirably catches the expressive yet unemphatic tone of this short novel’ (Norman Shrapnel,\textsuperscript{182} \textit{The Guardian} on Scott-Buccleuch, \textit{The Wager}) reveals a source-oriented evaluation.

The reviewers’ responses indicate that inaccurate translations might not achieve their aim, that is, that of rousing a foreign audience’s interest in a Brazilian classic. Some reviews address the fact that Scott-Buccleuch’s \textit{Dom Casmurro} is an abridged rendering: ‘an infamous 1992 British translation, “Dom Casmurro, Lord Taciturn,” butchers the novel, omitting nine chapters and misnumbering the rest’ (K. David Jackson\textsuperscript{183}), others not: ‘public interest in modern South American fiction has led to a rediscovery of some of the continent’s old masters (\textit{The Times}\textsuperscript{184} on the Penguin edition, which used Peter Owen’s edition).

The appearance of new renderings is also dealt with in the reviews. As early as 1958, Raimundo Magalhães Júnior set himself against the appearance of a new translation of \textit{Memórias Póstumas de Brás Cubas}:

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\textsuperscript{180} Granovetter, \textit{The Jerusalem Post Magazine}, p. 28.
\textsuperscript{181} Nesvisky, \textit{The Jerusalem Post Magazine}, p. 13.
\textsuperscript{182} Shrapnel, \textit{The Guardian}, p. 22.
\textsuperscript{184} \textit{The Times}, 22 October 1994, p. 17.
título trocado, por motivos comerciais, para *Epitaph of a Small Winner*, o que não destoa do conteúdo [...] Haveria razões para a reapresentação do livro, porque dele se faria melhor edição.185

Magalhães Júnior further points out that ‘o lançamento de uma nova tradução, desnecessária e inferior, sob o aspecto literário como sob o aspecto gráfico, parece exprimir uma desaprovação à primeira.’186 Magalhães criticises the government for taking personal advantage by promoting the translation of the novel, for it presents a much worse edition than that already available: ‘Machado é escritor que pode dispensar escoras governamentais para alcançar divulgação universal. Mas, se o governo faz questão de ajudar, para não parecer indiferente à sua glória, faça-o ao menos sem se revelar descortês e sem chover no molhado...’187 (suspension points are the reviewer’s).

Alfred Mac Adam in his review to both *Memórias Póstumas de Brás Cubas* (1997) and *Dom Casmurro* (1997) wonders whether or not a new translation of Machado de Assis is indeed needed, even if he is the greatest Latin American writer of the nineteenth century. He ponders why retranslate what are arguably Machado de Assis’ two greatest books, when the first two translations are still in print and have seemed satisfactory until now. It is worth noting that Mac Adam is apparently not aware of the abridged version of the novel. As Mac Adam188 also observes, the claim made by Oxford University Press, that the Library of Latin America series rescues and preserves the great lost literature of Latin America, is in this sense not plausible, since these two novels by Machado de Assis were never lost or in need of rescue and preservation. But he further states that ‘fresh renderings are welcome’;

‘Oxford University Press has produced excellent new translations of Machado de Assis for the 21st century’ (Alfred Mac Adam on Gledson, Dom Casmurro and on Rabassa, The Posthumous).

In his essay ‘Dom Casmurro: Realism and Intentionalism Revisited’, John Gledson argues that Dom Casmurro is a novel not yet fully recognised. ‘Despite all the efforts of translators and critics over the forty-odd years since the novel was first put into English, we have singularly failed to make it a recognized, above all a widely read novel in the English-speaking world.’ Gledson speculates on the reason for the failure, for he ponders whether it could be that ‘we have been selling the wrong novel, even perhaps still slightly embarrassed by its Brazilian origins, overeager to claim it as a “universal” masterpiece.’ In other words, then, Dom Casmurro does not yet function in the target literary system as it functions in the source system.

An ambassadorial function is emphasised: Bagby Júnior states that the translations of Dom Casmurro by Helen Caldwell are good and practical for students little familiar with the novelist: ‘A tradução é boa e prática para alunos pouco familiarizados com o autor.’

R. D. Charques reviews Grossman’s Epitaph and compares it with Dom Casmurro (‘Grumpy’): it is ‘a novel of very similar character, done in much the same sly and inconsequent idiom of elderly reminiscence and hung about with identical shreds of fanciful and melancholy sentiment’; the novel is ‘a last fitting

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192 Bagby Júnior, Machado de Assis, p. 126.
193 Charques, The Spectator, p. 646.
monument to the art of Machado de Assis'; 'a novel as ironic as any of Machado's earlier fiction, but with a new sense of ripeness and a tender regard for those whom life tries and tests' (Alan Cheuse\textsuperscript{194} on Caldwell, \textit{Counselor Ayres}).

Yet to diminish the bad reputation of Machado de Assis' work as being pessimistic Gilman remarks that 'this last novel is perhaps the lightest and most optimistic of Assis' works (Lelde Gilman\textsuperscript{195} on Caldwell, \textit{Counselor Ayres}); 'it is in diary form' (Norman Shrapnel \textit{Guardian}\textsuperscript{196} on Scott-Bucaleuch, \textit{The Wager}).

This chapter has dealt with the history of Machado de Assis' five novels in English multiple translations, considering which have been translated, reasons for translating, publishing houses, as well as the marketing strategies involved. The four levels proposed in Lambert and Van Gorp's theoretical framework, that is, Preliminary Data, Macro-level, Micro-level, and Systemic Context have been addressed concerning the translated novels and their respective source texts.

\textsuperscript{194} Cheuse, \textit{The Nation}, p. 570.
\textsuperscript{195} Gilman, \textit{Library Journal}, p. 3332.
\textsuperscript{196} Shrapnel, \textit{The Guardian}, p. 22.
Chapter Five

CULTURAL UNTRANSLATABILITY

Translation theorists have offered a range of views on the problematics of translating culture-specific terminology and have sought to define the meaning of culture-specific items. Kitty M. van Leuven-Zwart,¹ for example, states that culture-specific elements provide information about the country, the culture, and the social characteristics of the original text (exotization) or the translation (naturalization). Mona Baker also addresses culture-specific concepts and states that 'the source language word may express a concept which is totally unknown in the target culture. The concept in question may be abstract or concrete; it may relate to a religious belief, a social custom, or even a type of food. Such aspects are often referred to as 'culture-specific.'²

In his essay ‘Culture-Specific Items in Translation’, Javier Franco Aixelá³ points out that culture-specific items are usually expressed in a text by means of objects and a system of classification and measurement whose use is restricted to the source culture, or by means of the transcription of opinions and the description of habits equally alien to the receiving culture. Aixelá⁴ also remarks that in translation

⁴ Aixelá, ‘Culture-Specific Items’, p. 57.
a culture-specific item does not exist of itself, but as the result of a conflict arising from any linguistically represented reference in a source text which, when transferred to a target language, poses a translation problem due to the non-existence or to the different value (whether determined by ideology, usage, frequency, etc.) of the given item in the target language culture.

Aixelá\(^5\) then defines culture-specific items as those textually actualised items whose function and connotations in a source text involve a translation problem in their transference to a target text, whenever this problem is a product of the non-existence of the referred item or of its different intertextual status in the cultural system of the readers of the text.

Earlier, J. C. Catford\(^6\) had argued, from a linguistic point of view, that cultural untranslatability occurs when a situational feature, functionally relevant for the source language text, is completely absent from the culture of which the target language is a part. Malcolm Coulthard notes that "there will always be culture specific items and concepts, like 'pitanga', 'saudade', 'haggis' and 'public school' for which only the source language has labels."\(^7\) He further adds that in the majority of cases these items will create problems for the skilled translator and then it will be simply a case of deciding whether to borrow the original word or to create a new word.

\(^5\) Aixelá, ‘Culture-Specific Items’, p. 58.
André Lefevere points out that 'because language is the expression of a culture, many of the words in a language are inextricably bound up with that culture and therefore very hard to transfer in their totality to another language.'

Peter Newmark defines culture as 'the way of life and its manifestations that are peculiar to a community that uses a particular language as its means of expression.' He further claims that frequently where there is cultural focus, there is a translation problem due to the cultural 'gap' or 'distance' between the source and target languages. Newmark argues that with cultural words such as 'monsoon', 'steppe', 'dacha', 'tagliatelle', there will be a translation problem unless there is a cultural overlap between the source and target language (and its readership).

In his essay 'The Neutralisation of Culture-Specific Concepts in Translation' Juan C Sager remarks that some terms related to food cannot be translated literally because they are not common in the target culture. He mentions a particularly Portuguese type of biscuit, that is, 'água e sal' and 'bolachas e pão com margarina' and claims that 'for such terms equivalents, rather than literal translations, have to be found in English.'

Peter Newmark discusses the translation of 'foreign' cultural words, and adapts Nida's classification of the various aspects of culture and presents his own scheme which reads as follows:

1. Ecology: Animals, plants, local winds, mountains, plains, ice, etc.

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10 Newmark, *A Textbook*, p. 95; p. 103.


4. Organisations, customs, activities, procedures, concepts, ideas: Political, social, legal, religious, artistic.

5. Gestures and habits.

Basil Hatim\(^{13}\) argues that within the translation model proposed by Hatim and Mason, such lists as the above proposed by Newmark are incomplete as a way of defining culture or accounting for the process of intercultural communication. Hence, their model supplements this set of cultural objects with a socio-textual dimension, which subsumes the form and function of such macro-signs as discourse and genre. Hatim and Mason propose a model of ‘socio-textual practice’ (the text-genre-discourse triad) and suggest the critical-linguistic assumption that, to communicate effectively, language users rely on their ability to deal with rhetorical purposes through texts (i.e. counter-argumentation), attitudes through discourse (i.e. racism), and rules of appropriateness in conventionalised communicative events or genres (i.e. a Letter to the Editor).

With regard to proper nouns in translation, Theo Hermans points out that they can be divided into two categories, that is, conventional and loaded. Conventional proper nouns are those ‘seen as “unmotivated” and thus having no meaning of themselves’. Loaded proper names are those ‘literary names that are somehow seen as “motivated”; they range from faintly “suggestive” to overtly “expressive” names and nicknames, and include those fictional as well as non-

fictional names around which certain historical or cultural associations have accrued in the context of a particular culture.\textsuperscript{14}

The proper names of the fictional characters of Machado de Assis' five novels under question are recognizably Brazilian-Portuguese. The translations indicate shifts in the renderings of these proper names, but in general the translators tend to copy most of the names although, in some instances, without the diacritics.

L. A. Trask points out that diacritics, often loosely called 'accents', are the various little dots and squiggles which, in many languages, are written above, below or on the top of certain letters of the alphabet to indicate something about their pronunciation.\textsuperscript{15} These accents are common to languages like French, Spanish, German, Polish, Turkish, Portuguese, and so on. Portuguese, for instance, has words like João, Pelé, Pátria, and coração. Trask also advises and this applies particularly to translation studies – 'when you are citing a word, a name or a passage from a foreign work which uses diacritics, you should make every effort to reproduce those diacritics faithfully [...] So far as you can produce them, therefore, these are the forms you should use even when writing in English. But don't overdo it. If an accepted English form exists, use that.'\textsuperscript{16} Indeed, some of Machado de Assis' translators rendering novels into English do not try to reproduce the diacritics and may use an accepted English form. For example, Caldwell renders 'São José' as 'St. Joseph' (\textit{Dom Casmurro}, p. 137), Grossman renders 'dia de Santo Antônio' as 'St. Anthony's Day' (\textit{Epitaph}, p. 44), 'Jaco' becomes 'Jacob' (Ellis, \textit{Posthumous
Reminiscences, p. 198), 'Petrópolis' is turned into 'Petropolis' (Scott-Buccleuch's The Wager, p. 26; Grossman, Epitaph, p. 197).

Peter Newmark observes that, 'normally, people's first and surnames are transferred, in order to preserve their nationality, and assuming that their names have no connotations in the text.'¹⁷

Interestingly enough, in his Translator's Foreword to his rendering of Iaíá Garcia, Scott-Buccleuch¹⁸ renders Machado de Assis' first name, Joaquim, as 'Joachim', replacing 'q' with 'ch'. In other words, he adopts an established form in English, but author's names are not normally changed in this way. The same happens when the translator renders the name 'Iaíá', which becomes 'Yayá' by using 'y' instead of 'i'.

As regards the name of the streets and places, Peter Newmark¹⁹ suggests that established forms should be favoured. However, the translators of Machado de Assis' novels make different options. Wilson (The Heritage), for example, renders 'Milão' as 'Milan' (p. 115), 'Praia Vermelha' as 'Vermelha Beach' (p. 215); 'Rua da Harmonia' becomes 'Harmonia Street' (p. 128) and 'Praça do Comércio is turned into 'Comércio Square' (p. 145). Grossman (Epitaph) tends to transfer the name of the streets as in 'Rua dos Barbonos' (p. 114) but renders the name of places such as 'Praia do Flamengo', which becomes 'Flamengo Beach' (p. 167) and 'Banco do Brasil' which is turned into 'Bank of Brazil' (p. 108).

Following Theo Hermans²⁰ one can state that the original narrator's voice is not the only one which comes to the target reader provided the translator's voice is textually traceable. Broadly speaking when one reads a narrative what one reads is a

¹⁷ Newmark, A Textbook, p. 214.
¹⁸ 'Translator's Foreword', in Scott-Buccleuch, Dom Casmurro, p. 5.
¹⁹ Peter Newmark, A Textbook, p. 216.
discourse produced by a narrator. But, when one reads a translated narrative the source text narrator’s voice is not the only one which may be traceable. Hermans further states that a standard narrative representation of narrative communication does not make reference to translation, and that the main narratological models available (Booth, Stanzel, Genette, Rimmon-Kennan, Chatman, Prince, and Bal) do not distinguish between original and translated narratives. However, Hermans points out that in translated fiction there might be another voice that produces the discourse, a presence that cannot be overlooked. Translated narrative discourse always implies more than one voice in the text, more than one discursive presence. Even though it may be that in some narratives this ‘other’ voice never clearly manifests itself or that the voice may be more or less overtly present translated narrative discourse always contains a ‘second’ voice, to which Hermans refers as the ‘translator’s voice, as an index of the translator’s discursive presence… and there are shades and degrees in between’. Hermans states that the ‘other’ voice in translated narrative texts is likely to be manifested primarily in three kinds of cases:

(1) Cases where the text’s orientation towards an Implied Reader and hence its ability to function as a medium of communication is directly at issue;

(2) Cases of self-reflexiveness and self-referentiality involving the medium of communication itself;

(3) Certain cases of what, for want of a better term, I will refer to as ‘contextual overdetermination’.

In each case the degree of visibility of the translator’s presence depends on the translation strategy that has been adopted, and on the consistency with which it has been carried out. As some of the translation strategies may leave the reader unaware

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22 Hermans, ‘The Translator’s Voice’, p. 27.
of the other voice, the interest is in those cases where traces of a discursive presence other than the source text narrator can be detected in the text itself.

When words start combining with other words, that is, when they are strung together grammatically to form stretches of language, with idioms and fixed expressions, the translator has to decide whether or not their use is an essential part of the meaning of the text and thus whether he must attempt to render them with a ready item in the target language. And like single words, idioms and fixed expressions may be culture-specific.

André Lefevere\textsuperscript{24} states that writers often allude to works and writers from other literatures to make readers aware of similarities and differences between what they are reading and what is alluded to. The clash between the word on the page and the allusion evoked is designed to heighten the effect of the work.

Susan Bassnett\textsuperscript{25} observes that an expression such as ‘say when’ is ‘directly linked to English social behaviour patterns’ and suggests that the translator putting the phrase into French or German has to contend with the problem of the non-existence of a similar convention in either TL culture. Bassnett\textsuperscript{26} further remarks that in the process of interlingual translation one idiom may be substituted for another, and that substitution may be made not on the basis of the linguistic elements in a phrase, nor on the basis of a corresponding or similar image contained in the phrase, but on the function of the idiom. She adds that ‘the SL phrase is replaced by a TL phrase that serves the same purpose in the TL culture, and the process here involves the substitution of SL sign for TL sign.’\textsuperscript{27}

\textsuperscript{24} Lefevere, \textit{Translating Literature}, p. 27.
\textsuperscript{26} Bassnett, \textit{Translation Studies}, p. 24.
\textsuperscript{27} Bassnett, \textit{Translation Studies}, p. 24.
Malcolm Coulthard points out that ‘with a multi-word unit there is always a chance of the writer playing on the literal meaning of one or more of the constituent items, that is of deconstructing the item.’ He quotes an example ‘I’ve got pins and needles in my hand again but they aren’t pricking too badly today’ and suggests the literal translation into Portuguese ‘Tenho alfinetes e agulhas em minha mão mas até que não estão me espetando tanto hoje.’ He states that since the metaphoric equivalent to ‘pins and needles’ in Portuguese is ‘formigas’ (ants) it would be relatively easy to render the first clause as ‘minha mão está formigando’. However, he observes that the translational problem lies indeed in ‘pricking’ in the second clause and he questions whether the translator should maintain the extended metaphor and translate with ‘morder’ (bite) or whether he should be more literal and use ‘doer’ (hurt).

Mona Baker summarises four main difficulties involved in the translation of idioms and fixed expressions, that is, when: a) an idiom or fixed expression may have no equivalent in the target language; b) an idiom or fixed expression may have a similar counterpart in the target language; c) an idiom may be used in the source text in both its literal and idiomatic senses at the same time; and when d) the very convention of using idioms in written discourse, the contexts in which they can be used, and their frequency of use may be different in the source and target languages.

Mona Baker further states that the way in which an idiom or fixed expression can be translated into another language depends on many factors. She observes that it is not only a question of whether an idiom with a similar meaning is available in the target language, but also that of other factors involved, which

29 Baker, In Other Words, pp. 68-71.
30 Baker, In Other Words, pp. 72-8.
include, for example, the significance of the specific lexical items, which constitute
the idiom, i.e. whether they are manipulated elsewhere in the source text, as well the
appropriateness or inappropriateness of using idiomatic language in a given register
in the target language. She lists four strategies to translate idioms: a) using an idiom
of similar meaning and form; b) using an idiom of similar meaning but dissimilar
form ('but its context of use may be different; the two expressions may have
different connotations, for instance, or they may not be pragmatically transferable');
c) translation by paraphrase; and d) translation by omission. However, Baker remarks that the acceptability or non-acceptability of using any of
these strategies will depend on the context in which a given idiom is translated, and
that questions of style, register, and rhetorical, and rhetorical effect must also be
taken into consideration.

Juan C Sager remarks that linguistic expressions, such as idioms, proverbs,
allusions may be culture-bound and, if they are, it is the translator’s task to decide
how to deal with them. Sager calls this process of avoiding or eliminating culture-
specific references and expressions ‘neutralisation’. Sager further remarks that
proverbs are more problematic to be rendered, since some are culture-specific whilst
others, often with a biblical origin, can be called neutral. He states that in Portuguese
they are often introduced by ‘como dizia o outro’, which can be translated, if
required, by the less common English expression ‘like the man said.’ Again, Sager
states that idioms and sayings usually require adjustments, which are then generally

31 Baker, In Other Words, p. 69.
32 Baker, In Other Words, p. 72.
made according to the context, as for example in ‘eu sou muito senhora de lá ir’ / ‘it’s beneath my dignity to go in there’.35

The difficulties posed for the translators rendering Brazilian terms and customs into English are discussed below and will be illustrated with passages from Machado de Assis’ five novels in English multiple translations in order to show how the translators have opted for different solutions.

In Iaiá García, Chapter 17, Scott-Buccleuch replaces ‘sarau’ with ‘a party’, whilst Bagby Júnior describes it as ‘an evening party’ (Machado de Assis, p. 127; Scott-Buccleuch, p. 219; Bagby Júnior, p. 165), which is what it means in the source text.

In Memórias Póstumas de Brás Cubas, Chapter 57, the following passage with its respective renderings ‘um oratoriozinho de jacarandá, obra de talha’ / ‘a little altar of carved rosewood’ / ‘a small oratorio of rosewood carved work’ / ‘a small carved jacaranda prie-dieu’ (Machado de Assis, p. 72; Grossman, p. 112; Ellis, p. 141; Rabassa, p. 93) indicates that the translators made different decisions to render the underlined word. Both Grossman and Ellis choose ‘rosewood’, an English word familiar to the target culture. In contrast, Rabassa decides to leave the word untranslated, however not placed in italics, and without the acute accent. He does not provide further explanation of the Brazilian term of Tupi origin, which has already entered the Webster and Oxford dictionaries.36

In Quincas Borba, Chapter 122, both translators adopt different strategies to render the name of a tree, ‘casuarina’. While Wilson leaves it in the source language without annotating it, Rabassa provides the name of a more familiar tree.

As casuarinas de uma chácara, quietas antes que ele passasse por elas, disseram-lhe coisas mui particulares, que os levianos atribuiriam à aragem que passava também, mas que os sapientes reconheceriam ser nada menos que a linguagem nupcial das casuarinas. (Machado de Assis, p. 131)

Some casuarina trees that were in the garden of a suburban villa, quite still before he passed them, spoke to him in a very special way; the light-headed would ascribe it to the breeze that, too, was passing, but the wise would recognize it for what it was – the nuptial language of casuarina trees...
(Wilson, p. 172)

The oaks of a country estate, silent before he passed them, said very strange things that thoughtless people might have attributed to the breeze that was also passing, but which those who knew recognized as nothing less than the nuptial language of oak trees.... (Rabassa, p. 180)

In Quincas Borba, Chapter 120, Wilson adopts a different strategy from the above to render the name of the tree. She provides a footnote to state that ‘pitanga’ refers to a fruit of the ‘pitangueira’. However, she does not give further details about the tree, or the Brazilian fruit. Rabassa replaces it with ‘cherry’.

- Teófilo foi o primeiro que descobriu; ela dizendo-lhe isto, ficou como uma pitanga. (Machado de Assis, p.130)

“Teophilo was the first who found out. When she told him she turned red as a pitanga”*
*The fruit of the pitangueira. (Translator’s Note.) (Wilson, p.170)

“Teófilo was the first to spot it. When it was mentioned to her, she turned cherry red” (Rabassa, p.179)

In Dom Casmurro, Chapter 12, ‘um coqueiro’ / ‘a coconut palm’ / ‘a palm tree’ / ‘a palm tree’ (Machado de Assis, p. 23; Caldwell, p. 38; Scott-Buccleuch, p. 31; Gledson, p. 23) receives different renderings. Caldwell tells the reader that the palm tree gives the coconut fruit, whilst Scott-Buccleuch and Gledson opt just for the general word ‘palm’. However, in the next occurrence of ‘coqueiro’ / ‘coco tree’ / ‘palm tree’ / ‘palm tree’ Caldwell shifts word selection, that is, from the name of the
tree to its fruit. Scott-Bucleuch and Gledson repeat the same word, and in line with the source text, keep their first choice.

In *Iaiá Garcia*, Chapter 10,

caçador do sertão se dispõe a encarar a onça (Machado de Assis, p. 75)
the jungle hunter prepares to face the jaguar (Scott-Bucleuch, p. 124)
a hunter in the forest preparing to encounter the lion (Bagby Júnior, p. 91)

the word ‘sertão’ (backlands) refers to the arid barren region (North Eastern) of Brazil. Scott-Bucleuch replaces it by ‘jungle’, whilst Bagby Júnior by ‘forest’. As for the animal the hunter encounters, a shift takes place, in that Scott-Bucleuch keeps the same animal, ‘jaguar’, and Bagby Júnior chooses another one, ‘lion’.

In *Memórias Póstumas de Brás Cubas* the title of Chapter 73, ‘The Luncheon’ is rendered as ‘Afternoon snacks’ / ‘The luncheon’ / ‘The Luncheon’ respectively (Machado de Assis, p. 86; Grossman, p. 133; Ellis, p. 172; Rabassa, p. 113). Grossman adapts the word ‘luncheon’ to convey the meaning of the context, in line with the source text, as he makes it clear in his Introduction to his rendering. Grossman states that ‘non-Portuguese words used by Machado have been retained untranslated, except that the English word “luncheon” has been changed to “afternoon snack” (Chapter 73), which is what it meant to Machado and his public.’

In contrast, Ellis and Rabassa transcribe the word and they do not mention the fact that Machado de Assis used this word in English. A subsequent reference to the word ‘luncheon’ in the first paragraph of the same Chapter, on the same page, becomes ‘luncheon’ / ‘the afternoon snacks’ / ‘lunch’ / ‘luncheon’ respectively (Machado de Assis, p. 86; Grossman, p. 133; Ellis, p. 172; Rabassa, p. 113). This

indicates that both Grossman and Ellis remove the second occurrence of ‘luncheon’. Grossman again replaces it with ‘afternoon snacks’, whilst Ellis chooses a different word ‘lunch’. Both Grossman and Rabassa are consistent in adopting strategies, in that they keep their first choice to solve the same problem, whilst Ellis shifts from his first option.

In *Quincas Borba*, Chapter 31, the word ‘almoço’ is rendered as ‘luncheon’ and ‘lunch’ respectively (Machado de Assis, p. 38; Wilson, p. 42; Rabassa, p. 41). However, another occurrence of the same word is rendered as ‘lunch’ and ‘lunch’ respectively (Machado de Assis, p. 40; Wilson, p. 46; Rabassa, p. 44). And still in another passage, in Chapter 156, the translators render the word ‘almoço’ as ‘lunch’ and ‘breakfast’ (Machado de Assis, p. 156; Wilson, p. 206; Rabassa, p. 218). The examples indicate that both Wilson and Rabassa make different decisions in rendering the same word suggesting that they are not consistent in their choices.

In *Memórias Póstumas de Brás Cubas*, Chapter 12, a number of sweets and fruits are mentioned, and one of the Brazilian sweets, the ‘cará’ is omitted and another sweet ‘compote’ is added to the list, and others are described:

da mesa, entulhada de doces e frutas, aqui o ananás em fatias, ali o melão em talhadas, as compoteiras de cristal deixando ver o doce de coco, finamente ralado, amarelo como uma gema, - ou então o melado escuro e grosso, não longe do queijo e do cará. (Machado de Assis, p. 29)

our table, laden with sweets and fruits, here slices of pineapple, there cuts of melon, elsewhere cheese, candied yams, yellow egg-and-cocoanut paste, and crystal bowls of compote in dark, rich sugar-cane syrup... (Grossman, p. 45)

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the table; this was loaded with sweetmeats and fruit; here a pineapple in slices, there a melon in long strips, the crystal dish showing the cocernut ice, finely grated and yellow as the yoke of an egg; or the molasses, dark and thick, not far from the cheese and the card. (Ellis, p. 45)

the table loaded with sweets and fruit – pineapple wedges here, melon slices there, the crystal dessert dishes displaying the thinly shredded cocoanut sweets, yellow as an egg yolk – or the molasses, thick and dark, not far from the cheese. (Rabassa, p. 29)

Grossman describes the Tupi word ‘cará’, whilst Ellis leaves it in Portuguese, in italics. Rabassa omits the word. As for the renderings of ‘doce de coco, finamente ralado, amarelo como uma gema’ / ‘yellow egg-and-cocoanut paste’ / ‘cokernut ice, finely grated and yellow as the yoke of an egg’ / ‘cocoanut sweets, yellow as an egg yolk’, Grossman and Rabassa remain close to the kind of sweet presented in the source text, whilst Ellis renders it as an ice. It is also worth noting that the word ‘cockernut’ is a strange or erroneous spelling. Also note the misspelling in the word ‘yoke’ referring to ‘yolk’ in Ellis’ rendering. Grossman adds ‘compote’ and describes the word ‘melado’ as ‘dark, rich sugar-cane syrup’.

In Dom Casmurro, Chapter 18 further illustrates this aspect of cultural markers. Bento and Capitu are talking near the window when a street-vendor approaches them to sell some ‘cocadas’. The translators render the words as follows:

‘cocadas’ / ‘Cocada’ / ‘Cocadinha’ (Machado de Assis, p. 31)
‘coconut sweetmeats’ / ‘cocada’ / ‘Cocadinha’ (Caldwell, pp. 53)
‘coconut cakes’ / ‘coconut’ / ‘They’ (Scott-Buccleuch, p. 43)
‘coconut sweets’ / ‘coconut’ / ‘Coconut’ (Gledson, p. 37)

The three translators render the first occurrence of ‘cocadas’ as a kind of cake, by adding a word. Caldwell renders it as ‘coconut sweetmeats’, Scott-Buccleuch as ‘coconut cakes’, and Gledson as ‘coconut sweets’. As for the second occurrence of
‘cocada’, Caldwell keeps it untranslated, whilst Scott-Buccleuch and Gledson render it as ‘coconut’, which indeed is the fruit. As for ‘cocadinha’ Caldwell again keeps it untranslated, whilst Scott-Buccleuch replaces it by the pronoun ‘they’. Gledson repeats the previous choice rendering it as ‘coconut’.

Another example, in Memórias Póstumas de Brás Cubas, Chapter 17, the Brazilian refreshing drink ‘aluá’ is rendered as follows:

Depois queixou-se do calor e mandou vir um copo de ‘aluá’ (Machado de Assis, p. 36)

After a few moments, she complained of the heat and ordered a glass of cider. (Grossman, p. 56)

Then she complained of the heat and sent for a glass of aluá (Ellis, p. 62)
then complained about the heat and sent for a glass of pineapple wine (Rabassa p. 39)

Grossman replaces ‘aluá’ with ‘cider’, whilst Ellis leaves the word untranslated in italics. Grossman describes the drink as a ‘pineapple wine’. As early as 1958, Raimundo Magalhães Júnior claimed that ‘Ellis could have added a footnote explaining that ‘aluá’ is a soft drink prepared with fermented corn, water and sugar.’ Indeed, this view indicates Magalhães Júnior’s concern with a consumer-oriented policy, in that he advises translators to cater for the target reader’s needs and expectations.

Still, in Chapter 59, the three translators adopt different strategies in their renderings of the word ‘angu,’ a cooked dish made with corn, manioc or rice flour, salt and water. While Grossman describes the word ‘angu’ as a ‘corn meal’ dish, Ellis leaves it untranslated, placed in italics, and Rabassa describes it as being made with ‘manioc flour’. With regard to the monetary unit ‘vintêns’ one can state that both Ellis and Rabassa keep the Brazilian currency, whilst Grossman renders it as ‘cents’. Note that none of the translators gives a gender marked translation for ‘quitandeiras.’

The translators render the passage as follows:

 dinheiro sim, porque é necessário comer, e as casas de pasto não fiam. Nem as quitandeiras. Uma coisa de nada, uns dois vintêns de angú, nem isso fiam as malditas quitandeiras... (Machado de Assis, p. 75)

money; and I want it only because I have to eat and the restaurants don’t give credit. Neither do the food vendors in the streets. Almost nothing, just two cents’ worth of corn meal, and the damned peddlers won’t even trust me for that... (Grossman, p. 116)

money, yes, for I need to eat and the eating houses do not give credit, nor the restaurants, nor the shops - a miserable nothing, two vintêns of angú, and even then they won’t give credit, the cursed shopkeepers... (Ellis, p. 146)

money, yes, because I have to eat and eating-places don’t give credit, greengrocers either. A nothing, two vintêns worth of manioc cake, the damned greengrocers won’t even trust you for that...(Rabassa, p. 96)

In his Introduction to his Memórias Póstumas de Brás Cubas, Grossman clearly indicates the target reader he has in mind, for he alludes to American currency: ‘a conto [...] as the equivalent of about five hundred dollars.’ In Chapter 123, Grossman omits the reference to the ‘real’. Ellis renders it as ‘a cent’ and Rabassa as ‘a penny’.

41 Fish, ‘Changing Food’, p. 74; p. 78.
Em suma, poderia dever algumas atenções, mas não devia um real a ninguém (Machado de Assis, p. 124)

[Omitted] (Grossman, p. 193)

In fine, he might be owing in attentions, but he did not owe a cent to anyone. (Ellis, p. 258)

In short, he may have been owing in a few courtesies, but he didn't owe anyone a penny. (Rabassa, p. 171)

The renderings also adapt the source text’s measures to the English system for units of measure. In Iaiá Garcia, Chapter 1,

eram as poucas braças de quintal (Machado de Assis, p. 12)
the little garden (Scott-Buccleuch, p. 11)
it was a few feet of garden space’ (Bagby Júnior, p. 2)

Scott-Buccleuch removes the measure and substitutes it by the expression, ‘a little’ to convey the approximate meaning, whilst Bagby Júnior replaces it by an English unit of measure.

In Memórias Póstumas de Brás Cubas, Chapter 21, ‘a algumas braças de distância’ / ‘at a short distance’ / ‘some dozen yards off’ / ‘a few yards away’ (Machado de Assis, p. 43; Grossman, p. 67; Ellis, p. 76; Rabassa, p. 48), Grossman replaces ‘braças’ by ‘a short’, whilst Ellis and Rabassa prefer the English measure ‘yards’.

In Iaiá Garcia, Chapter 16, Jorge discusses the convenience of getting married to Iaiá as soon as possible. The possible day suggested, ironically, by Iaiá is ‘Sábado de Aleluia’, which is rendered in different ways in both translations. Scott-Buccleuch renders it as ‘Hallowe’en’ and Bagby Júnior as ‘Easter Sunday’. Scott-
Buccleuch brings to the fore another festival well known to the Anglo-American audience. Bagby Júnior takes into account the particular period in time Machado de Assis refers to, namely Easter but chooses another day of the week in this period, Sunday instead of Saturday, which would be in line with the source text. The translator's choice changes the meaning of the days, Saturday (mourning for Jesus Christ's death which was on Good Friday) and Sunday (celebration of Jesus Christ's resurrection). Iaiá wanted to mourn for her father and was not interested in happy celebrations such as her wedding party. Scott-Buccleuch renders 'Dia de São nunca' as 'Never-never day', whilst Bagby Júnior chooses 'Doomsday'.

- Sábado de Aleluia, por exemplo.
- Falaremos sério, disse Jorge.
- Sério? Dia de São Nunca. (Machado de Assis, p. 115)

'How about Hallowe'en?'
'Let's be serious,' said Jorge.
'Serious? Never-never day, then.' (Scott-Buccleuch, p. 198)

Easter Sunday, for example.'
"Let's be serious," said Jorge.
"Serious? Not until Doomsday." (Bagby Júnior, p. 149)

In Quincas Borba, Chapter 130, 'um modesto sobradinho' becomes in Wilson's rendering 'a modest little two-storey house' and in Rabassa 'a modest little townhouse' (Machado de Assis, p. 136; Wilson, p. 179; Rabassa, p. 188).

Again in Quincas Borba, Chapter 184,

casebre real ao alcaçar fantasmagórico (Machado de Assis, p. 182)  
existing shack to the imaginary castle (Wilson, p. 243)  
real hovels to that phantasmagoric castle (Rabassa, p. 258)
both translators choose different English words to render ‘casebre’. While Wilson decides on ‘shack’, Rabassa prefers ‘hovels’. However, to render ‘alcaçár’ both translators opt for ‘castle’.

In Iaiá Garcia, Chapter 1, Scott-Bucceleuch renders ‘um casebre’ as ‘a small cottage’ and Bagby Júnior as ‘a shack’ (Machado de Assis, p.16; Scott-Bucceleuch, p.18; Bagby Júnior, p. 9).

In Dom Casmurro, Chapter 5, ‘casa de sapé’ becomes ‘thatched hut’ / ‘hut’ / ‘hovel’ respectively (Machado de Assis, p. 16; Caldwell, p. 25; Scott-Bucceleuch, p. 20; Gledson, p. 11). Caldwell tries to remain close to the kind of house mentioned in the source text. However, in the source text this sort of house is usually owned by poor people only, which is not necessarily the case in the Anglo-American cultures, where well-to-do people may live in such houses as well.

In Memorial de Aires, Chapter ‘31 de julho’, Caldwell renders ‘uma casinha - baixa’ as ‘a poor little shack’, whilst Scott-Bucceleuch as ‘a miserable little hut’ (Machado de Assis, p. 56; Caldwell, p. 75; Scott-Bucceleuch, p. 68). Yet, the translators add ‘poor’ and ‘miserable’ respectively, apparently due to the word ‘baixa’, which however, does not necessarily imply the meaning conveyed in the renderings.

In Chapter ‘8 de setembro’, Caldwell adds information, since she explains to which saint the holiday is related even though it was not made explicit in the source narrative. She offers extra information, which is not present in the source text.

The passage reads as follows:

fui à casa de Aguiar, onde os quatro e o desembargador conversavam de festas religiosas, a propósito do dia santo de hoje. (Machado de Assis, p. 70)
to the Aguiars’, where all four of them along with the judge were talking about religious holidays apropos today’s Feast of the Nativity of our Lady. (Caldwell, p. 97)

gone to the Aguiars’, where the four of them and the Judge were discussing religious festivals on account of the saint’s day today. (Scott-Bucleuch, p. 86)

Again, in Memorial de Aires, Chapter ‘8 de setembro’, Caldwell renders the passage below in line with the source text, whilst Scott-Bucleuch adds the adjective ‘military’ to the noun ‘parade’. Yet he removes the day, 7th, which refers to Brazil’s Independence Day. This seems to suggest that the replacement of the date with the word ‘military’ would suffice for the target reader to understand the meaning to be conveyed.

Não viram a parada do dia de ontem (setel apenas viram passar um batalhão, que não deixou impressao no moço. (Machado de Assis, p. 70)

They had not seen yesterday’s parade (the 7th), they had only seen a battalion go past, which made no impression on the young man. (Caldwell, p. 97)

They didn’t see yesterday’s military parade, just a battalion marching past, which failed to impress Tristão. (Scott-Bucleuch, p. 85)

In Memórias Póstumas de Brás Cubas, Chapter 13 is about the school days of the narrator, who recalls the ‘palmatória’, a punishment of his early school days. There was an instrument, say, a stick made out of a bush called ‘marmelo’, used to beat naughty pupils across the hand; or a wooden long ruler was also used. All three translators choose a ready word to solve the problem posed by the word ‘palmatória’. Grossman renders the word as ‘switch’ and Ellis as ‘cane’. Rabassa renders the name of the instrument as ‘ruler’, and paraphrases ‘whacking of the palms with a ruler’. However, the translator does not tell the target reader about the existence of the ‘vara de marmelo’ (birch).
The passage is rendered as follows:

Só era pesada a palmatória... Ó palmatória, terror dos meus dias pueris, tu que foste o compelle intrare ... benta palmatória... (Machado de Assis, p. 31)

Heavy, however, was the switch... O switch, terror of the days of my boyhood, thou who wert the compelle intrare... blessed switch...(Grossman, p. 48)

The only heavy thing about them was the caning... Oh! cane! Terror of my schooldays, the compelle intrare... Blessèd cane! (Ellis, p. 49)

The only bad part was the whacking of the palms with a ruler... Oh, ruler, terror of my boyhood, you who were the compelle intrare .... blessed ruler... (Rabassa, p. 31)

In Memorial de Aires, Chapter ‘30 de junho’, Caldwell replaces ‘um velho namorado gasto’ with ‘an old, worn-out Lothario’, whilst Scott-Buccleuch with ‘disillusioned old lover’.

se fosse nos primeiros dias deste ano, eu poderia dizer que era o pendor de um velho namorado gasto que se comprazia em derreter os olhos através do papel e da solidão, mas não é isso. (Machado de Assis, p. 51)

if it were in the first days of this year I might be able to say that it was the perverse inclination of an old, worn-out Lothario who took pleasure in melting his eyes over paper and solitude; but it is not this; (Caldwell, p. 68)

had it been the beginning of the year I might have said this was just the fancy of a disillusioned old lover cheering his solitude by confiding his admiration to his journal. But this is not the case; (Scott-Buccleuch, p. 62)

Again, in Memorial de Aires, Chapter ‘Meia-noite’,

Querendo dizer isto a Rita, usei do conselho antigo, dei sete voltas à língua, primeiro que falasse, e não falei nada; a mana podia entornar o caldo. (Machado de Assis, p. 87)

I wanted to tell Rita this, but I followed the old adage and gave seven turns to my tongue before I spoke, and did not speak; Mana might spill the beans. (Caldwell, p. 125)
I had in mind to say this to Rita, but in accordance with my old habit I thought twice before speaking and said nothing. My sister could upset the apple-cart. (Scott-Bucleuch, p. 109)

To render ‘dei sete voltas à língua’ Caldwell provides ‘gave seven turns to my tongue’, whilst Scott-Bucoleuch ‘I thought twice’. As for ‘entornar o caldo’ both translators choose a ready idiom in English.

In Memórias Póstumas de Brás Cubas, Chapter 140,

lá chegam à fina força ou pela escada da direita, ou pela da esquerda (Machado de Assis, p. 132)

lets nothing stand in his way and inevitably, by hook or by crook, get what he wants. (Grossman, p. 205)

reach it by mere force, either by the right way, or the reverse (Ellis, p. 276)

got there by sheer strength, either by the stairs on the right or the ones on the left (Rabassa, p. 184)

Grossman chooses an idiom with similar meaning but dissimilar form. Ellis paraphrases the source idiom and preserves the idea that something is obtained by some means or another. Rabassa retains both the same image and lexical items.

In Quincas Borba, Chapter 34, ‘o major chuvia a cántaros’ / ‘the Major continued to pour’ / ‘the major was raining cats and dogs’ (Machado de Assis, p. 41; Wilson, p. 47; Rabassa, p. 46) reveals that the translators replace the source text idiom by close matches in English, however with different degrees of formality. In other words, Rabassa’s option is less formal than Wilson’s, which is more colloquial, in line with the source text.

Again, in Chapter 118,

carioca sem sangue! (Machado de Assis, p. 126)
bloodless carioca! (Wilson, p. 164)
you bloodless Rio people! (Rabassa, p. 172)

Wilson transcribes the word ‘carioca’ without providing further explanation, whilst Rabassa replaces the word with ‘Rio people’. ‘Carioca’ is an Indian name derived from a Tupy word that meant ‘the white man’s house’, but is currently used to refer to ‘a native of Rio de Janeiro city.’

In *Dom Casmurro*, Chapter 94, (Scott-Buccleuch, Chapter 85) the common expression ‘- Quebremos-lhe a castanha na boca!’ is rendered as ‘We’ll fix them!’ / ‘We’ll make them eat their words!’ / ‘Let’s cock a snook at them!’ (Machado de Assis, p. 107; Caldwell, p. 194; Scott-Buccleuch, p. 146; Gledson, p. 167). The three translators choose ready expressions with similar impact. They are of similar meaning but dissimilar form.

In *Memorial de Aires*, Chapter ‘17 de maio’, Caldwell and Scott-Buccleuch again adapt the saying to their culture. Indeed, both translators show consistency as they adopt the same strategy as in the rendering above.

manda-lo-ei a Tijuca, a ver se eu lá estou’ (Machado de Assis, p. 38)
I will send him to Tijuca on a wild goose chase (Caldwell, p. 47)
I’ll send you off on a fool’s errand to Tijuca (Scott-Buccleuch, p. 45)

However, exceptions occur and, one example, in Chapter ‘18 de setembro’ reads as: ‘é ofício de defunto’ / ‘is the proper occupation of a dead dog’ / ‘is a function of the dead’ (Machado de Assis, p. 77; Caldwell, p. 107; Scott-Buccleuch, p. 94). Caldwell replaces ‘defunto’ with ‘dead dog’, remaining consistent with her decisions, whilst

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43 Ferreira, *Novo Dicionário* [on CD-ROM]; carioca: [Do tupi = ‘casa do branco’.] Bras. Adj. 2 g. 1. Da, ou pertencente ou relativo à cidade do Rio de Janeiro.
Scott-Buccleuch just renders the words literally, making a different choice from the above.

There are also cases, not very frequent, though, where the translator chooses an idiom where there is none in the source text, as in the following passage in Iaiá Garcia, Chapter 14:

Como seu noivo está caçoando com a velha (Machado de Assis, p. 102)
How your fiancé’s pulling my leg (Scott-Buccleuch, p. 174)
How your fiancé is teasing this old woman (Bagby Júnior, p. 131)

Scott-Buccleuch chooses an idiom, whilst Bagby Júnior prefers straightforward English words.

In Dom Casmurro, Chapter 30, Caldwell and Gledson choose ‘anyone’, whilst Scott-Buccleuch prefers an English idiom:

para tocha qualquer pessoa servia (Machado de Assis, p. 43)
for a candle, anyone would do (Caldwell, p. 74)
Any Tom, Dick or Harry would do to carry a torch (Scott-Buccleuch, p. 61)
Anyone could carry a candle (Gledson, p. 56)

The Portuguese words, with a built-in gender, ‘compadre’ for the masculine and ‘comadre’ for the feminine are used to refer to the relationship between someone’s godparents and his or her mother (‘comadre’) or father (‘compadre’).

There is no ready word to express this relationship in English. Also, the word is used to refer to a close and long-standing friendship.

In *Quincas Borba*, Chapter 12, for instance, to render ‘comadre’ referring to a close old friend, Wilson chooses ‘Godmother’. Rabassa renders the word as friend but adds the adjective ‘old’ (Machado de Assis, p. 24; Wilson, p. 24; Rabassa, p. 21).

In *Dom Casmurro*, Chapter 108, the following renderings for the phrase ‘suprir deste modo a falta de compadrio’ / ‘to make up for the relationship which had been denied us’ / ‘to make up for him not being the godfather’ / ‘of making up for his not being godfather’ respectively (Machado de Assis, p. 121; Caldwell, p. 219; Scott-Buccleuch, Chapter 99, p. 167; Gledson, p. 189) indicate a shift. Caldwell addresses the relationship between the parents of a godchild in her rendering. In contrast, Scott-Buccleuch and Gledson address the relationship between the godson and his godfather.

In *Memorial de Aires*, Chapter ‘February 10’ (1889) Caldwell adopts another strategy, in that she removes the term ‘comadre’, which stands for the relationship between Dona Carmo and Tristão’s mother, and does not replace it. Unlike, Scott-Buccleuch renders it as ‘friend’. The passage reads as follows:

escreveu a comadre, mãe de Tristão (Machado de Assis, p. 108)
she sent a letter to Tristão’s mother (Caldwell, p. 160)
she has written to her friend, Tristão’s mother (Scott-Buccleuch, p. 135)

The Portuguese word ‘saudade’ poses a translation problem, since it has no ready equivalent in English. Different options adopted to render the word reveal that the semantic information tends to carry analogous illocutionary power. For instance, in *Iaiá Garcia*, ‘saudades eternas’ / ‘very happy memories’ / ‘an unforgettable memory’ (Machado de Assis, p. 32, Scott-Buccleuch, p. 47, Bagby Júnior, p. 32).

Another Portuguese word, ‘agregada (feminine) or ‘agregado’ (masculine) poses a significant problem for translators, since it, too, has no straightforward equivalent in English. For example, in Iaiá Garcia, Chapter 3, Estela lives with Valéria, who educates her since her father has died. In order to convey this relationship Machado de Assis refers to Estela as ‘agregada’, a status that seems to be no minor matter to be rendered into English. The passage is rendered as follows:

Simples agregada ou protegida, não se julgava com direito a sonhar outra posição superior e independente...(Machado de Assis, p. 29)

As a simple companion or ward, she felt she had no right to aspire to a higher position of independence ... (Scott-Buycleuch, p. 41)

As a simple addition or favored protégée, she did not consider herself as having the right to dream of some higher and more independent position...(Bagby Júnior, p. 28)

Scott-Buycleuch renders ‘simples agregada’ as ‘simple companion’ indicating the function Estela also had in the house, for Valéria was a widow without a daughter. Bagby Júnior prefers ‘simple addition’, apparently reducing Estela to a mere object. As for the word ‘protegida’, Scott-Buycleuch prefers an English term, ‘ward’, whilst Bagby Júnior selects a French word, ‘favored protégée’. Although French in origin, protégé/ protégée is more or less naturalised in English.

In Dom Casmurro, Chapter 5, the term ‘agregado’ was also used to refer to José Dias. Both Caldwell and Gledson render the title’s chapter ‘O Agregado’ as
'The Dependent', whilst Scott-Buccleuch as 'The friend of the family' (Machado de Assis, p. 15; Caldwell, p. 24; Scott-Buccleuch, p. 19; Gledson, p. 11). And 'Era nosso agregado de muitos anos' is rendered as 'He had been our dependent for many years' / 'He had been one of the family for many years' / 'He had lived with us as a dependent for many years' respectively (Machado de Assis, p. 15; Caldwell, p. 24; Scott-Buccleuch, p. 19; Gledson, p. 11). As for Machado de Assis' subsequent references to 'o agregado' Caldwell chooses to keep the word 'dependent', in line with the source text, whilst both Scott-Buccleuch and Gledson decide to replace it by either the pronoun 'his' or the name 'José Dias', apparently to avoid, whenever possible, a word which has no equivalent in the target language. One example which illustrates this in Chapter 74 reads as follows: 'uma das presilhas das calças do agregado estava desabotoada' / 'one of the dependent’s trouser straps' / 'one of the buckles of his trousers' / 'one of his trouser straps' (Machado de Assis, p. 90; Caldwell, p. 162; Scott-Buccleuch, Chapter 65, p. 119; Gledson, p. 137). In Chapters 31 and 32, the translators render 'o agregado' as 'the dependent' / 'José Dias' / 'the dependent' respectively (Machado de Assis, p. 45; Caldwell, pp. 78-9; Scott-Buccleuch, pp. 64-5; Gledson, pp. 60-1).

In Chapter 10, the word 'mucama' is rendered as 'Negro Nurse' / 'nursemaid' / 'nursemaid' respectively (Machado de Assis, p. 25; Grossman, p. 39; Ellis, p. 36; Rabassa, p. 24). As early as 1958 Magalhães Júnior has observed that the word 'mucama' posed difficulties for both Grossman and Ellis. He states that 'Ellis [...] traduz “mucama” por “nursemaid”, isto é, por “ama”, sem alusão à condição de cativa, nem à cor, compreendidas na própria palavra. Grossman, mais atento, escreve “Negro nurse.”' Indeed, like Ellis in 1955, Rabassa, more then

twenty years later (1997), also renders the word as ‘nursemaid’, again without preserving the reference to the black slave woman.

In *Memorial de Aires*, Chapter ‘30 de junho’, Caldwell leaves the words ‘mucamas’ and ‘moleques’ untranslated, in italics, whilst Scott-Buccleuch renders ‘mucamas’ as ‘slave women’ and ‘moleques’ as ‘urchins’.

None of the twelve translators show consistency in their renderings of fictional character’s names and other proper nouns. There are cases where translators transcribe words in Portuguese and do not make any change. Bagby Júnior, Rabassa and Gledson, for example, tend to transcribe words and maintain the diacritics. However, other translators also transcribe words in Portuguese but leave out or add particular diacritic signs. Grossman, Ellis, and Wilson tend to remove the diacritics with a few exceptions. Grossman and Ellis transcribe and keep diacritics in old-fashioned nicknames like ‘nhonhô’, ‘Nhan-lóló’, ‘Nhã-lóló’, ‘Damião’ but remove it in ‘Prudencio’ and ‘Eugenia’. Scott-Buccleuch and Caldwell for example, tend to remove the acute accent but keep the tilde (~).

Indeed, the translation of people’s names has been carefully considered by Bagby Júnior. In his Preface to his *Iaiá Garcia*, he explains that at times it seemed best to him ‘to leave the original Portuguese word or phrase – when there was no adequate alternative in English – as, for example, in the case of the name “Iaiá.”’

Iaiá is indeed the nickname for Lina, as explained in Chapter 1 of the novel. Scott-Buccleuch (*Yayá Garcia*, p. 13) and Grossman (*Epitaph*, pp. 134-6) render the name as Yayá.

In *Memórias Póstumas de Brás Cubas*, Chapter 11, the slave women, who used to listen to João’s jokes behind the garden where they did the laundry, would reply to him and sometimes comment on:

- Cruz, diabo!... Este sinhô João é o diabo! (Machado de Assis, p. 27)

“Holly cross!... This Mist’ Joao is the devil himself!” (Grossman, p. 42)

- Cruz diabo!... Êste sinhô João é o diabo! (Ellis, p. 40)

“Get thee behind me, Satan! This Master Joao is the devil himself!” (Rabassa, p. 26)

Grossman and Rabassa render the whole sentence into English, whilst Ellis leaves it untranslated. All three translators keep the tilde on the name João.

In *Memorial de Aires*, Chapter ‘18 de setembro’, Caldwell transcribes the word ‘chácara’, without italics, ‘chácara’, whilst Scott-Buccleuch renders it as ‘garden’ (Machado de Assis, p. 77; Caldwell, p. 107; Scott-Buccleuch, p. 94). Another word, in Chapter ‘8 de Abril’ (1889), that poses difficulties for the English translators is ‘fazenda’ a kind of farm usually with some buildings and the plantation. Caldwell renders it as ‘plantation’, whilst Scott-Buccleuch leaves it untranslated, in italics with no further annotation. The owner of a ‘fazenda’ is called ‘fazendeira’. Again Caldwell renders the word as ‘plantation mistress’, whilst Scott-

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47 Machado de Assis, *Iaiá García*, p. 13. ‘e chama-se Lina. O nome doméstico era Iaiá. No colégio, como as outras meninas lhe chamassem assim, e houvesse mais de uma com igual nome, acrescentavam-lhe o apelido de família. Esta era Iaiá García.’
Buccleuch keeps it untranslated, ‘fazendeira’ in italics. Note that Caldwell adds emphasis by placing ‘is’ in italics.

que Santa-Pia seja ou não vendida. O que me interessa particularmente é a fazendeira da cidade, - esta fazendeira da cidade... (Machado de Assis, p. 120)

whether Santa-Pia was sold or not. What *is* of particular interest to me is the plantation mistress - this plantation mistress who lives in the city... (Caldwell, p. 178)

whether Santa-Pia fazenda is sold or not. My particular interest is in the *fazendeira*, that *fazendeira* who lives in the city ... (Scott-Buccleuch, p. 151)

In *Memórias Póstumas de Brás Cubas*, Chapter 32, to render ‘chácara’ (Machado de Assis, p. 53), all three translators choose to work entirely in the target language. However, they select a different word, ‘estate’ / ‘garden’ / ‘property’ respectively (Grossman, p. 83; Ellis, p. 99; Rabassa, p. 63), and Grossman adds ‘little’.

Nevertheless, the translators are not consistent in their decisions, since they choose different English words to render the same Portuguese word. In a further occurrence in the same Chapter, Ellis, for example, leaves the word ‘chácara’ in the source language without further comments and removes the acute accent.48

Vimos toda a chácara (Machado de Assis, p. 53)
We saw the entire estate (Grossman, p. 84)
We saw the whole *chacara* (Ellis, p. 100)
We saw the whole property (Rabassa, p. 64)

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48 Similarly in *Memórias Póstumas de Brás Cubas*, Chapter 1, the translators choose English ready words: ‘chácara’ / ‘suburban home’ / ‘house and grounds’ / ‘suburban place’ respectively (Machado de Assis, p. 13; Grossman, p. 19; Ellis, p. 9; Rabassa, p. 7). On the whole, the three translators tend to select different words to render the same Portuguese word.
In *Quincas Borba*, Chapter 48, Wilson transcribes the word, ‘*gambá*’ and places it in italics with the diacritics. In contrast, Rabassa renders it as ‘*opossum*’ (Machado de Assis, p. 55; Wilson, p. 66; Rabassa, p. 66).

To render ‘*voltarete*’, a card game played among three players using playing cards, the translators make different decisions. In *Quincas Borba*, Chapter 36, Wilson transcribes the word and places it in italics, whilst Rabassa renders it as ‘*card game*’ (Machado de Assis, p. 43; Wilson, p. 49; Rabassa, p. 48). In *Dom Casmurro*, Chapter 35, this card game is rendered as follows: ‘*voltarete*’ / ‘*cards*’ / ‘*voltarete*’ / ‘*cards*’ respectively (Machado de Assis, p. 50; Caldwell, p. 87; Scott-Buccleuch, p. 72; Gledson, p. 69). Whilst Caldwell and Gledson tell the reader that it is a game played with cards, Scott-Buccleuch leaves the word untranslated, placed in italics, however without making reference to the kind of game it is. However, in *Yaya Garcia*, Chapter 17, Scott-Buccleuch shifts options and renders ‘*voltarete*’ as ‘*ombre*’, which is an English name for a particular card game, of a rather old-fashioned kind. Both Scott-Buccleuch and Bagby Júnior make the same decision to render ‘*voltarete*’. Bagby Júnior also adds a footnote to describe the kind of game.

Jogou o *voltarete* (Machado de Assis, p. 127)

He played *ombre* (Scott-Buccleuch, p. 219)

He played *omber*  
*Omber is a card game. (Bagby Júnior, p. 165)*

In *Memórias Póstumas de Brás Cubas*, Chapter 12,

Das *modinhas* que haviam de cantar [...] do *solo inglês* [...] bailar um oitavado de *compasso* (Machado de Assis, p. 29)

The *popular songs* that they were going to sing [...] the *new English dance* [...] to dance *a few measures* (Grossman, p. 45)
The songs to be sung [...] the *solo inglês* [...] to dance a Measure of Eight (Ellis, p. 46)

The *modinhas* they were going to sing [...] the English airs [...] an eight-beat dance (Rabassa, p. 29)

Grossman chooses the expression, ‘popular songs’ to refer to ‘modinhas’,49 whilst Ellis prefers the general word ‘songs’. Rabassa keeps the word untranslated in italics. As for ‘solo inglês’, Grossman and Rabassa choose an English description, whilst Ellis transcribes it, placed in italics. Rendering the dance, ‘um oitavado de compasso’, Grossman offers ‘a few measures’, a more general idea of dance, whilst Ellis and Rabassa mention the specific kind of dance.

In *Memorial de Aires*, the translators tend to leave the currency ‘contos’ untranslated. In Chapter ‘5 de fevereiro’, for instance, both Caldwell and Scott-Buccleuch just transcribe the word without warning the target reader: ‘contos’, ‘contos’ (Machado de Assis, p. 28; Caldwell, p. 32; Scott-Buccleuch, p. 32). Another word, ‘tostões’, however, is rendered as ‘tostões’ / ‘coins’ respectively. (Chapter ’17 de outubro’, Machado de Assis, p. 85; Caldwell, p. 122; Scott-Buccleuch, p. 106). Caldwell transcribes the currency and keeps the tilde, whilst Scott-Buccleuch renders it as a more general term, ‘coins’.

In *Memórias Póstumas de Brás Cubas*, Chapter 25, in the rendering of a state of mind, that is, being ‘jururu’, shifts take place. Grossman removes not only the word but also part of the passage, whilst Ellis transcribes the word and adds the acute accent. Rabassa replaces it with ‘crestfallen’.

*e o espírito ainda mais cabisbaixo do que a figura, - ou jururu, como dizemos das galinhas tristes. (Machado de Assis, p. 46)*

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and my spirit as crestfallen as a sick chicken... (Grossman, p. 72)

my spirit more depressed than my body: *jururú*, as we say of a chicken out of sorts. (Ellis, p. 84)

and my spirit was even more downcast than the character’s, - or crestfallen, as we say of sad hens... (Rabassa, p. 53)

In *Memórias Póstumas de Brás Cubas*, Chapter 59, all three translators retain the name of the place ‘Passeio Público’ with some variations.50 Grossman transcribes and adds information in square brackets within the body of the text. Ellis puts the name of the place in italics, whilst both Grossman and Rabassa transcribe the Portuguese word without italics. Grossman and Ellis remove the acute accent on ‘u’, whilst Rabassa keeps it.

Entrava então no Passeio Público (Machado de Assis, p. 74)

I entered the Passeio Publico [a small park] (Grossman, p. 114)

I entered the *Passeio Publico* (Ellis, p. 144)

I was turning into the Passeio Público (Rabassa, p. 95)

In *Memorial de Aires*, ‘10 de fevereiro’ one example refers to the Teatro Lírico in Rio Janeiro, which was one of the theatres where operas or other episodes were to be performed during the nineteenth century. Caldwell keeps the name of the theatre, but changes its spelling; she adds ‘h’ in ‘Theatro’ and replaces ‘i’ with ‘y’ in Lyrico, hence she omits the acute accent. Scott-Buccleuch renders the name of the place. Both translators make the same choice to translate ‘torrinhas’, the cheapest place in the theatre, as ‘gallery’:

50 In *Dom Casmurro*, Chapter 23, ‘Passeio Publico’ is rendered as ‘Promenade’.
A primeira vez que ele a viu foi das torrinhas do Teatro Lírico (Machado de Assis, p. 29)

The first time he saw her was from the Gallery of the Theatro Lyrico (Caldwell, p. 33)

The first time he saw her was from the gallery of the Lyric Theatre (Scott-Buccleuch, p. 33)

In *Quincas Borba*, Chapter 45, Wilson and Rabassa render the word ‘tilburi’, as ‘tilbury’ and ‘cab’ respectively (Machado de Assis, p. 52; Wilson, p. 61; Rabassa, p. 61). Wilson restores the word (tilbury is a genuine English word), adapting it orthographically, that is, removing the acute accent (i) and replacing ‘i’ by ‘y’. In contrast, Rabassa substitutes the source text reference by other closer to the modern receiving culture, that is, ‘cab’.

In *Dom Casmurro*, Chapter 135, Bentinho’s favourite places to go are rendered in various forms. Caldwell and Gledson transcribe ‘Serra dos Órgãos’, whilst Ellis renders it as ‘Órgãos Mountains’. One might want to state that one might not find this place under this name in Rio de Janeiro, Brazil at all. It has a proper name and is specific to Brazil, that is, it only exists in that context. As for ‘Fortaleza’ all three translators render it into English as ‘fortress’. Caldwell and Scott-Buccleuch remove the acute accent in ‘Glória’ and ‘Órgãos’, but keep the tilde on the last word. Gledson, however, keeps the diacritics in all cases.

The passage is rendered as follows:

> o mar da Glória, nem a Serra dos Órgãos, nem a fortaleza de Santa Cruz... (Machado de Assis, p. 142)

> the sea beyond Gloria, nor the Serra dos Orgãos, nor the fortress of Santa Cruz... (Caldwell, p. 258)

> the sea from Gloria, the ‘Orgãos Mountains, the Santa Cruz Fortress ... (Scott-Buccleuch, Chapter 126, p. 200)
the sea from the Glória, nor the Serra dos Órgãos, the Fortress of Santa Cruz... (Gledson, p. 227)

Shifts take place in the rendering of the word ‘rua’ (street) and the translators show no consistency, in that they either transcribe it or translate it throughout the text. In Iaiá García, for example, Bagby Júnior and Scott-Buccleuch render Rua dos Inválidos / Inválidos Street; Rua do Ouvidor / Ouvidor Street. Grossman, Ellis, and Rabassa tend to transcribe the name of the street. Other names of places, such as that of churches, squares, hills, and hospitals are usually rendered. For example, Grossman renders ‘Igreja de São Domingos’ as ‘Church of Saint Dominic’, ‘Morro do Livramento’ as ‘Livramento Hill’. ‘Convento da Ajuda’ becomes ‘nuns of Ajuda’ (Rabassa), and ‘São Francisco square’ (Caldwell) becomes ‘Largo de São Francisco’ (Scott-Buccleuch).

Some of the fictional characters are addressed by their nicknames.

In Dom Casmurro, Chapter 93, the renderings of the following nicknames read as:

apontei ainda outros escravos, alguns com os mesmos nomes, distinguido-se por um apelido, ou da pessoa, como João Fulo, Maria Gorda, ou de nação como Pedro Benguela, Antônio Moçambique ... (Machado de Assis, p. 105)

I pointed to still other slaves, some with the same names but distinguished by a nickname either from their looks like Yellow João, Fat Maria, or from their country like Pedro Benguela, Antônio Moçambique ... (Caldwell, p. 191)

I pointed out still more slaves, some of whom, having the same name, were distinguished by a nickname, either personal, such as João Fulo, Maria Gorda, or tribal, such as Pedro Benguela, Antônio Moçambique... (Scott-Buccleuch, p. 143)

I pointed out other slaves, some with the same first names, distinguished by a nickname, either describing the person, like Crazy João, or Fat Maria, or others from their place of origin, like Pedro Benguela, Antônio Moçambique ... (Gledson, p. 164)
In *Quincas Borba*, Chapter 34, ‘João das pantorilhas’ a nickname of João Alves Bernardes, is rendered as ‘João Padded-Legs’ and ‘Johnny Spats’ respectively (Machado de Assis, p. 41; Wilson, p. 46; Rabassa, p. 45). Both translators choose different English words to convey the meaning of ‘pantorillhas’.

Some of the translators add footnotes providing further information. In *Memórias Póstumas de Brás Cubas*, Chapter 17, all three translators leave ‘contos’ untranslated. Ellis adds a footnote to update the currency for the sake of the British culture in particular, for the currency mentioned is the British pound. Grossman does not use any typographical warning to signal the use of the foreign word. Both Ellis and Rabassa adopt italics.

Marcela amou-me durante quinze meses e onze contos de réis; (Machado de Assis, p. 36)

Marcella loved me for fifteen months and eleven contos; (Grossman, p. 55)

Marcela loved me during fifteen months and eleven *contos de reis* (*);

(*) Say, £1250. (Ellis, p. 60)

Marcela loved me for fifteen months and eleven contos. (Rabassa, p. 38)

In *Dom Casmurro*, Chapter 16, all translators transcribe the word ‘contos’ and remove ‘de réis’. Both Caldwell and Gledson provide a footnote where they update the currency value. Scott-Buccleuch just transcribes the word ‘contos’ without italics like Grossman in the example above. The translators render the passage as follows:

dez contos de réis (Machado de Assis, p. 28)

ten whole contos* (Caldwell, p. 46)

*Conto = 1,000,000; in all 10,000 milreis.

Ten contos (Scott-Buccleuch, p. 38)

Ten contos*
*At that time (1857) ten contos would have been equivalent to $5,400 (£1100). One thousand mil-réis made one conto. Based on the average sale price for male slaves aged 20 to 25 in the coffee-rich town of Vassouras in the mid 1850s, ten contos would have purchased seven slaves (at one conto, 400 mil-réis each), with something left over. (Gledson, p. 31)

In *Iaíá Garcia*, Chapter 3, Valéria tries to get her son married to a bride chosen by her, but since she feels her plan is not working she ‘calls to her assistance’ two kinds of winds, that is the *sirocco* and the *pampero*. The passage is rendered as follows:

Quando Valéria fez as primeiras sondagens no coração da jovem parenta, achou ali uma água tranquila, sem curso nem recurso de marés. Tratou de saber se alguma brisa lhe roçara a asa, e descobriu que não; então chamou em seu auxílio o *siroco* e o *pampeiro*.... (Machado de Assis, p. 26)

When Valeria first sounded out her young relative’s heart she found there placid waters unruffled by any tide. She sought to discover whether any breeze had ever disturbed the calm surface. None had; so she called to her assistance the *sirocco* and the *pampero*. (Scott-Buccleuch, p. 36)

When Valéria first probed the heart of her young relative, she found there tranquil water, without either the ebb or flow of the tide. She tried to discover whether some breeze had aroused the girl’s interest, and she learned that it hadn’t; so she resorted to more drastic means.*

*4. The text literally says, “She summoned the *sirocco* and the *pampero* to her aid.” The *sirocco* is a hot wind from the southeast which blows over the Mediterranean, while the *pampero* is a strong wind that blows from the southwest, in Brazil originating in the Argentine pampas. (Bagby Júnior, p. 24)

Scott-Buccleuch transcribes the two kinds of winds in his rendering, adapting the spelling, without providing further information. Bagby Júnior eliminates these two words from the body of the text, and puts them in a footnote (also adapting the spelling), where he then provides the following sentence: “She summoned the *sirocco* and the *pampero* to her aid”. This is line with Rachel May, who points out that ‘translators sometimes supplement their text with notes, prefaces, and other apparatus [...] which are frequently necessary to allow peculiarities of the original,
but they also change the text’s relationship to its readers. Indeed, Bagby Júnior changes the text’s relationship to its readers, for he removes details from the body of the source text to the footnote.

In Iaiá Garcia, Chapter 1, both translators try to cover the cultural description of the word ‘almoço’. The translators render the passage as follows:

Iaiá [...] Ia à janela que dava para uma parte do jardim. Via o pai bebendo a xícara de café, que aos domingos precedia o almoço... (Machado de Assis, p. 14)

Yayá [...] She would go to the window that looked onto the garden and from there she could see her father drinking his morning coffee which he took before breakfast on Sundays... (Scott-Buccleuch, p. 15)

Iaiá [...] She would go to the window which opened onto a part of the garden and would see her father drinking the cup of coffee which, on Sundays, preceded his brunch...*

*5. A difference of opinion exists as to the meaning of almôço as it was used in Assis’s day. Helen Caldwell feels that at that time this word was taken to mean breakfast, not lunch as we think of the noon meal. Caldwell offers the example of Kidder, Fletcher, and Ewbank (Anglo visitors to nineteenth-century Brazil), who described Brazilian meals then as follows: strong coffee at sunrise (café), a substantial meal later in the morning (almôço), dinner at 1 or 2 P.M. (jantar), tea at 9 P.M. (chá).

This description may have been generally true, but it fails to take into account individual custom, social class, and Assis’s own arbitrary use of the term (i.e., his use of it to refer to different meals). For example, in two of his masterpieces, Memórias póstumas de Braz Cubas and Quincas Borba, meals as a vehicle for social interaction form a strong leitmotif. In both works, especially the latter, Rubião frequently invites friends for meals at his home (venha almôcar) at around the noon hour. The mention of wines, cooked meats, and after meal coffee would contradict the notion of an 8 A.M. café or a 10 A.M. brunch.

Custom probably did not change significantly from 1890 to 1930, when the Pequeno dicionário brasileiro da língua portuguesa defined almôço thus: “the first of the two substantial meals of the day,” or, the noon meal (translation mine). Certainly “lunch or luncheon” is the current meaning of almôço (cf. the New Appleton Dictionary of the English and Portuguese Languages, 1967).

In this work Luís Garcia has almôço at 8 P.M.; Procópio Dias and Jorge have almôço at 10 P.M. (see pp. 61-62). And we shall translate café or almôço according to the particular experience the context suggests is taking place. (Bagby Júnior, p. 6)

Scott-Bucclleuch decides for the current form of the morning meal. In contrast, Bagby Júnior chooses the word ‘brunch’ and also adds an extensive footnote (four paragraphs). This adherence to the source text context also leads to Portuguese words remaining untranslated and supplemented with explanation.

In Dom Casmurro, Chapter 4, the word ‘presilhas’ is rendered as follows:

suas calças brancas e engomadas, presilhas, rodaque e gravata de mola
(Machado de Assis, p. 15)

his white starched trousers, which strapped under the shoe, his cotton jacket and the patent cravat (Caldwell, p. 24)

his starched white trousers, with straps, waistcoat and high collar (Scott-Buccleuch, p. 19)

his starched white trousers, trouserstraps,* jacket, and cravat
*Called “presilhas,” these were pieces of cloth that passed under the arch of the foot and thus stretched the trousers. (Gledson, p. 10)

Caldwell removes the word ‘presilhas’, but provides a clear image of the specific kind of trousers, that is, ‘strapped under the shoe’. Scott-Buccleuch chooses an English word, ‘straps’, without giving details. Gledson translates the word as ‘trouserstraps’ and apart from that provides further clarification in the footnote. However, another occurrence of ‘presilhas’ in Dom Casmurro, Chapter 74, is rendered as follows:

uma das presilhas das calças do agregado estava desabotoada... (Machado de Assis, p. 90)

one of the dependent’s trouser straps – straps that fastened under the shoe – was unbuttoned; (Caldwell, p. 162) (interpolations by the translator italicised)
one of the buckles of his trousers was undone. (Scott-Buccleuch, Chapter 65, p. 119)

one of his trouserstraps was unbuttoned, (Gledson, p. 137)

Caldwell renders ‘presilhas’ as ‘straps’ and inserts further details. Scott-Buccleuch renders it as ‘buckles’ and Gledson as ‘trouserstraps’.

In Iaiá Garcia, Chapter 1, in Bagby Júnior’s rendering another passage is expressly directed towards an American readership as the footnotes concerned with the school and political system by the translator clearly indicate. Yet, the adherence to the source text and the wish to preserve the ‘Brazilianess’ (brasilidade) of the text leads to leave words intact, as ‘sínhá-moça’ and ‘colégio’. Scott-Buccleuch replaces ‘sínhá-moça’ with ‘girl’, and ‘colégio’ with ‘school’.

descia Raimundo até a rua dos Arcos, a buscar a sinhá-moça, que estava sendo educada em um colégio... (Machado de Assis, p. 13)

Raimundo would go down to the Rúa dos Arcos to fetch the girl from the school where she was studying... (Scott-Buccleuch, p. 13)

Raimundo would go down to the Rua dos Arcos to get sinhá moça, who was being educated in a colegio.*

*3. Sinhá moça is a Brazilian colloquialism that may be translated “miss” or “missy”. As used here, colégio probably means a private elementary school for girls, which Lina was attending. It is a very general term which could mean simply school, elementary school, secondary school, academy, or even junior college, depending upon what parallel one wishes to draw between Brazilian and United States education. (Bagby Júnior, p. 4)

Another example, in Dom Casmurro, Chapter 23, is ‘ônibus’ rendered as follows:

no ônibus (Machado de Assis, p. 37)

the omnibus (Caldwell, p. 63)

the bus (Scott-Buccleuch, p. 51)
The bus*
* In the 1850s, the "ônibus," as it was called, was a horse-drawn carriage, with seats for about a dozen passengers. (Gledson, p. 46)

Caldwell chooses to render 'ônibus' as 'omnibus', while both Scott-Buccleuch and Gledson decide for the short form 'bus'. Gledson also adds a paratextual note, which accounts for the time displacement.

In *Memórias Póstumas de Brás Cubas*, Chapter 13, a passage about a teacher and his pupils, mentions the word ‘barata’ in the teacher’s name, Ludgero Barata, who used to live in a small house on Rua do Piolho (louse street).

The passage is rendered as follows:

Chamava-se Ludgero o mestre; quero escrever-lhe o nome todo nesta página: Ludgero Barata, - um nome funesto... Um de nós, o Quincas Borba, esse então era cruel com o pobre homem. Duas, três vezes por semana, havia de lhe deixar na algibeira das calças, -umas largas de enfiar, - ...uma barata morta...(Machado de Assis, pp. 31-2)

You were known as Ludgero the Schoolmaster, but I want to write your full name on this page: Ludgero Barata [cockroach] - an unfortunate name... one of us, Quincas Borba, used to be cruel to the poor man. Two or three times a week, he placed a dead cockroach in the schoolmaster’s trouser pocket...(Grossman, pp. 48-9)

This master was called Ludgero; I should like to write the name in full on this page: Ludgero Barata, - a most unfortunate name... One of our number, Quincas Borba by name, was really cruel to the poor old man. Two or three times a week, he would leave in his trouser’s pocket - good, ample trousers-... a dead barata*

Translator’s note: (*) cockroach. (Ellis, p. 50)

The teacher’s name was Ludgero. Let me write his full name on this page: Ludgero Barata – a disastrous name whose second part means cockroach... One of us, Quincas Borba, was cruel to the poor man at that time. Two or three times a week, he would put a dead roach into his pants pocket - wide trousers tied with a cord... (Rabassa, p. 32)

Grossman renders the word ‘barata’ in the body of the text, placed in square brackets to provide the meaning of the teacher’s surname, that is, cockroach. Note that
Grossman removes the description of the trousers. Ellis does not translate the word, but some lines later when the teacher finds a dead cockroach in his pocket he adds a footnote to explain that ‘barata’ is the same as cockroach leaving the target reader to establish the association between the teacher’s name and the insect. Rabassa provides the meaning of the surname within the text.

In Iaiá Garcia, Chapter 2, Luis Garcia and Jorge talk about the latter’s love affair. Jorge decided to go to the Paraguayan war because of this affair. Luis Garcia, however, advises Jorge that a quarrel because of a love affair does not need a ‘Porto Alegre’ or a ‘Polidoro’ to settle it, but it needs a priest. Both Scott-Buccleuch and Bagby Júnior annotate the proper names. Scott-Buccleuch explains who Porto Alegre and Polidoro were, that is, Brazilian generals of the Paraguayan War. Indeed, the practice of annotation is the exception rather than the norm, for this is the only footnote the translator provides in his rendering with regard to proper names. Bagby Júnior clearly indicates in his Preface the reason for having used footnotes.

Um desacordo por motivo de namoro, não é o Porto Alegre nem o Polidoro, é um padre que lhe deve pôr termo. (Machado de Assis, p. 22)

A quarrel because of a love affair doesn’t need a Porto Alegre or a Polidoro* to settle it; it needs a priest.
* Brazilian generals of the Paraguayan war. (Scott-Buccleuch, p. 30)

A disagreement because of a love affair concerns neither Porto Alegre nor Polidoro.* A priest should be the one to put a top to it.
* Brazilian generals of the war with Paraguay. The Count of Porto Alegre commanded the Second Brazilian Corps; Polidoro substituted for General Osorio, who had fallen ill. (Bagby Júnior, p. 18)

In Dom Casmurro, Chapter 73 (Chapter 64, Scott-Buccleuch) the narrator refers to two Brazilian writers, namely José de Alencar and Álvares de Azevedo:

todos iam às suas namoradas. Era uso do tempo namorar à cavalo. Relê Alencar: “Porque um estudante (dizia um dos seus personagens de teatro de
all were on their way to see their sweethearts. It was the custom of the time to make love from horseback. Reread Alencar: "Because a student (says one of his dramatic characters of 1858) cannot be without these two things, a horse and a sweetheart." Reread Álvares de Azevedo: One of his poems tells (1851) how he lived in Catumby, and in order to see his sweetheart in Catete, rented a horse for three milreis... Three milreis! All is swallowed up in the night of time! (Caldwell, p. 160)

they were all on the way to visit their lady-loves. It was the custom of the time to conduct one’s love affairs on horseback [the rest is omitted] (Scott-Buccleuch, p. 118)

Translator’s Note: José de Alencar (1829-77) was a friend and mentor of Machado. He was the most important novelist of the Romantic period in Brazil, and in the late 1850s wrote a series of plays influenced by the French realist drama of the time. This quotation is from O Crédito (Credit), first performed in 1858.

Translator’s Note: A quotation from “Namoro a cavalo” (“Courting on horseback”), by the important Romantic poet Álvares de Azevedo (1831-52). (Gledson, pp. 135-6)

Gledson’s strategy helps the target reader to recognize the literary allusion, which requires a Brazilian cultural frame of reference. He explains who Alencar and Azevedo were when they are mentioned for the first time. Caldwell retains the two writers’ names without any explanatory note, whilst Scott-Buccleuch decides to remove both names.

52 In view of the realistic period, John Gledson states ‘Its realism is that of the newspaper columns (called ‘crônicas’ in Portuguese) that it quotes, the most famous of which were the work of Machado’s predecessor, mentor, and friend José de Alencar (1829-1877).’
In *Quincas Borba*, Chapter 109, however, the translators adopt another strategy to render the reference to Álvares de Azevedo:

“São sonhos, sonhos, Penseroso!” exclamava um personagem do nosso Álvares de Azevedo. (Machado de Assis, p. 115)

“They are dreams, dreams, Penseroso,” exclaimed one of our Álvares de Azevedo’s characters. (Wilson, p. 148)

“They’re dreams, dreams, Penseroso,” a character from our Álvares exclaimed,... (Rabassa, p. 155)

None of the translators explains the Brazilian literary reference. Whilst Wilson keeps the writer’s full name without annotating it, Rabassa removes the surname, making the name more simplified, hence more difficult to recognise. Another Brazilian romantic poet, Gonçalves Dias (1823-1864), referred to in the same novel, in Chapter 6, is not annotated in any of the translations (Machado de Assis, p. 18; Wilson p. 15; Rabassa, p. 12).

In *Iaiá Garcia*, Chapter 2, ‘Rua do Ouvidor’ indicates a shift. Both Scott-Buccleuch and Bagby Júnior keep the name of the street, with the difference that the latter adds a footnote where he provides not only a literal meaning for the name, but also further information about this specific street, which was one of the best places to be and show off in Rio de Janeiro during the nineteenth century.

Elegante, ocupava Jorge um dos primeiros lugares entre os dandies da rua do Ouvidor... (Machado de Assis, p. 20)

And as for elegance, he was one of the leading dandies in the Rua do Ouvidor... (Scott-Buccleuch, p. 26)

Elegant, Jorge occupied one of the top places among the dandies of the Rua do Ouvidor.*

*3. Literally, “Street of the Hearer,” one of the most important avenues in Rio de Janeiro, especially in Assis’s day. It was on this street that “things happened.” (Bagby Júnior, p. 15)
In *Dom Casmurro*, Chapter 58, Caldwell transcribes the name of the famous street in Rio de Janeiro, whilst Scott-Buccleuch omits it (one of his omitted Chapters). Gledson not only transcribes it but also offers an explanation:

Rua do Ouvidor (Machado de Assis, p. 73)

Rua do Ouvidor (Caldwell, p. 131)

[omitted the Chapter ] Scott-Buccleuch

Rua do Ouvidor*

*The Rua do Ouvidor was the central shopping street of downtown Rio de Janeiro; most of the fashion shops were French. (Gledson, p. 109)

In *Iaiá Garcia*, Chapter 17, Scott-Buccleuch and Bagby Júnior select different strategies to render the word ‘Carceler’. Scott-Buccleuch adds the word ‘restaurant’, without weighing the text down with too many notes. Bagby Júnior adds a footnote giving more detailed explanation. Another strategy used to render the expression ‘Chamber of Deputies’ shows that the translation is intended for or directed towards a North American readership. This can easily be ascertained by comparing both renderings of the novel. Scott-Buccleuch just renders the expression, whilst Bagby Júnior provides further information:

Sr. Antunes [...] as horas de lazer que lhe deixava o pouco trabalho, eram empregadas nas sessões do júri, nas galerias da câmara dos deputados ou nos bancos do Carceller...(Machado de Assis, p. 127)

Sr Antunes [...] The leisure hours permitted by the little work he did were otherwise employed at jury sessions, in the gallery of the Chamber of Deputies or in the Carceller restaurant...(Scott-Buccleuch, pp. 218-19)

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53 Scott-Buccleuch makes the same choice in his *The Wager*, Chapter ‘April 19’, ‘... We were having coffee in the Carceller restaurant...On leaving the Carceller...’ (pp. 152-3).
Mr. Antunes [...] When he was not there, the hours of leisure which his limited work left him were employed in the sessions of the jury, in the halls of the Chamber of Deputies, or at the tables of the Carceler.*

*2. The Chamber of Deputies is equivalent in the Brazilian government to the United State’s House of Representatives. The Carceler was a well-known and popular restaurant in Rio during the last quarter of the nineteenth century. (Bagby Júnior, p. 165)

In *Quincas Borba*, Chapter 156, the translators render the passage as follows:

e correia a esperar os jornais; comprava a Correspondência de Portugal, e ia lê-la no Carceler. (Machado de Assis, p. 156)

and hurry to await the papers; he would buy the Correspondencia de Portugal and go to the Carceler* to read it...

* Translator’s Note: The Carceler was an elegant restaurant in Rio de Janeiro used as a gathering place by the upper classes. It no longer exists. (Wilson, p. 206)

and run to wait for the newspapers. He would buy the Correspondência de Portugal and read it right there under the street light... (Rabassa, p. 218)

Both Wilson and Rabassa provide a diverse image regarding the place where the newspapers were read. While Wilson remains close to the source text and also gives a footnote to locate the target reader geographically and offer updated information, Rabassa changes, for no apparent reason, the place where Rubião is going to read the newspaper, that is, he would ‘read it right there under the street light’. The titles of the newspapers are left untranslated in both renderings, though Wilson uses ‘papers’ and Rabassa ‘newspaper’.

The name of the place ‘Passeio Público’ receives different renderings in the translations. For example, in *Dom Casmurro*, Chapter 23, it is rendered as follows:

à porta do Passeio Público (Machado de Assis, p. 37)

at the gate of the Passeio Publico (Caldwell, p. 63)

at the Promenade (Scott-Buccheuch, p. 51)
at the entrance to the Promenade*
*The Passeio Público, part of which still exists, was a formal garden
on the edge of the water, commanding an extensive view of
Guanabara Bay. (Gledson, p. 46)

While Caldwell just transcribes the name of the place, though without the acute
accent, Scott-Buccleuch and Gledson replace it without explanation with an English
word, ‘Promenade’. Gledson also annotates it.

In *Quincas Borba*, Chapter 175,

dizem que os gabinetes já vêm organizados de São Cristovão... Ah! eu
quisera falar ao Imperador! (Machado de Assis, p. 172)

They excuse themselves by saying that the cabinets are formed in São
Christovão*- Ah! I’d like to speak to the Emperor!”
*Translator’s Note: São Christovão is the name of the district in Rio
de Janeiro where Emperor Don Pedro II lived (Wilson, p. 228).

They excuse themselves, say that cabinets come all set up from São
Christovão... Oh, if I could only speak to the Emperor!” (Rabassa, p. 242).

Wilson provides footnotes to update geographically and temporally source-bound
data.

In *Dom Casmurro*, Chapter 12,

ao Corcovado (Machado de Assis, p. 23)

to the top of Corcovado (Caldwell, p. 39)

to the Corcovado (Scott-Buccleuch, p. 31)

to the Corcovado*
*Translator’s Note: The light mountain to the south of the center of
Rio de Janeiro, on which the famous statue of Christ the Redeemer
now stands. (Gledson, p. 24)

All three translators transcribe the word ‘Corcovado’. Caldwell adds the word ‘top’
and Gledson adds a footnote.
In *Quincas Borba*, Chapter 192, the reference to the Brazilian law stated to benefit the slaves is rendered as follows:

*a discussão da leis dos ingênuos* (Machado de Assis, p. 186)

the discussion of the law of the ‘free womb’,*

*Translator’s Note: A law passed in 1871 enfranchising children born of slave mothers. (Wilson, p. 249)*

the debate over the law freeing the children born to slaves,... (Rabassa, p. 264)

Wilson adds a footnote to provide more details about the law, whose name she describes rather than transcribes. Rabassa removes the name of the law, but he explains what the law was about in the body of the text.

In *Memorial de Aires*, Chapter ‘19 de abril’ Machado de Assis refers to the ‘alforria dos escravos’ and links the issue to the ‘Inconfidentes Mineiros’ motto: ‘Libertas, quae sera tamen’.

Both Caldwell and Scott-Bucleuch transcribe the proper name ‘Tiradentes’, and Scott-Bucleuch also explains it in a footnote.

*Ainda que tardíamente, é a liberdade, como queriam a sua e os conjurados de Tiradentes.* (Machado de Assis, p. 36)

Even though it comes late, as those who conspired with Tiradentes wanted theirs to come, it is liberty. (Caldwell, p. 43)

but it is the liberty that Tiradentes* and his fellow conspirators demanded.

*Scott-Bucleuch, p.42.*

This chapter has tried to show that different translators very clearly use different strategies to solve difficulties posed by Brazilian terms and customs. The examples mentioned show that some translators quite deliberately acculturate certain terms, others transcribe words in Portuguese making no changes or then they transcribe
words and leave out particular diacritical signs. Also, there are translators who use footnotes to annotate certain terms to compensate, for instance, for the lack of relevant background knowledge regarding source-bound proper names, words, or expressions. Following Hermans, ‘such a cultural reference is threatened to be left in a vacuum and prompt the translator to rupture the narrative frame by means of a paratextual note.’ The target reader is able to trace the voice of the translator in the translated narrative, since the original narrator’s voice is not the only one that comes to the target reader. The translator’s voice is textually traceable, for instance, in the footnotes that locate geographically and temporally the Anglo-American readership on the eve of the 21st century. As Hermans also observes, there are markers in the text suggesting another voice that insinuates itself into the text ‘breaking the univocal frame and jolting the reader into an awareness of the text’s plurivocal nature.’

The passages quoted above seem to be suggesting that the freedom with which translators use specific Brazilian words related to trees, food, drinks, housing, meals times, for example, may depend on the norms of translation prevailing in their culture. Indeed, the translators’ procedures seem to be in line with Gideon Toury, who points out that:

in fact, the extent to which features of a source text are retained in its translation (or even regarded as requiring retention, in the first place), which, at first sight, seems to suggest an operation in the interest of the source culture, or even of the source text as such, is also determined on the target side, and according to its own concerns: features are retained, and reconstructed in target-language material, not because they are ‘important’ in any inherent sense, but because they are assigned importance, from the recipient vantage point.

54 Hermans, ‘The Translator’s Voice’, p. 34.
To render Brazilian terms and customs the translators seem to favour strategies like adaptation, transference, and explanation.\textsuperscript{57} The translators transcribe the word or expression or transcribe and add explanation, which may be within the body of the text, between commas, or as footnotes. The translators also substitute the words or expression by a more familiar word in the target culture (animals, trees, and food). The translators also adapt idioms, words or expressions referring to meals times, currency, and units of measures, and housing. On the whole, the translators, then, describe, explain, make substitutions or adapt when it seems there might be difficulties for the target reader.

However, as Robert M. Adams points out:

\begin{quote}
Paris cannot be London or New York, it must be Paris; our hero must be Pierre, not Peter; he must drink an aperitif, not a cocktail; smoke Gauloises, not Kents; and walk down the rue du Bac, not Back Street. On the other hand, when he is introduced to a lady, he'll sound silly if he says, 'I am enchanted, Madame.'\textsuperscript{58}
\end{quote}

\textsuperscript{57} Adaptation is the use of a recognised equivalent between two situations. This is a matter of cultural equivalence (Vasquez-Ayora, 1977; Vinay-Darbelnet, 1995; Newmark, 1988, p. 91); Transference is the process of transferring a source language word to a target language text (Nida, 1964, p. 137; Vinay-Darbelnet, 1995; Newmark, 1988, pp. 81-2); Explanation is the process of adding further information which may be in the form of footnotes or within the text (Nida, 1964; Newmark, 1981, 1988).

Chapter Six

LINGUISTIC UNTRANSLATABILITY

This chapter will draw attention to some of the translation strategies adopted by translators with regard to specific difficulties related to Brazilian-Portuguese in the renderings of Machado de Assis' five novels into English.

English is adopted in its British and American varieties, since many translations are simultaneously published in Britain and the United States. The use of either British or American English shows that the translators take into account the target reader's expectations. For example, in Iaiá Garcia note the American translators' preference for words such as 'house,' vs. 'cottage' for British translators (also note the superordinate vs. hyponym choice). Also, in Iaiá Garcia, in both Scott-Buccleuch and Bagby Júnior's renderings respectively, 'landlord' (p. 87) vs. 'proprietor' (p. 62); 'letting' (p. 41) vs. 'renting' (p. 28); 'holiday' (p. 36) vs. 'vacation' (p. 24); 'sheepish air (p. 127) vs. 'air of embarrassment' (p. 94). In Memorial de Aires, for example, 'presidential palace' (Scott-Buccleuch, p. 71) vs. 'governor's mansion' (Caldwell, p. 79). In a number of footnotes there is also concrete evidence of the implied target readership, in that the translators refer directly to readers as British or American. For instance, four of the translators, Grossman, Bagby Júnior, Ellis, and Gledson make explicit reference in their prefaces or annotations in footnotes about the unit of currency and state it either in pounds sterling or American dollars.
J. C. Catford\(^1\) distinguishes two types of untranslatability, which he calls *linguistic* and *cultural*. On the linguistic level, untranslatability occurs when, due to differences between the source and target languages, there is no lexical or grammatical substitute in the target language for an item in the source text. Similarly, Anton Popovic defines linguistic untranslatability as ‘a situation in which the linguistic elements of the original cannot be replaced adequately in structural, linear, functional or semantic terms in consequence of a lack of denotation or connotation.’\(^2\)

Susan Bassnett\(^3\) gives an example from both German and Danish to illustrate linguistic untranslatability in English. She argues that the German ‘Um wieviel Uhr darf man Sie morgen wecken?’ or the Danish ‘Jeg fandt brevet’ are linguistically untranslatable, because both sentences involve structures that do not exist in English. She further states that, despite this, both sentences can be adequately translated into English once the rules of English structure are applied. The translator would render the two sentences as ‘What time would you like to be woken?’ and ‘I found the letter’, respectively, restructuring the German word order and adjusting the position of the post-positive definite article in Danish to conform to English norms.

The main issues of linguistic untranslatability are dealt with in Machado de Assis’ renderings into English. Three out of the eight translators involved in the twelve translations address directly the difficulties they encountered.

In his essay ‘A Bagaceira’, Scott-Bučcleuch’s view of translation is that it involves radical changes whose degree is related both to the characteristics of the

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\(^2\) Anton Popovic, *A Dictionary for the Analysis of Literary Translation* (Edmonton, Alberta: Department of Comparative Literature, University of Alberta, 1976).

languages involved and to the nature of the work: ‘transportar uma obra literária para outra língua envolve mudança radical, e essa mudança será maior ou menor de acordo com as características das duas línguas e com a natureza dessa obra.’ In this same essay, he addresses the issue of translating Machado de Assis’ works into English and points out:

This opinion may be checked against further comments made by Scott-Buccleuch about ten years later in his rendering of Dom Casmurro (1992) to stress the inconsistencies of his translation strategies. In his Introduction Scott-Buccleuch argues that:

Indeed, Scott-Buccleuch’s explanation appears to be redundant when he decides to explain the novel’s title, in his Introduction, since it is already Machado de Assis’ concern in Chapter 1, ‘The Title’, of the novel. The title refers to the nickname given

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6 ‘Introduction’, in Scott-Buccleuch, Dom Casmurro, pp. 5-9 (p. 8).
to the narrator by an acquaintance, which was taken up by neighbours. The passage
is rendered as follows by different translators:

and gave me the nickname *Dom Casmurro*. The neighbors, who do not like
my taciturn, recluse-like habits, took up the nickname: it stuck. (Caldwell, p. 17)

and finished up nicknaming me ‘Lord Taciturn’. The neighbours, who don’t
like my quiet, retiring habits, seized upon the nickname, which finally stuck.
(Scott-Buccleuch, p. 13)

and ended up nicknaming me *Dom Casmurro*. The neighbors, who dislike
my quiet, reclusive habits, gave currency to the nickname, and in the end it
stuck. (Gledson, p. 3)

Caldwell and Gledson keep the nickname in line with the source text, whilst Scott
Buccleuch renders it as ‘Lord Taciturn’. Yet, the narrator even asks the reader not to
look the word up in a dictionary, for he wants to convey the meaning he has in mind,
and which, indeed, differs to some extent from the one available in dictionaries.

The translators render the next passage as follows:

*Não consultes dicionários. Casmurro* não está aqui no sentido que eles lhe
dão, mas no que lhe pôs o vulgo de homem calado e metido consigo. *Dom*
veio por ironia, para atribuir-me fumos de fidalgo. (Machado de Assis, p. 11)

Don’t consult your dictionaries. *Casmurro* is not used here in the meaning
they give for it, but in the sense in which the man in the streets uses it, of a
morose, tight-lipped man withdrawn within himself. The *Dom* was for irony:
to impute to me aristocratic airs. (Caldwell, p. 18)

Don’t bother to look up in the dictionary. ‘Taciturn’ is not used literally, but
in the more popular sense of a man who says little and keeps to himself. The ‘Lord’
is ironic, to endow me with aristocratic airs. (Scott-Buccleuch, p. 14)

Don’t look it up in dictionaries. In this case, *Casmurro* doesn’t have the
meaning they give, but the one the common people give it, of a quiet person
who keeps himself to himself. The *Dom* was ironic, to accuse me of
aristocratic pretensions. (Gledson, p. 4)
Caldwell\(^7\) hints that what the narrator wanted indeed was to conceive his own created meaning, instead of the common accepted one. Samuel Putnam\(^8\) states that 'Dom Casmurro' literally means "Mr. Grumpy". Yet, the meaning of 'Dom Casmurro' has to be grasped in the context itself, for it is built up step by step throughout the narrative.

The word ‘casmurro’ is also used by Machado de Assis in *Memórias Póstumas de Brás Cubas*, where it is rendered as 'Don’t be blasé' / ‘Stubborn!’ / ‘Grumpy! respectively (Machado de Assis, p. 103; Grossman, p. 161; Ellis, p. 211; Rabassa, p. 139). Grossman chooses an expression, which includes a French word, whilst Ellis and Rabassa try to work entirely in English. Another similar occurrence, ‘casmurrice’, in *Dom Casmurro*, Chapter 108 is rendered as follows:

Hoje, que me recolhi à minha casmurrice (Machado de Assis, p. 120)

Today, withdrawn within my casmurricity (Caldwell, p. 218)

Nowadays, withdrawn into my taciturnity (Scott-Buccleuch, Chapter 99, p. 166)

Today, when I have retired into my shell (Gledson, p. 189)

Caldwell invents a word that echoes the source language, whilst Scott-Buccleuch and Gledson decide on English words to convey the source text meaning. The actual renderings appear to suggest that the word ‘casmurro’ and the like posed difficulties

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for the translators, in that they had to adopt various alternatives to cope with the difficulties encountered.

Scott-Buccleuch also addresses another aspect of the Portuguese language, namely the suffix ‘inho’,\(^9\) which poses problems for translators. This linguistic device is added to the noun and the adjective to express affection, endearment, as well as respect. The most common is the affective diminutive ending, which indicates familiarity or irony. He explains:

Since it occurs so frequently in the text, it is worth explaining that the Portuguese suffix inho (pronounced eenyoo), with its feminine inha (eenyah), is a diminutive much used in Brazil, usually to differentiate between two people of the same name, and also as a term of endearment, especially for children.\(^{10}\)

On the whole, in their actual renderings the translators tend to replace the suffix ‘inho’ by words such as ‘small’ or little’ to compensate the differences between both language systems. The translators may also add footnotes to highlight the issue of the diminutive, as is the case of Ellis’s *The Posthumous Reminiscences* and Bagby Júnior’s *Iaíá Garcia*. However, although Scott-Buccleuch approaches the suffix

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issue, he appears to be the only translator who tends to ignore it in his actual renderings. In *Iaíá García* one of these cases happens in Chapter 16. In the conversation between Iaíá and her stepmother Estela about the love Iaíá thinks Estela feels for Jorge, the diminutive ‘mamaezinha’ is used as an endearment. Scott-Buccleuch omits that word removing the idea of the relationship, that is, a blend of affection and respect, between Iaíá and Estela, which was more deep and sincere, but has now become difficult to handle. Scott-Buccleuch removes the word and provides no direct reference, such as a pronoun, whilst Bagby Junior not only transcribes the word perhaps because he feels this would be the most appropriate nominal term of endearment, in line with the source text, but also inserts an explanatory footnote. Note the omission of the tilde in both ‘mamaezinha’ and ‘mamãe’.

The translators render the passage as follows:

- Não se zangue, mamaezinha... (Machado de Assis, p. 119)

‘Please don’t be angry with me…’ [omitted] (Scott-Buccleuch, p. 205)

“Don’t be angry, mamaezinha.*

*1. The diminutive of mamae, or mother, used in an endearing, loving way. (Bagby Junior, p. 155)

Another passage further illustrates the case. In *Memórias Póstumas de Brás Cubas*, Chapter 29, Grossman replaces the suffix with the word ‘little’, whilst Ellis warns the target reader about the use of the suffix in a footnote. Rabassa keeps the word without annotation.

- Ora, o Brazinho! (Machado de Assis, p. 51)

‘Well now, little Braz! (Grossman, p. 79)

- Look at him, the Brazinho ! (*) (Ellis, p. 93)
(*) "inho" – diminutive of affection.

"Just look at you, Brazinho!" (Rabassa, p. 59)

In *Dom casmuro*, Chapter 106 (97, Scott-Buccleuch’s rendering), the suffix ‘inha’ is added to the noun ‘cunhada’ becoming ‘cunhadinha’ to show endearment. Even though Scott-Buccleuch has remarked on the particularity of the suffix in Portuguese, he tends to overlook it. Whilst Caldwell and Gledson add the word ‘little’ to indicate endearment, Scott-Buccleuch omits any reference:

A cunhadinha / Sanchinha / Sanchinha (Machado de Assis, pp. 118-9)
The little sister-in-law / Sanchinha / Sanchinha (Caldwell, p. 214)
His sister-in-law / Sanchinha / Sanchinha (Scott-Buccleuch, p. 163)
His little sister-in-law / Sanchinha / Sancha (Gledson, pp. 185-6)

Another case of using suffixes in Portuguese refers to the formation of the comparative and superlative degrees of adjectives and adverbs,\(^{11}\) which also may cause difficulties for translators.

In *Memórias Póstumas de Brás Cubas*, Chapter 14, the translators had to deal with the adjective and its superlative in the same sentence and adopt different strategies in order to preserve these features, in line with the source text.

The following passage illustrates the case:

Não sei se diga; este livro é casto, ao menos na intenção; na intenção é castíssimo. (Machado de Assis, p. 32)

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\(^{11}\) Rocha Lima, *Gramática Normativa*, pp. 90-94. 'O superlativo absoluto apresenta-se com dois aspectos: a) sintético, quando expresso por uma só palavra (adjetivo + uma terminação apropriada: íssimo, rimo, etc.): elegant (e) + íssimo = elegantíssimo; b) analítico, se formado com a ajuda de um advérbio de intensidade (muito excessivamente, extraordinariamente, etc.): muito elegante; extraordinariamente elegante (advérbio de intensidade + adjetivo)'; André, *Gramática Ilustrada*, pp. 130-132. Barbosa, 'The Virtual Image', p. 167.
I do not know whether to say it; this book is *chaste*, at least in intention; in intention, it is *super-chaste*. (Grossman, p. 50)

I don’t know whether I ought to say it; this book is *clean*, at least that is my intention; the intention is *chastity itself*. (Ellis, p. 52)

I don’t know if I should say it. This book is *chaste*, at least in its intention. In its intention it is *ever so chaste*. (Rabassa, p. 33)

In *Dom Casmurro*, where the superlative is used to characterise a fictional character through his habits of speech, namely José Dias, the translators also have to deal with the rendering of the adjective together with the superlative.

In Chapter 4, the passage is rendered as follows:

José Dias loved superlatives. It was a way of giving an impressive aspect to his ideas; or, if these latter were lacking, they made the sentence longer. (Gledson, p. 10)

And in the following passage, in Chapter 3:

José Dias loved superlatives. They served to give grandiosity to his ideas and, when these were lacking, to prolong his sentences. (Scott-Buccleuch, p. 19)

To perform an unpleasant duty, a most unpleasant duty (Caldwell, p. 23)

To fulfill a [omitted] duty, the bitterest of duties (Scott-Buccleuch, p. 18)

To fulfill a harsh duty, the harshest of duties (Gledson, p. 9)
Another example, in Chapter 5, where the narrator describes José Dias, attitudes towards facts, further illustrates the case:

Nos lances graves, gravissimo. (Machado de Assis, p. 15)
In grave situations, most grave – gravissimo. (Caldwell, p. 24)
When he was serious he was gravity itself. (Scott-Buccleuch, p. 19)
At serious moments, he was extremely serious (Gledson, p. 11)

Caldwell not only renders the superlative, but also leaves it in Portuguese placed in italics. Also both Caldwell and Gledson tend to keep the adjective plus the superlative, while Scott-Buccleuch either omits or adapts it. He substitutes the adjective ‘serious’ by ‘gravity’ avoiding repetition, not in line with the source text.

In Quincas Borba, Chapter 138, as the English language does not differentiate between the gender the translators choose different options. Also the formal tone achieved with the use of the pronoun and verb tense are replaced in both renderings:

E Sofia? interroga impaciente a leitora, [...] Ai, amiga minha, [...] o motivo secreto da vossa pergunta, deixai que vos diga que sois muito indiscreta. (Machado de Assis, p. 141)

And Sophia? The feminine reader asks impatiently [...] Here, my friend, [...] the secret reason for your query, let me tell you that you are very indiscreet. (Wilson, p. 186)

“What about Sofia?” the lady reader asks impatiently [...] Alas, my friend, [...] the secret motive behind your question, let me say to you that you’re most indiscreet. (Rabassa, p. 196)

In Memorial de Aires, Chapter ‘10 de fevereiro’ Caldwell adopts different strategies in rendering the term ‘mucamas’. She renders ‘mucamas’ as ‘maids’ whilst Scott-
Buccleuch renders it as 'female slaves'. As for 'senhores', Caldwell accounts for the fact that in Portuguese the word stands for both the woman and the man.

As mucamas ... senhores. (Machado de Assis, p. 29)

The maids, ... the master and mistress ... (Caldwell, p. 34)

The female slaves, ... their masters. (Scott-Buccleuch, p. 34)

Different kinds of communicative situation demand diverse linguistic skills, among them the ability to recognise, choose, and use adequate forms of address. David Crystal\textsuperscript{12} points out that language has to be addressed from the point of view of the user, especially the choices he makes, the constraints he encounters in using language in social interactions, and the effects his use of language has on other participants in an act of communication. Similarly, Malcolm Coulthard\textsuperscript{13} remarks that social roles affect discourse options in terms of who speaks when and what they can talk about, how non-verbal signalling works and how the actual form of utterances is conditioned by the social relationship between the participants.

The Portuguese address system presents differentiations and variations, which often have no equivalent in English. Peter Trudgill\textsuperscript{14} claims that most European languages, for instance, unlike English that has only you, distinguish, especially in the singular, between a polite and familiar second person. Thus, the translators are offered a kind of linguistic multiple choice. In addition to the second person familiar pronoun tu there is the relatively neutral pronoun você as well as a


number of *formas nominais* used with a third person verb ranging from *o senhor/a senhora* with a built-in gender marker, to the *pronomes de reverência*: *Vossa Senhoria, Vossa Excelência, Vossa Alteza*, and the like.\(^{15}\) One aspect in which both Brazilian and Portuguese diverge quite considerably from English, is the importance attributed to honorifics and titles indicative of educational achievement or professional status: *Senhor Doutor, Senhor Engenheiro, Senhor Arquitecto*.\(^{16}\) There is the popular saying that ‘Portugal é um país de doutores’, and rich Brazilian families used to send their children, particularly sons, to Portugal to become doctors (Law or Medicine). In short, different forms of address are produced by different degrees of status difference or intimacy, hence different degrees of politeness and difference may be required, and these are signalled linguistically.

Abbreviations which refer to modes of address, saints, names of places tend to be made more explicit in the target text than in the source text.

In *Dom Casmurro*, Chapter 18, for example, ‘S. Paulo’ becomes ‘São Cristóvão’ and ‘São Paulo’ respectively (Machado de Assis, p. 33; Caldwell, p. 55; Scott-Buccleuch, p. 45; Gledson, p. 39).

In *Dom Casmurro*, Chapter 3, the abbreviation ‘D.’ of the source text virtually tends to become in the expanded form ‘Dona’ and ‘Sr.’ as ‘Senhor’.

D. Glória, Sr. José Dias (Machado de Assis, pp. 13-1)

Dona Gloria, Senhor José Dias (Caldwell, p. 21-3)

Dona Gloria, Senhor José Dias (Scott-Buccleuch, p. 16-8)

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Dona Glória, Senhor José Dias (Gledson, p. 7-9)

In *Iaiá Garcia*, Chapter 1, both Scott-Buveluch (p. 9) and Bagby Júnior (p. 1) adopt different strategies to render modes of address. Scott-Buveluch keeps the mode of address 'Senhor', 'sir' in a letter, in line with the source text, but translates 'Mistress'. Bagby Júnior works entirely in English, and chooses 'Mr.'/ 'Madam', 'sir'. Scott-Buveluch stresses more the social relationship between the servant and his/her employer/master 'Tell your mistress' than Bagby Júnior, who prefers to use just the pronoun 'her' as in 'Tell her', as it can be inferred from the beginning of the letter that he was a servant, and obviously 'her' refers to this servant's mistress. In English, Madam is most commonly used in transactional relations, to express politeness or formality. However, as Patricia Anne Odber de Baubeta remarks 'social distance is not always marked in English by forms of address, but more by choice of vocabulary, intonation and physical distance between the participants in a speech act.' This indicates the linguistic displacement brought upon the act of translation.

The same fictional character is addressed with a number of Brazilian titles. For example, Valéria is 'Mistress', 'Madam', 'Senhora', 'Dona', 'D.' and her son Jorge as 'Senhor', 'Sr', 'sir', 'Doctor', 'Dr.', and 'Mr.' As for 'Dona', Caldwell states that 'the feminine form 'dona' is freely used as a prefix to a woman's name without any implication of noble blood.' The translators use different strategies in rendering 'Dona' and 'Senhor'. Scott-Buveluch for example, renders 'dona' either as 'D.' or 'Dona'; 'senhor' as 'Sr' or 'Senhor' (expanded/abbreviated form). The

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17 Patricia Anne Odber de Baubeta, 'Modes of Address: Translation Strategies or the Black Hole', *Ilha do Desterro*, 28 (1992), 87-107 (p. 103).
target reader may or may not know that they stand for each other. Bagby Júnior opts for ‘Mr.’ and ‘Dona’.

Senhor Luis Garcia, p. 9, p. 20; mistress, p. 9; sir, p. 9; Sr Antunes, p. 34; Dona Valeria, p. 43; Senhora Dona Valeria, p. 83, p. 113; Senhor Procópio Dias, p. 86; Dear Sr Gomes, p. 98; Mistress, p. 105; Sr Jorge, p. 140, p. 156; Sr João, p. 140; D. Estela, p. 148; young mistress, p. 202; his mistress, p. 203; mistress Estela, p. 213 (Scott-Bucleuch, Yaya Garcia)

Mr. Luis Garcia, p. 1; Madam, p. 1; sir, p. 1; Mr. Antunes, p. 22; Dona Valéria, p. 29, p. 83; Senhora Dona Valéria, p. 59; Dr. Jorge, p. 69, p. 104, p. 117, p. 142; Dear Doctor, p. 71; Nhanhã, p. 77; Don João, p. 105; ['D.' omitted] Estela, p. 111; young girl, p. 153; her, p. 153; Mistress Estela, p. 161 (Bagby Júnior, Iaíá Garcia)

The translators' deferential attitude towards the source text is also reflected in their annotation of Brazilian-Portuguese habits of address. For example, in Iaia Garcia the mode of address ‘Nhanhã’ appears in different chapters, and it is rendered in diverse forms. In the following instances, Scott-Bucleuch adopts the same strategy, whilst Bagby Júnior reveals an inconsistency in rendering the same mode of address.

The translations read as follows:

In Chapter 9

Nhanhã (Machado de Assis, p. 64)
Mistress (Scott-Bucleuch, p. 105)
Nhanhã (Bagby Júnior, p. 77)

In Chapter 17

nhanhã Estela (Machado de Assis, p. 124)
mistress Estela (Scott-Bucleuch, p. 213)
Mistress Estela (Bagby Júnior, p. 161)

Scott-Buccleuch renders ‘Nhanhã’ in both cases as ‘mistress’, whilst Bagby Júnior keeps the title in Portuguese, untranslated, but in a subsequent occurrence he chooses the English word, ‘mistress’.

In dialogues the mode of address indicates how the selection made by different translators might affect the social role relationship between the speakers. Some characters occupy a lower social position than others, which is expressed through the modes of address. The lexical selection indicates the social status position.

In Quincas Borba, Wilson changes the modes of addressing, shifting from a formal tone to a more familiar, whilst Rabassa tends to keep them.

In Chapter 48,

Vossa Senhoria / Vossa Senhoria (Machado de Assis, pp. 54-5)
You / sir (Wilson, pp. 65-6)
Your Worship / Your Worship (Rabassa, pp. 65-6)

In Chapter 158,

... Que acha Vossa Excelência? (Machado de Assis, p. 158)
- What do you think? (Wilson, p. 208)
... What does Your Excellency think? (Rabassa, p. 220)

In Memorial de Aires, Chapter ‘31 de agosto’ both translators keep a source language marker, that is, a mode of addressing. Caldwell transcribes the title, whilst Scott-Buccleuch selects another word from the source language.
Nhanhã Fidélia! (Machado de Assis, p. 65)

"Nhanhã Fidélia!" (Caldwell, p. 90)

'Dona Fidelia!' (Scott-Bucleuch, p. 80)

In another example, in Chapter 'Sem data', Caldwell adds 'wife' and Scott-Bucleuch the mode of address 'senhora':

... "A santa Aguiar." (Machado de Assis, p. 127)

..."the saintly Aguiar wife." (Caldwell, p. 190)

...‘The saintly Senhora Aguiar.’ (Scott-Bucleuch, p. 161)

In the following passage, in Iaia García, Chapter 8, Scott-Bucleuch emphasises the use of the title ‘Dr’ in Brazil. Linguistic or extra-linguistic factors may be taken into account when translators have to render ‘the manner of referring to someone in direct linguistic interaction in a different way.’ Jorge is certainly perceived as a man of education and refinement and therefore, not on equal terms with the other characters in the novel. Bagby Júnior makes the differences in address more apparent and in line with the fashion of the time. Kroll asserts that ‘doutor como forma de tratamento é empregado para qualquer pessoa com aparência de intellectual, sobretudo em Coimbra.’ In Imperial Brazil, rich families used to send their sons to Europe to get a degree either in Medicine or Law. Luís Garcia, who worked under Jorge’s father’s supervision, shows his inferior position even when he just refers to Jorge through the mode of address he chooses. His lower status position can be grasped from his language when he talks to his wife in the following passage. Scott-Bucleuch changes the title ‘Dr’ to ‘Sr’, whilst Bagby Júnior remains

in line with the source text, for he keeps the title, and apart from that he annotates the mode of addressing in a footnote in order to better explain the use of the title ‘Dr’.

Luis Garcia olhando para a mulher; mas o Dr. Jorge teima em escurecer os seus próprios serviços. Iaia não é a mesma coisa. (Machado de Assis, p. 59)

Luis Garcia, looking at his wife. ‘But Sr Jorge refuses to talk about his own deeds. Not like Yayá.’ (Scott-Buccleuch, p. 95)

Luís Garcia, looking at his wife; “but Dr. Jorge insists on concealing his own accomplishments – unlike Iaia.”*

*1. It is customary in Brazil to call anyone with higher education “doctor,” and to place the “Dr.” in front of the given name. It is a courteous form of address used among acquaintances. (Bagby Júnior, p. 69)

Another passage further illustrates this issue. In Chapter 8, Iaia writes a note to Jorge. Both Scott-Buccleuch and Bagby Júnior keep the same decision as in the previous passage. However, the former replaces ‘doutor’ for the surname ‘Gomes’. Also both use formal ways of addressing.

The passage is rendered as follows:

-‘Ilmo. Sr. doutor...(Machado de Assis, p. 61)

‘Dear Sr Gomes (Scott-Buccleuch, p. 98)

Dear Doctor: (Bagby Júnior, p. 71)

In Memorial de Aires, Chapter ‘4 de fevereiro’ in a passage where Tristão asserts he wants to become a doctor, Machado de Assis writes the title ‘Dr’. Indeed, Tristão wants a degree, which brought along the doctor’s title, that is, he wants to become a lawyer. The tone of the source text seems not to be grasped in the renderings.

Tristão [...] Queria ser bacharel em Direito [...] e teimou em estudar Direito e ser doutor. Se não havia propriamente vocação, era este título que o atraía.
Tristão [...] wanted to be a bachelor of laws [...] he persisted in wanting to study law and get a university degree. Even if he had no real talent for it, still the title attracted him.

"I want a degree! I want a college degree!" (Caldwell, p. 29)

Tristão [...] wanted to be a lawyer [...] and insisted that he wanted to study law and be a lawyer. Even if he had no proper vocation for the law the idea of it attracted him.

"I want to be a lawyer! I want to be a lawyer!" (Scott-Buccleuch, p. 30)

In the following passage, Chapter '5 de dezembro',

- Digo isto só à senhora... (Machado de Assis, p. 100)

"I am telling this only to you. Senhora... (Caldwell, p. 144)

'I haven't told anyone but you. (Scott-Buccleuch, p. 124)

Caldwell not only substitutes 'senhora' by the pronoun 'you', but also transcribes the mode of address. Scott-Buccleuch just replaces the title with 'you'.

In Chapter '9 de setembro, à tarde' Aires' servant, José, is waiting for him at the front door of the house. Caldwell remains close to the source text, in that she shows the social distance between the servant and the boss; she keeps the hierarchy between the two characters. Scott-Buccleuch, however, chooses the pronoun 'you', hence shows a more direct and familiar relationship between the two characters.

- Para quê?
- Para nada; vim esperar V.Exa cá embaixo. (Machado de Assis, p. 72)

"For what reason?"
"No reason; I just came down here to wait for Your Excellency." (Caldwell, p. 99)

'What for?'
'No reason- I just came to wait for you.' (Scott-Buccleuch, p. 88)
Another passage in Chapter ‘17 de outubro’ shows both translators’ consistency in rendering the mode of address:

- **Vossa Excelência** talvez os procure há muito tempo. (Machado de Assis, p. 85)
  “Your Excellency has perhaps been looking for them for a long time.” (Caldwell, p. 121)
  ‘I expect you’ve been looking for them for ages.’ (Scott-Buccleuch, p. 106)

In *Dom Casmurro*, Chapter 70, Caldwell keeps the Portuguese term used to address a young girl. Scott-Buccleuch does not take into account in his rendering what he mentioned about the suffixes in Portuguese in his Introduction, and removes the term. Hence, his note in his Introduction seems redundant. Gledson adopts an English mode of address.

Era Sinhazinha Sancha, a companheira de colégio de Capitu (Machado de Assis, p. 86)

It was Sinházinha Sancha, Capitú’s schoolmate (Caldwell, p. 155)

It was Sancha, Capitu’s school-friend (Scott-Buccleuch, Chapter 61, p. 114)

It was Miss Sancha, Capitu’s schoolfriend (Gledson, p. 131)

In *Dom Casmurro*, Chapter 81, Caldwell and Gledson make the same decision used in their rendering of ‘Sanchinha’ above. Scott-Buccleuch chooses a Portuguese term ‘Senhorita’, which is not the selection made by the narrator of the source text. ‘Senhorita’ was used for unmarried women, but nowadays it is no longer used. Both Caldwell and Scott-Buccleuch’s versions indicate a foreign element in the narrative, which makes the reader aware that what he or she is reading is a translation.

Sinhazinha Gurgel (Machado de Assis, p. 132)
Roger Bell addresses the status position of individuals within a hierarchically organized work group. In English the military ranks have more or less, precise equivalents, that is, colonel, 'colonel', general, 'general', and formality between the ranks found in both Portuguese and English. Similarly in legal, religious (Catholic Church), and political affairs.

In Memórias Póstumas de Brás Cubas, Chapter 28, to render ‘Conselheiro’ Grossman offers an explanation within the text between square brackets, whilst Ellis and Rabassa provide the English word. Note the different spellings.

Conselheiro Dutra (Machado de Assis, p. 50)

“Counselor [conselheiro was an honorary title] Dutra;” (Grossman, p. 77)
- Counsellor Dutra; (Ellis, p. 91)
“Councilor Dutra.”(Rabassa, p. 58)

Another example in Memórias Póstumas de Brás Cubas, Chapter 40:

- Ué! Nhonhô! Já estamos parados na porta de sinhô Conselheiro (Machado de Assis, p. 60)

“Lord, Nhonhô! We’re here already at the Counselor’s house.” (Grossman, p. 93)

-Ué! Nhonhô, we have stopped at the door of the sinhô Conselheiro! (Ellis, p. 114)

“Oh, Little Master! We’re parked by the Councilor’s door already.” (Rabassa, p. 73)

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In *Memorial de Aires*, Chapter ‘22 de outubro’, ‘conselheiro’ / ‘counselor’ / ‘Counsellor’ (Machado de Assis, p. 88; Caldwell, p. 126; Scott-Bucleuch, p. 109) Caldwell renders the word with small letters in line with the source text. Scott-Bucleuch always uses the title with capital letters and a double consonant ‘ll’.

In Chapter ‘Sábado’, to render ‘comendador Josino’ / ‘Comendador Josino’ / ‘Judge Josino’ (Machado de Assis, p. 115; Caldwell, p. 172; Scott-Bucleuch, p. 145) Caldwell keeps the word in line with the source text, whilst Scott-Bucleuch prefers an English word.

As for the word ‘padre’, Caldwell decides for the same mode of address, that is, she adopts and repeats ‘padre’, in line with the source text. Scott-Bucleuch, however, prefers ‘Father’ and ‘priest’ as the translations show: ‘Padre Bessa’, ‘padre’ / ‘Padre Bessa’, ‘padre’ / ‘Father Bessa’, ‘priest’ (Chapter ‘8 de maio’, Machado de Assis, p. 122; Caldwell, p. 182; Scott-Bucleuch, p. 154).

The word ‘mother’ is always written with capital letters in both renderings of *Memorial de Aires*, not in line with the source text where it is written in small letters. This suggests that both translators alter the tone of treatment between the mother and her son. In the renderings the son seems to show far more respect and deference than in the source text. This appears to suggest a target-oriented strategy in that it alters the tone.

In *Iaiá Garcia*, Scott-Bucleuch and Bagby Júnior do not convey a sense of authenticity to the dialogue, in that they do not remind the target reader that one of the speakers (Raimundo) is using a non-standard form of Portuguese. The translators inscribe themselves very firmly into their translations, despite the fact that linguistic or extra-linguistic factors may play a role when translators have to render ‘the
manner of referring to someone in direct linguistic interaction in a different way.\textsuperscript{22}

In \textit{laiá Garcia}, Chapter 1, for instance, a freed slave, called Raimundo, speaks to his master Luís Garcia in a way, which reveals a level of intimacy, familiarity, and a kind of similar social status. Scott-Buccleuch allows the slave to speak in his own way, which reveals his social inferiority and consequent illiteracy. He uses the third person to refer to himself, as if he were talking about another person.\textsuperscript{23} Although he is a freed slave, his language reflects his dependency on the owner. Indeed, as also observed by Caldwell, 'the ex-slave had no real existence apart from that of his master and young mistress. Raymundo is a kind of phantom or presence.'\textsuperscript{24} In Bagby Júnior’s version, the slave uses the first person pronoun to refer to himself, which is also signalled in the verb form (third-person conjugation), bringing ideological implications to the fore.\textsuperscript{25} The translator’s intervention to solve the linguistic problem reveals an ideological point of view, since he manipulates the language, in that the slave speaks a standard prose English rather than a ‘broken’ variant. Thus, the presence of an enunciating subject other than the narrator becomes discernible within the two translated texts. The pronoun ‘I’, which is not present either in Scott-Buccleuch’s translation or in the source text is inserted in Bagby Júnior’s rendering.

\textsuperscript{22} David Crystal, \textit{A First Dictionary}, p. 13.
\textsuperscript{23} As it happens, the slaves of the nineteenth century in Brazil might have felt like Raimundo feels, for their masters’ were their owners. See, for example, Gilberto Freyre \textit{Sobrados e Mucambos} (Rio de Janeiro: José Olimpio, 1977).
\textsuperscript{24} Caldwell, \textit{Machado de Assis}, pp. 67-8.
J. C. Kinnear in his review of *Iaiá Garcia* also observes that ‘some conversations are rather stilted, especially those involving the Negro Raimundo, who in the original speaks a naturally broken Portuguese.’

In Raimundo’s speech, the register is altered in the English renderings in a way that changes the slave’s social condition. Indeed, Bagby Júnior elevates his status, gives another view, a different one of the slave of the end of the nineteenth-century Brazil.

The passage is rendered as follows:

- Raimundo hoje vai tocar, não é? dizia às vezes o preto.
- Quando quiseres, meu velho. (Machado de Assis, p. 13)

‘Raimundo can play today, can’t he?’ the old Negro would ask occasionally. ‘Whenever you like, old fellow!’ (Scott-Buccleuch, p. 12)

“I’m going to play for you today, aren’t I?” the Negro sometimes said
“Whenever you like, *meu velho.*”*

* The expression *meu velho* as used here by Assis carries the approximate meaning of “my dear old man.” Currently it might mean the same as “old man.” (Bagby Júnior, p. 3)

Scott-Buccleuch adds the adjective ‘old’ to the noun ‘Negro’, which is not present either in the second rendering, or in the source text. Raimundo is 50 years old, which was considered old at the end of the nineteenth century. Scott-Buccleuch renders the verb ‘dizia’ as ‘ask’, whilst Bagby Júnior opts for ‘said’. This also seems to play a role, since it highlights the relationship between master and slave. The latter as a slave was usually not allowed to ‘say’ things, but instead he had to ‘ask’ permission for everything. In other words, slaves in general probably would always have had to ask for permission and obey their masters rather than express their own views and feelings. Indeed, as Machado de Assis writes: ‘Raimundo parecia feito

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expressamente para servir Luís Garcia.'²⁷ Also, in both renderings the adverb ‘today’ is put in a different order in the sentence, which alters the oral language features used by the slave. However, this may be due to the fact that both translators felt they should conform to target language norms. This inversion of words in the sentence is characteristic of Machado de Assis’ style. Such markers discernible in the renderings, then, following Theo Hermans, suggest that ‘another presence insinuates or parachutes itself into the text, breaking the univocal frame and jolting the reader into an awareness of the text’s plurivocal nature.’²⁸

Another passage further illustrates the issue of the use of the third-person. In Iaiá Garcia, Chapter 17, Raimundo speaks to Iaiá Garcia about a letter he was supposed to deliver to Procópio Dias. It is rendered as follows:

- **Raimundo não achou bonito que Iaiá escrevesse àquele homem, que não é seu pai nem seu noivo, e **voltou** para falar a nhanhã Estela. (Machado de Assis, p. 124)**

‘**Raimundo didn’t think it right for Yayá to write to that man who’s neither her father nor her fiancé and came back to speak to mistress Estela.’** (Scott-Buccleuch, p. 213)

‘**I didn’t think it was right for you to write to that man, who is neither your father nor your fiancé, so I came back to speak to Mistress Estela.’** (Bagby Júnior, p. 161)

Scott-Buccleuch follows the source text and keeps Raimundo speaking using the third person, also signalled by the verb form ‘achou’. However, in ‘voltou’, where the conjugation indicates reference to the third person, which the translator renders as ‘came back’, the reader has to grasp the reference from the context, as the English

²⁷ Machado de Assis, Iaiá Garcia, Chapter 1, p. 12.
language has the same forms for all personal pronouns in the past tense. Bagby Júnior changes the reference to the first person 'I think' and adds the pronoun 'I'.

Another passage further illustrates the case. In Dom Casmurro, Chapter 87 (78 in Scott-Buccleuch's rendering) where a conversation between a slave and his master takes places, the former uses the third person to refer to him when he utters a statement.

- Pai João vai levar nhônhô!
  E era raro que eu não lhe recomendasse:
- João demora muito as bestas; vai devagar.
- Nhá Glória não gosta. (Machado de Assis, p. 100)

"Old João's going to drive the young master!"
And it was seldom that I did not give him this recommendation: "João, remember to hold back the mules, go slowly...."
"Nhá Gloria doesn't like me to." (Caldwell, p. 180)

'Old João's going to take the little master!'
And I would usually answer, 'João, hold the horses in. Go slowly.'
'Mistress Gloria won't like it.' (Scott-Buccleuch, p. 135)

"Old João's goin' to take young master!"
And I almost always told him:
"João, really slow the animals down; go slow."
"Mistress Glória don't like it." (Gledson, p.154)

All translators maintain the third person when the slave refers to himself in the renderings of 'Pai João vai levar'; Caldwell chooses 'Old João's going to drive', Scott-Buccleuch, 'Old João's going to take', and Gledson 'Old João's goin' to take'. Also all three translators keep the verb form in the respective conjugation, to conform to both Portuguese and English grammar norms. Still, more than Caldwell and Scott-Buccleuch, Gledson tries to convey a more colloquial way of speaking using contractions in two instances, that is, in the auxiliary and in the main verb, whilst the former translators just do so in the auxiliary verb. Shifts also take place in the rendering of 'Nhá Glória não gosta'. While Caldwell and Scott-Buccleuch
remain in line with the source text and render the verb form according to standard English grammar in 'Nhá Gloria doesn’t like' and 'Mistress Gloria won’t like' respectively, Gledson chooses a deviating form not in line with the source text, which apparently suggests he wants to emphasise the slave’s lower position. He renders the sentence as ‘Mistress Glória don’t like’ which indicates that even when Machado de Assis uses a standard language structure, Gledson deviates from it, emphasizing the slave’s language. Caldwell and Scott-Buccleuch adopt Black American English.

In *Dom Casmurro*, Chapter 121, a slave from Sancha’s house brings news to the narrator about his master, Escobar, who is drowning. Again the slave uses a ‘broken’, marked Portuguese, in that he does not use a verb in his sentences. This aspect is rendered in different ways. Caldwell and Gledson remain close to the source text, whilst Scott-Buccleuch uses two strategies, that is, in the first sentence he adds both the pronoun ‘you’ and a verb; however, in the second sentence, he does not insert a verb remaining in line with the source text. Still, with regard to the title of address ‘sinhô’, Caldwell prefers the standard form ‘senhor’, whilst Buccleuch chooses another word ‘master’, and Gledson a variant of it, ‘massa’, highlighting the oral speech.

The passage is rendered as follows:

- Para ir lá ... sinhô nadando, sinhô morrendo. (Machado de Assis, p. 132)

  “To go there ... Senhor swimming, Senhor dying.” (Caldwell, p. 240)

  ‘You go there ... master went swimming ... master dying.’ (Scott-Buccleuch, Chapter 112, p. 185)

  “Come over there ... massa swimming, massa dying” (Gledson, p. 209)
In *Memórias Póstumas de Brás Cubas*, Chapter 109, Grossman misreads ‘um velho tio’, for he renders it as ‘an aunt’. In Portuguese ‘tio’ refers to ‘uncle’ and not to ‘aunt’. Grossman removes the adjective ‘velho’, which in turn Ellis and Rabassa keep, in line with the source text.

The passage reads as follows:

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ele herdara alguns pares de contos de réis de um velho tio de Barbacena. (Machado de Assis, p. 113)

he had inherited a substantial number of contos from an aunt in Barbacena (Grossman, p. 177)

know also that he had inherited quite a few contos de reis from an old uncle in Barbacena (Ellis, p. 234)

know, furthermore, that he’d inherited a few braces of contos from an old uncle in Barbacena. (Rabassa, p. 154)
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With regard to the rendering of the age of fictional characters, shifts take place. In *Memórias Póstumas de Brás Cubas*, Chapter 125, for instance, a girl dies one year earlier in the translation than in the source text. Her epitaph is rendered as follows:

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Aqui Jaz Dona Eulália Damasceno de Brito Morta Aos dezenove anos de idade Orai por ela! (Machado de Assis, p. 124)

Here lies Dona Eulalia Damascena de Brito She died at the age of nineteen years remember her in your prayers (Grossman, p. 194)

Here lies D. Eulalia Damascena de Brito died at eighteen years of age. Pray for her! (Ellis, p. 259)

Here lies Dona Eulália Damascena de Brito Dead at the age of nineteen Pray for her! (Rabassa, p. 172)
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In *Dom Casmurro*, Chapter 4, another misreading concerned with the age of a fictional character is rendered as follows:

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cinquenta e cinco anos (Machado de Assis, p. 15)
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fifty-two years old (Scott-Buccleuch, 19)
fifty-five (Gledson, p. 10)

Caldwell omits the age, whilst Scott-Buccleuch misreads or miswrites it. Gledson keeps in line with the source text, stating fifty-five.

In Iaiá Garcia, Chapter 1, the word ‘ama’ refers to the woman who took care of Iaiá, as her mother had died. Indeed, as already noted above, the word ‘ama’ implies a black slave. Both translators apparently did not grasp the meaning the word carries and so fail to let their readership know about this culture-specific aspect.

Maria das Dores, a ama que a havia criado, (Machado de Assis, p. 16)
Maria das Dores, the nurse who had looked after her, (Scott-Buccleuch, p. 18)
Maria das Dores, the nurse who had reared her, (Bagby Júnior, p. 9)

Still in Iaiá Garcia, Chapter 3, Antunes, who used to be invited occasionally to the house of his boss, when there were no important guests, tried not to accept the invitation at times when there were important guests. Scott-Buccleuch apparently does not grasp this idea according to the word he selects, ‘leave’ / ‘esquivava’, whilst Bagby Júnior gets the meaning from the context and renders it as ‘decline’ which was what it meant in the source text. Hence, Antunes’s character is perceived in a diverse way in both renderings. Whilst Scott-Buccleuch allows Antunes to attend the party, Bagby Júnior, in line with the source text, does not let the character to go that far.
nas ocasiões mais solenes era ele o primeiro que se esquivava. (Machado de Assis, p. 25)

on more ceremonious occasions he was always the first to leave. (Scott-Buccleuch, p. 35)

on more solemn occasions he would be the first to decline. (Bagby Júnior, p. 23)

It is widely recognised that 'false friends' or 'faux amis' are words or expressions that have the same form in two or more languages but convey different meanings.

In *Memórias Póstumas de Brás Cubas*, Chapter 144, one of the translators does not grasp the meaning of the word 'simpatia' which is a false friend or false cognate in English. Ellis makes the same mistake twice (see also p. 284). Grossman and Rabassa grasp the meaning Machado de Assis wanted to convey, that is, the characters had a love affair and they had a child.

The passage is rendered as follows:

se era para isto que o sacristão da Sé e a doceira trouxeram Dona Plácida à luz, num momento de simpatia específica. (Machado de Assis, p. 135)

whether it was for this that the sacristan of the Cathedral and his lady, in a moment of love, had brought Dona Placida into the world (Grossman, p. 210)

Was it for this that that the sacristan of the Sé and the sweet-maker brought D. Placida into the world in a moment of sympathy between them? (Ellis, p. 283)

If that was why the sexton of the cathedral and the candymaker had brought Dona Plácida into the world at a specific moment of affection. (Rabassa, p. 189)

Also, both Grossman and Rabassa substitute the word 'Sé' (name of the church 'Igreja da Sé') by 'cathedral' (superordinate). Ellis keeps the name of the cathedral in line with the source text. Yet, the woman is referred to by her profession, 'doceira', which Grossman replaces with 'lady'. On the other hand, Ellis and
Rabassa keep the profession and render it as ‘sweet-maker’ and candy maker’ respectively.

In Iaiá García, Chapter 10, the word ‘traçoeiros’ encodes the idea that somebody might hear Procopio Dias and Jorge talking on the street. Scott-Buccleuch apparently did not grasp the meaning of the word, since he selects ‘dangerous’. Bagby Júnior renders the word as ‘treacherous’.

- Que negócio é?
- Uma explicação.
- Sobre...
- Há de ser lá em casa; a noite é escura e os quintais são traçoeiros.
(Machado de Assis, pp. 75-6)

‘What’s it about then?’
‘An explanation.’
‘About. . . .’
‘Wait till we get to the house. It’s dark and these backroads are dangerous.’
(Scott-Buccleuch, p. 125)

“What is it about?”
“An explanation.”
“About....”
“We’ll talk about it at the house; it’s dark and the way home is treacherous.”
(Bagby Júnior, p. 92)

In Iaiá García, Chapter 17, as J. C. Kinnear also observes, the final paragraph is considerably weakened. Iaiá and her husband, Jorge, visit Garcia’s tomb. The dedication text on the ribbon, which is significant to the plot of the novel is erased in Scott-Buccleuch’s rendering. Bagby Júnior renders it remaining close to the source text:

No primeiro aniversário da morte de Luís Garcia, Iaiá foi com o marido ao cemitério, a fim de depositar na sepultura do pai uma coroa de saudades.

29 Kinnear, ‘Bulletin of Hispanic Studies’, p. 281. As also observed by Kinnear when he compares Scott-Buccleugh’s rendering with the source text in his review to the novel. He points out that ‘comparing Scott-Buccleugh’s version with the Aguilar edition, there are various curious differences.’
Outra coroa havia sido ali posta, com uma fita em que se liam estas palavras: - A meu marido. Iaiá beijou com ardor a singela dedicatória, como beijaria a madrasta se ela lhe aparecesse naquele instante. Era sincera a piedade da viúva. Alguma coisa escape ao naufrágio das ilusões. (Machado de Assis, p. 127)

On the first anniversary of Luis Garcia’s death Yayá and Jorge went to the cemetery to lay a wreath on his grave. They found another wreath already there; a ribbon bound a simple dedication which Yayá kissed with as much warmth as she would have kissed her stepmother had she appeared at that moment. The widow’s devotion was sincere. Not everything is lost in the shipwreck of our illusions (Scott-Buccleuch, pp. 219-20)

One year after Luís Garcia’s death, Iaiá went to the cemetery with her husband to place a memorial wreath on her father’s grave. Another wreath had been placed there, with a ribbon upon which were written the following words: “To my husband.” Iaiá kissed the simple dedication with ardour, as she would have kissed her stepmother if she had appeared at that moment. The widow’s sentiment was sincere.

Something, at least, is salvaged from the shipwreck of illusions. (Bagby Júnior, p. 166)

Theo Hermans states that self-reflexive references to the medium of communication itself are involved in the translated text. Hermans30 following Jacques Derrida, further states that this case covers various instances exemplified as untranslatability, and obvious cases of it are texts which affirm their being written in a particular language, or which exploit the economy of their idiom through polysemy, wordplay and similar devices. This is the case when language collapses upon itself, as it were, or as Derrida (cited by Hermans) would have it, ‘re-marks’ itself.

In Dom Casmurro, Chapter 74, the following passage is rendered as follows:

uma das presilhas das calças do agregado estava desabotoada... (Machado de Assis, p. 90)

one of the dependent’s trouser straps – straps that fastened under the shoe-was unbuttoned; (Caldwell, p. 162)

one of the buckles of his trousers was undone. (Scott-Buccleuch, Chapter 65, p. 119)

one of his trouserstraps was unbuttoned, (Gledson, p. 137)

In Caldwell’s rendering, the translator’s discursive presence is textually traceable, for she adds some extra information (metalinguistic comment), which is not a translation of anything in the source text providing, thus, a better visual image/illustration whilst depicting the scene. The explanation is inserted into the shared discourse between the narrator and the reader, that is, the discourse of the translated novel and not that of the original. It constitutes the ‘voice’ of the translator. Caldwell enters into the story and mixes narration with remarks of her own disregarding the narrator of the source text in her attempt to cope with offering the particular type of trousers. Scott-Buccleuch renders the term ‘straps’ simply as ‘buckles’.

In Memórias Póstumas de Brás Cubas, the title of Chapter 99, ‘Na Platéia’, is rendered as ‘In the Pit’ / ‘The Platea’ / ‘In the Orchestra’ respectively (Machado de Assis, p. 106; Grossman, p. 166; Ellis, p. 218; Rabassa, p. 144). Grossman and Rabassa translate the words into English. As early as 1958, Magalhães Júnior has also observed that ‘em certas ocasiões, vê-se que Ellis quer transmitir ao leitor um sabor de coisa exótica, que não estava nos intuios do autor [...]’31 as if the last word were untranslatable or there were no equivalent in English. Even though there is a ready word to render ‘platéia’ into English, as Grossman and Rabassa’s renderings indicate, Ellis makes a decision which is not deemed necessary from the point of view of language translatability.

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Another example is in Chapter 12, where there is apparently no need to leave the words untranslated and with an archaic spelling as is the case of Ellis’ rendering. Note that Grossman replaces italics with inverted commas.

de tirano e de usurpador (Machado de Assis, p. 29)
“tyrant” and “usurper” (Grossman, p. 45)
tyrannto and usurpador (Ellis, p. 45)

tyrant and usurper (Rabassa, p. 29)

In Memorial de Aires, Chapter ‘28 de julho’, to render ‘sova de pau’ different strategies were adopted. Caldwell adds ‘cudgels’ to make explicit what instrument was used to punish the lover. This procedure may evoke a different image in the target reader’s mind. Also whilst Caldwell chooses ‘the lover’ to render the word ‘namorado’ Scott-Buccleuch replaces it with the pronoun ‘him’.

Na manhã seguinte ouvi dizer que o pai da moça mandara dar por escravos uma sova de pau no namorado. (Machado de Assis, p. 55)

The next morning the talk was that the girl’s father had ordered his slaves to give the lover a beating with cudgels. (Caldwell, p. 74)

The next morning I was told that the girl’s father had ordered his slaves to give him a beating. (Scott-Buccleuch, p. 66)

In Memorial de Aires, Chapter ‘6 de outubro’, to translate a little poem, Caldwell and Scott-Buccleuch keep the rhyme present in the source text in both occurrences.

Mana Rita, mana Rita,
Foi a última visita. (Machado de Assis, p. 81; p.82)

Mana Rita, how is it?
You were last to pay a visit? (Caldwell, p. 114; p. 117)

Rita, Rita, sister dear,
That was your last visit here, (Scott-Buiccleuch p. 100; p. 102)

With respect to the nicknames and the titles of addressing somebody else a disparity can be pointed out. The language of the fictional characters and the narrator might contain different registers and speech idiosyncrasies, which become more prominent in dialogues, for instance, in *Dom Casmurro*, Chapter 93, the direct address by a slave to Bento Santiago who is this slave’s owner. The language the slaves use to address their owners is non-standard Brazilian-Portuguese, whereas the one used by the narrator is the standard one. As the renderings indicate, different translations opt for different solutions, and can bring the translator’s discursive presence clearly into view while others do not, or to a lesser extent.

Generally speaking, one can assume that narratives set in foreign lands might have fictional characters that must have spoken a different language to the extent that they resemble actual people existing in identifiable locations. The renderings keep traces of the source language, though examples such as ‘Senhor’ and ‘yes senhor’; ‘Thomas’ with an ‘h’ and Tomás without ‘h’ and an acute accent on the ‘a’. The renderings preserve certain linguistic and cultural markers.

The interaction of language and social life, expressed in different registers of oral language used by the main characters and the slaves i.e., the slaves’ owner and his family, for instance, reflect the social disparity and the slaves’ position. Unlike Caldwell and Gledson's renderings, in Scott-Buiccleuch slave language is written as more readable standard prose, hence not allowing the slaves to speak a language of their own. The linguistic expression of social relationships supports the devaluation and stigmatising of the non-standard spoken language, lower class register that is associated with humble, modest illiterate people. Scott-Buiccleuch’s rendering ignores the social class difference between the speakers, flattening the contrasting
modes of speech. Scott-Buccleuch removes the verb 'alembra' that characterises clearly the non-standard use of the language. Caldwell and Gledson remain closer to the source text in their renderings, and choose a contracted form of the verb.

Scott-Buccleuch adds the adjective 'young' to the noun 'master' which also indicates the translator's presence, and reminds the reader that Bento is still a boy though he is a master to be respected by his subordinates, the slaves.

The translation of references to 'o preto', 'escravos', and 'negro', is worth commenting on, for there is some awkwardness in their renderings in the three translations.

The following passage from *Dom Casmurro*, Chapter 93 reads as follows:

- Não, agora não voltamos mais. Olhe, aquele preto que ali vai passando, é de lá. Tomás!
- Nhonhô!
Estávamos na horta da minha casa, e o preto andava em serviço; chegou-se a nós e esperou.
- É casado, disse eu para Escobar. Maria onde está?
- Está socando milho, sim, senhor.
- Você ainda se lembra da roça, Tomás?
- Alembrá, sim, senhor. (Machado de Assis, p. 105)

“No, we'll never go back now. Look, that colored man over yonder is from there. Thomas!”

“Senhor!”
We were in the kitchen garden, and the Negro was going about his task. He came up to us and waited.
“He's married,” I said to Escobar. “Where's Maria?”
“She's pounding corn, yes, Senhor.”
“You still remember the plantation, Thomas?”
“I' member, yes, Senhor.” (Caldwell, p. 190)

‘No, we shan’t go back now. Look - that Black passing by, he’s from there. Tomás!’
‘Young master.’
We were in the orchard, where the Black was working. He came up to us and stood waiting.
‘He’s married,’ I said to Escobar. ‘Where’s Maria?’
“She’s grinding corn, master.”
“Do you still remember the farm, Tomás?”
‘Oh yes, master.’ (Scott-Buccleuch, Chapter 84, p. 143)
"No, we’ll never go back now. Look, that black over there, he’s from there. Tomás!"
"Massa!"
We were in the orchard, and the slave was working; he came up to us and waited.
"He’s married," I said to Escobar. "Where’s Maria?"
"She’s pound’in’corn, yes, sir."
"Do you remember the plantation, Tomás?"
"Yes, sir. I ’member." (Gledson, pp. 163-4)

Another passage, from Chapter 18 further illustrates this aspect of oral language and cultural markers. Bento and Capitu are talking near the window when a street-vendor approaches them:

A Negro pedlar, who for some time had been selling coconut cakes, stopped in front of us and said:
‘Missy, do you want some coconut cakes today?’
‘No,’ replied Capitu.
‘They’re tasty.’
‘Go away,’ she said, but not harshly.
‘Give me two,’ I said, reaching down to receive a couple.

The jingle that the Black was singing [...]  
Cry, little girl, cry,  
Cry because you haven’t any  
Penny, (Scott-Buccleuch, p. 43)

a black, who for some time had been hawking coconut sweets, stopped in the street opposite and asked:  
‘Missy want coconut today?’  
‘No,’ said Capitu.  
‘Coconut good.’  
‘Go away,’ she replied, but not harshly.  
‘Give me some here!’ said I, putting my hand down to take two.

the refrain that the black went away singing [...]  
Cry, little girl, cry,  
Got no money to buy ... (Gledson, p. 37)

Caldwell preserves certain linguistic and cultural markers maintaining the specificity of tone and sentiment, whilst Scott-Buccleuch and Gledson remove these aspects to a great extent, not only with respect to specific word choice but also with grammatical structures and syntax that is very different from the source text.

The connotations of words such as ‘cocada,’ ‘sinhazinha’, and even ‘Negro pedlar” add a richness to Caldwell’s rendering that is lacking in Scott-Buccleuch and Gledson’s. Lori Ween argues that Scott-Buccleuch’s rendering ‘appears as an episode more likely to take place on the streets of contemporary London than in 19th-century Brazil.’ The difference between two very diverse cultural situations, and the word ‘Negro Pedlar’ carries different political and social implications from the term ‘Black.’

Gledson’s translation of Dom Casmurro is aimed at a readership on the eve of the twenty-first century, and that might be the reason why Gledson assumes that he has used contractions to modernise the language. But in his ‘Preface’ to Dom

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Casmurro Gledson argues that he is not sure whether or not Machado de Assis would have accepted this decision (he shows his concern with both the source text and author). He claims he is not sure whether Machado de Assis would approve of the modernising decisions he made regarding among others the contractions in language, especially in the dialogues. This is certainly a carefully weighed policy but in view of the prevailing tendency towards modernisation, it may well be that other reasons such as financial issues influenced the decision.

Interestingly enough, Gledson renders the passage above differently in his previous work on the novel Dom Casmurro. In this rendering the language is much more colloquial and close to oral language. It reads as follows:

(Weep, little girl, weep,
Weep, 'cause you ain't got
A penny)34

Gledson remarks that part of the significance of the scene lies in the song which the sweet-vendor goes away singing and this is in fact, the ‘bluntest’ reference to Capitu’s social and economic inferiority to Bento in the book, and it is significant that it should be conveyed by her own social inferior. Yet, Gledson states that it was only when he rendered the whole novel that it occurred to him to maintain the rhyme ‘cry/buy’.

This chapter has dealt with linguistic untranslatability. It has addressed the difficulties Brazilian-Portuguese posed to the translators rendering Machado de

33 ‘Foreword’, Gledson, Dom Casmurro, p. xxiv; p. xxv.
34 John Gledson. The Deceptive Realism of Machado de Assis (Liverpool: Francis Cairns, 1984), p. 110. Also see the ‘Acknowledgments’ where Glesdon writes: ‘the translations from the Portuguese are the work of David Treece.’
35 John Gledson. E-mail to the author. 1st August 2001. ‘Só quando fiz a tradução do romance inteiro é que me ocorreu essa segunda versão, que, mantém a rima (‘cry/buy’), sem causar uma tradução forçada: parece bastante natural, acho.’
Assis’ novels into English. It has tried to show that the translators’ strategies can be said to be target reader-oriented, since they take into account the target readership.
Chapter Seven

STYLISTIC ISSUES

Every text breathes other texts

(Jacques Derrida)

This chapter will address other aspects of Machado de Assis' writing style, such as
the loan words he includes in his fictional works, quotations from foreign writers,
use of foreign languages, addresses to the reader, and punctuation. The way the
translators deal with the difficulties these aspects may pose for them in their actual
renderings will be discussed.

Machado de Assis was a self-educated Brazilian who in his works reflects a
remarkable knowledge of European Classical and Renaissance literature. Raimundo
Magalhães Júnior points out that personally Machado de Assis was timid and shy
'padecia de um singular dualismo: era tímido, retraída, modesto em suas attitudes
pessoais', but as a writer he was 'orgulhoso, ávido de glória, um tanto exibicionista
no plano literário. Por vezes, chegava mesmo a parecer pedante, com o luxo de suas
citações em latim, inglês, francês, espanhol, italiano e até mesmo em alemão.'¹
Magalhães Júnior further observes that 'Machado citou muito. Tinha nisso um dos
seus prazeres especiais. Gostava de fazer praça de amplos conhecimentos de

Hereafter cited as Magalhães Júnior, Machado de Assis.
literatura estrangeira, *citando no original o que podia e cabia* nos limites de suas crônicas ou de seus contos.\(^2\) (emphasis added). This may help to suggest that Machado de Assis quotes foreign references to demonstrate a certain sophistication.

In his Foreword to *Memórias Póstumas de Brás Cubas*, Enylton de Sá Rego\(^3\) addresses the issue of literary allusions in Machado de Assis’ fiction. He warns the English-speaking reader that most of the allusions to other texts, which appear in enormous number, are not accurate quotations; instead they frequently deviate slightly from the original text due to Machado de Assis’ lapses of memory. In other words, he points out that according to some literary critics Machado de Assis used to quote from memory not always remembering correctly the passage he was citing.

Roberto Reis observes that Machado de Assis’ writing challenged all the narrative standards crystallized in his predecessor José de Alencar’s exemplary production. Yet, instead of following the models of the French novel, as was the fashion at the time, ‘Machado drank from the waters of eighteenth-century British fiction, particularly Laurence Sterne’s *Tristram Shandy*.‘\(^4\)

As Helen Caldwell also remarks, both the preface and the title of the novel *Memórias Póstumas de Brás Cubas*, for example, are reminiscent of Charles Dickens and Laurence Sterne, who often are mentioned in connection with the picaresque novel. Both are mentioned in the course of the novel, but Machado de Assis stays closer to Sterne. Caldwell states: ‘he [Machado de Assis] is, I believe, referring not so much to Shandy’s superficial mannerisms as to basic matters of general structure, character portrayal, and narrative method.’\(^5\) Indeed, following

Caldwell one can state that Machado de Assis did the same as Sterne in his *Tristram Shandy*. Sterne borrowed from, and at the same time burlesqued and parodied, epics, romances, comic epics, and picaresque tales of his predecessors. In order to satirize the long romance that begins with the birth or childhood of the main character and gradually takes him up to maturity, or beyond into middle age, Sterne began his *Life and Opinions of Tristram Shandy* before his main character’s birth, that is, with his begetting. Machado parodied the older romances, but he went about it from the opposite direction. Whilst Tristram Shandy states that his narrative method is both digressive and progressive and takes place at the same time, the narrator Brás Cubas claims in *Memórias Póstumas de Brás Cubas* that his narrative method is progressive through digressions, and even through retrogressions.

In his Introduction to *Dom Casmurro* Robert L. Scott-Buccleuch addresses Machado de Assis’ style and remarks that as his prose is ‘concise, terse, almost epigrammatic in style’ [...] ‘such a style is not easy to convey in another language’ [...] ‘Machado de Assis’ individual style itself, which being very concise, even in Portuguese, becomes, virtually impossible to render satisfactorily in English.’

André Lefevere notes that writers often allude to well-known texts in their own literature to give a ‘sharper edge to the point they are making.’ He also argues that translators have to be able to recognize those allusions and to decide whether or not they should render them in their translations. According to Lefevere, if they translate into a language that shares a culture with the language of the source text the difficulties are minor. He proposes four types of allusions that are likely to occur

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6 ‘Introduction’, in Scott-Buccleuch, *Dom Casmurro*, pp. 5-9, (p. 8); (pp. 8-9).
with some regularity in literature written in English: biblical, classical, cultural, and literary.

Machado de Assis quotes from foreign writers such as Shakespeare, Shelley, Dante, Goethe, Camões, and Virgil whether in the original language or in Portuguese as he presumably had translated copies.8

At the very beginning of Memorial de Aires, Machado de Assis inserts two epigraphs from the ‘cantigas de amigo’, which are short quotations from two medieval Portuguese love poems to recall the medieval environment of the work. The first epigraph also has the important function of introducing, before the novel starts, the theme of the sea, which reappears throughout the novel. There are a number of references to the trips the fictional characters undertake, such as Tristão’s trips to and from Portugal, a short trip from Rio de Janeiro to Niterói (Tristão and the Conselheiro), the picture Fidélia paints, which was suggested by Tristão. That epigraph receives different handling in both renderings. Caldwell not only keeps the epigraph but also inserts one more paragraph, not in line with the source text the rendering is based on. Caldwell provides a note in her translation to make reference to the source text edition she has used for her translation: ‘Note: an undated Garnier edition, Imprimerie P. Mouillot.’ Since the source text published by Garnier, 1908, which is in accordance with the original text does not present the last part of the epigraph, it might be that Caldwell added the last paragraph. In contrast, Scott-Buccleuch removes the epigraph, which, for instance, might be due either to the source text used for the rendering, or to personal choice, or else due to publishing policies. Unlike Caldwell, Scott-Buccleuch does not mention his source text.

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The passage is rendered as follows:

Em Lixboa, sobre lo mar,
Barcas novas mandey lavrar...
   *Cantiga* de JOHAM ZORRO.

   Par veer meu amigo
Que talhou preyto comigo,
   Alá vou, madre.
Para veer meu amado
Que mig’a preyto talhado,
   Alá vou, madre.

*Cantiga d’el –rei* DOM DENIS. (Machado de Assis, p. 12)

Em Lixboa, sobre lo mar,
Barcas novas mandey lavrar...
   *Cantiga* de Joham Zorro.

   Par veer meu amigo
Que talhou preyto comigo,
   Alá vou, madre.
Para veer meu amado
Que mig’a preyto talhado,
   Alá vou, madre.

*Cantiga d’el –rei* Dom Denis.

In Lisbon by the sea, I ordered new ships built...
To see my friend (lover), who promised me a tryst, I am off,
mother. To see my beloved, who keeps tryst with me, I am off,
mother. (Caldwell, p. 3)

[Omitted] (Scott-Buccleuch)

Bagby Júnior comments on the difficulty of rendering Machado de Assis’ works into English. He also states that the writer’s style is close to that of the Portuguese novelist Eça de Queiroz’s, which is equally difficult to render. He remarks that both styles would present the same difficulties in translation: ‘um estilo, em nosso entender, comparável em dificuldade de traduzir com o de Machado de Assis.’

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In contrast, Scott-Buccleuch argues that Machado de Assis’ works would be easy to translate, for the novelist follows a European tradition of writing which can be expressed adequately: ‘seu estilo segue uma tradição européia e revela influências de autores ingleses, principalmente de Lawrence Sterne. Por conseguinte, não há nada, quer no fundo quer na forma dos livros de Machado de Assis, que a língua inglesa não possa expressar adequadamente.’ Similarly, in his Introduction to *Quincas Borba* rendered by Rabassa, David T. Haberly argues that ‘Laurence Sterne was Machado’s favorite novelist and one of his primary models, but echoes of a great many other novelists can be found everywhere in his texts.’

Scott-Buccleuch discusses the translator’s difficulties in solving problems in the translation process, and his views about translation by definition are that a translator has to seek absolute fidelity to the writer’s intentions: ‘captar e transmitir o espírito essencial do original, com fidelidade absoluta às intenções do autor.’ He further adds that:

> A vida de um tradutor – mesmo amador – não é fácil. Às vezes me conforta pensar que inevitavelmente a tradução será diferente do original e que também inevitavelmente um pouco do próprio original será perdido. Isso é algo que, mais cedo ou mais tarde, todo tradutor aprende a aceitar, sabendo que seus eventuais erros e falhas serão perdoados se ele conseguir captar e transmitir o espírito essencial do original, com fidelidade absoluta às intenções do autor. (emphasis added)

Scott-Buccleuch quotes a passage from his translation of Iaiá Garcia to illustrate what he calls ‘sutis alterações de ênfase’ (slight alterations on emphasis), which occur in the rendering of a work. He argues that such slight shifts of emphasis are

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small ‘artificios’ (tricks), but which are vital when one renders a writer such as Machado de Assis, and also when one seeks to maintain the real flavour of his style.  

Again, Scott-Buccleuch, claims two reasons for selecting the example to compare his own rendering with that of Bagby Júnior: first his rendering is “superior” to Bagby Júnior’s’, and second ‘it is the most important sentence in the novel – the last one.’ He states that ‘in Machado de Assis’ works quite often the last sentence condenses the spirit of the whole book.’

The passage reads as follows:

Alguma coisa escapa ao naufrágio das ilusões (Machado de Assis, p. 127)
Not everything is lost in the shipwreck of our illusions (Scott-Buccleuch, p. 220)

Something, at least, is salvaged from the shipwreck of illusions (Bagby Júnior, p. 166)

Scott-Buccleuch provides further details to justify why he has favoured his version:

o equilíbrio da frase é melhor e [...] acho que está mais próxima ao espírito de Machado de Assis. Em português “alguma coisa escapa” é mais negativa, mais pessimista do que o “something is saved” em inglês. Há um lampejo de esperança que não passa de um breve lampejo no cenário sombrio. Acho que isso exige a forma negativa em inglês, “not everything is lost”, com sugestão implícita de que, normalmente, tudo está perdido. A diferença é sutil, mas são sutilezas como estas que fazem tão agradável a leitura de Machado de Assis”.

Machado de Assis was fond of using foreign languages such as English, French, Italian, Spanish, and Latin in his writings to show of his knowledge of them to the wealthy families of Rio de Janeiro, the ‘elite carioca’. Since Machado de Assis’

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fictional narratives have a number of passages in foreign languages, the translators have to decide whether to leave them in the foreign language or render them into the target language.

André Lefevere remarks that 'foreign words within the body of a text to be translated raise the problem of double translation, or translation at one remove.'\(^ {18} \) He further adds that 'it is obvious that the writer of the original put them there for a reason, an illocutionary reason. And to "regularize" them, to translate them as if they were not foreign words in the original, may therefore be to detract from the complexity of the original.'\(^ {19} \) Still, Lefevere states that, on the other hand, some foreign words (and phrases) may no longer sound foreign to the readers of the target language, in which case they will have lost the effect intended by the author. Thus, Lefevere suggests that the translators have to decide for themselves, and that an 'expedient solution', used fairly often is to leave the foreign word or phrase untranslated and then to append a translation between brackets or even to insert a translation into the body of the text a little later, where it would be expedient to do so.

Mona Baker also points out that the use of loan words in the source text pose a special problem for the translator. She further adds that 'quite apart from their respective propositional meaning, loan words such as \textit{au fait}, \textit{chic}, and \textit{alfresco} in English are often used for their prestige value because they can add an air of sophistication to the text or its subject matter.'\(^ {20} \) Still, Baker claims that this is often lost in translation because it is not always possible to find a loan word with the same meaning in the target language. She quotes the word \textit{dilettante} as an example and

\(^{18}\) Lefevere, \textit{Translating Literature}, p. 29.
\(^{19}\) Lefevere, \textit{Translating Literature}, p. 29.
states that it is a loan word in English, Russian and Japanese, but not in Arabic, where there is no straightforward substitute.\(^{21}\)

Machado de Assis’ fictional characters use foreign languages in their ordinary conversations quite frequently, mainly because they are Brazilian fictional characters who know foreign languages or foreign servants. The wealthy people from Imperial Rio de Janeiro used to hire European servants, although they had some hidden slaves as Haberly states in his Introduction to *Quincas Borba*. Haberly points out that in *Quincas Borba*, particularly the issue of slaves is described more openly and in greater detail than in any of Machado de Assis’ other novels. He further points out that ‘while Rubião takes Cristiano Palha’s advice and hires European servants, hidden behind the door is Rubião’s black slave – symbolic of the hundreds of thousands of black slaves who served imperial Brazil until the abolition of slavery in 1888.’\(^{22}\)

In *Iaíá Garcia*, Chapter 13, Iaíá uses the English language in a sentence to address Jorge, a friend of the family who was teaching her some English lessons (to account for her readings about chess games) and who comes to pay a visit.

The passage is rendered as follows:

- *Good evening, my dear mestre!* bradou Iaíá logo que o viu entrar na sala.
-Faltava mais uma língua a esta tagarela, disse Luis Garcia rindo; daqui a pouco tempo ninguém a poderá aturar. (Machado de Assis, p. 89)

‘Good evening, my dear teacher,’ bawled Yavá in English as soon as she saw him enter the room. ‘This little chatterbox just needed another tongue,’ said Luis Garcia with a laugh. ‘Before long no one will be able to put up with her.’ (Scott-Buccleuch, p. 150)

“‘Good evening, my dear professor!” Iaíá cried out as soon as she saw him enter the room.”***

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\(^{21}\) Baker, *In Other Words*, pp. 34-6.

"All this chatterbox needs is another language," said Luis Garcia, laughing.** Pretty soon no one will be able to put up with her."

* Translator’s footnote: It is significant that "Good evening, my dear," appeared in English in Assis’s original. While there is no concrete evidence to suggest that Assis spoke English fluently, it is known that he was greatly influenced by nineteenth-century English poets, Lamb in particular. He was also fond of Edgar Allan Poe, as Helen Caldwell shows in her *Brazilian Othello*. Whether he was fluent or not, Assis’s knowledge and understanding of the English language must have been excellent, for his translation into Portuguese of Poe’s "The Raven" is exquisite. Throughout his novels and some of his short stories he uses brief expressions in English.

** Translator’s footnote: The translation into English of "all she needs is another language" loses the original play on words which was possible in Portuguese. The word *lingua*, which I have translated as *language*, could also have been translated as *tongue*, but it might have been confusing to the reader. (Bagby Júnior, p. 112)

Both Scott-Buccleuch and Bagby Júnior, unable to translate the English sentence, merely quote it. However, to indicate that Iaiá speaks in English (and not in Portuguese) Scott-Buccleuch inserts the expression ‘in English’ in the body of the text. The addition appears redundant to the English-speaking reader, and at the same time it reminds him or her that he or she is reading a translated text; also, that there is a voice other than the ostensible narrator, making himself noticeable. In contrast, Bagby Júnior provides two translator’s notes. One is to explain that the English sentence Iaiá uses appears in English and to comment on Machado de Assis’ knowledge and command of English, as well as his performance as a translator. The reason for rupturing the discourse and intervening by means of a paratexual note seems to indicate the translator’s concern to show the use of a different language in the source text, which might be lost on the English-speaking reader. Again, the translated narrative clearly reveals the translator’s discursive presence. Furthermore, Bagby Júnior’s second footnote reveals clearly not only his commitment to the target reader by revealing his effort to render the word ‘lingua’ but also explains the reason for this specific choice rather than any other one. It also seems to indicate
that he intends to criticise Scott-Buccleuch’s choice in rendering the term ‘lingua’ as ‘tongue’, for he states that it might be confusing to the target reader.23 Both Scott-Buccleuch and Bagby Júnior, then, in one way or another inscribe themselves visibly into the narrative.

However, in Chapter 13, both Scott-Buccleuch and Bagby Júnior decide on different solutions to deal with an English sentence in the source text. Both transcribe the sentence ‘I love’, but Bagby Júnior also adds a footnote, in order to state that the sentence appears in English in the source text.

- Continuemos a lição, disse ela. *I love.* Vá; onde estávamos? Aqui, era aqui. (Machado de Assis, p. 91)

...‘Let’s carry on with the lesson,’ she said. ‘*I love.* Now where were we? Ah, here we are.’ (Scott-Buccleuch, p. 153)

“‘Let’s continue the lesson,’” she said. “*I love*. Go on; where were we? Here; it was here.”

*3. In the Portuguese text “I love” appeared in English. (Bagby Júnior, p. 115)

However, a shift takes place in Iaiá Garcia, Chapter 2, where Machado de Assis uses the term ‘dandies’, which is a loan word in Portuguese. Both Scott-Buccleuch and Bagby Júnior transcribe the word, as the target language is English, but this time none of the translators highlights the fact that Machado de Assis used the word in English, placed in italics, in the source narrative.

Elegante, ocupava Jorge um dos primeiros lugares entre os *dandies* (Machado de Assis, p. 20)

And as for elegance, he was one of the leading *dandies* (Scott-Buccleuch, p. 26)

Elegant, Jorge occupied one of the top places among the *dandies* (Bagby Júnior, p. 15)

As the examples stated above show, there is no consistency in the rendering of English words or expressions. Both translators adopt different strategies in different places to deal with the same kind of difficulty.

Furthermore, Machado de Assis heads some Chapters of his novels in English. In *Memórias Póstumas de Brás Cubas*, for example, the title of Chapter 73, ‘O Luncheon’, and that of Chapter 135, ‘Oblivion’, illustrates the case.

In *Iaiá Garcia*, Chapter 9, Machado de Assis uses the French loan word ‘abat-jour’ placed in italics. Although Luis Garcia uses a ‘lampião’ (an oil-lamp) the direct effect it produces is due to an ‘abat-jour’. This seems to indicate Machado de Assis’ wish for what was foreign and thus, able to add a certain degree of sophistication to his writing:

Luis Garcia trabalhava, à claridade de um lampião, que toda convergia para ele e os papéis que tinha diante de si, graças ao efeito de um *abat-jour* (Machado de Assis, p. 64)

Luis Garcia was working by the light of a lamp whose shade threw all the light onto him and the papers he had in front of him. (Scott-Buccleuch, p. 105)

Luis Garcia was working under the light of a lamp which, with the help of a lampshade, cast its beam solely on him and the papers he had before him. (Bagby Júnior, p. 77)

Both Scott-Buccleuch and Bagby Júnior prefer to work in English and substitute the French word for straightforward words, ‘shade’ and ‘lampshade’ respectively. This appears to suggest that the effect Machado de Assis was trying to produce on his readership is removed to some extent in the translations.

In another instance, in *Quincas Borba*, Chapter 141, in order to render the French word ‘navette’, both Wilson and Rabassa choose a straightforward English
substitute, in that both render it as ‘shuttle’, which sounds more familiar (Machado de Assis, pp. 144-5; Wilson, p. 189; Rabassa, p. 200).

As stated earlier, Machado de Assis was fond of using foreign languages, but even when he did not use them, the translators render some of the source text words, expressions or passages using foreign words chosen at will. It appears to suggest that their decision might be due to the fact that they want to meet the target reader’s taste and expectations. Peter Newmark states that the use of foreign words, which are ‘vogue-words’ might be due to ‘snob reasons’, since ‘foreign’ is posh. Nevertheless, on the whole, the use of this translational strategy gives another tone to Machado de Assis’ style.

In Memórias Póstumas de Brás Cubas, Chapter 62, Grossman tends to introduce French expressions, which were currently used in English. The following passage reads as:

Virgilia was the pillow on which I rested my soul, a soft, cool, balsamic pillow, with a cambric pillowslip bordered with fine lace [...] And in the last analysis, this must have been Virgilia’s raison d’être (Grossman, p. 119)

Virgilia was the pillow for my mind, a soft pillow, cool, aromatic, in a pillow-case of cambric fringed with Brussels lace [...] And, rightly weighed, there could be no other reason for Virgilia’s existence... (Ellis, pp. 151)

Virgilia was the pillow for my spirit. A soft, warm, aromatic pilot embroidered in cambric and lace [...] And when things were put into proper balance, that was the only reason for Virgilia’s existence... (Rabassa, p. 99) (emphasis added)

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To render ‘a razão da existência’, Grossman decides on the French expression ‘raison d’être’. Also note the misspelling in ‘pilot’, which stands for pillow. In contrast, Ellis and Rabassa solve the problem within the English language, only employing English words perhaps to sound familiar rather than alien to the target reader. Also note in Ellis’ rendering the inversion of the position of only one of the adjectives ‘soft’ to characterise the pillow. The other two adjectives ‘cool’ and ‘aromatic’ remain in the position noun/adjective, in line with the source text, but not with the norms of the English language system, which is adjective/noun.

However, in Chapter 12, it is Ellis who prefers a French expression to render ‘espirito de classe’, whilst Grossman and Rabassa render the words within the English language the reader is engaged in, offering ‘class loyalty’ and ‘spirit of class’ respectively. Ellis adds ‘I know not’.

The passage is rendered as follows:

meu tio João, não sei se por espírito de classe e simpatia de ofício...
(Machado de Assis, p. 28)

for my Uncle João, whether because of class loyalty or because of professional sympathy... (Grossman, p. 43)

for my uncle João – whether from esprit de corps and sympathy with the profession, I know not... (Ellis, p. 42)

my Uncle Joâo – I don’t know whether out of a spirit of class or sympathy for his profession -... (Rabassa, p. 27)

And in Chapter 11, it is Rabassa who chooses a French word, which he does not write in italics (perhaps because it is quite naturalised in English), to render the Portuguese words, ‘meio doméstico’.

The passage is rendered as follows:

O que importa é a expressão geral do meio doméstico... (Machado de Assis, p. 28)
The important thing is the general complexion of the domestic environment... (Grossman, p. 43)

What did count was the general domestic environment... (Ellis, p. 41)
What is important is the general description of the domestic milieu (Rabassa, p. 27)

As the examples just mentioned above reveal, none of the three translators shows consistency in choosing French words. It seems to depend pretty much on the translator's own preferences.

In *Memorial Aires*, Chapter '4 de abril':

almoço no Flamengo, en família, (Machado de Assis, p. 119)
breakfast in Flamengo en famille (Caldwell, p. 178)
family lunch at Flamengo (Scott-Buccleuch, p. 150)

The following passage from *Dom Casmurro*, Chapter 12, is about Bento and Capitu's dreams. They talk about them and Capitu remarks on the difference between them:

dizendo que os dela eram mais bonitos que os meus; eu, depois de certa hesitação, disse-lhe que eram como a pessoa que sonhava ... Fez-se cor de pitanga.
Pois, francamente, só agora entendia a emoção que me davam essas e outras confidências [...] (Machado de Assis, pp. 23-4)

she said her dreams were finer. After a certain hesitation, I told her that they were like the person who had dreamed them .... She turned the color of a pitanga.
It was only now that I understood the emotion, which these and other confidences aroused in me [...] (Caldwell, p. 39)

saying that hers were much more beautiful than mine. After a moment's hesitation, I replied that they were like the person who dreamed them .... She blushed as red as a beetroot.
To be honest, only now did I understand the emotion that these and other tête-à-têtes stirred in me [...] (Scott-Buccleuch, pp. 31-2)
saying that hers were prettier than mine; I, after some hesitation, told her they were like the dreamer ... She blushed bright red.
Well, quite frankly, only now did I understand the emotion that these confessions, and others like them, stirred in me [...] (Gledson, p. 24)

Both Caldwell and Gledson substitute the word ‘confidências’ with English words, ‘confidences’ and ‘confessions’ respectively. Scott-Buccleuch intrudes into the narrative and changes the target language. Hence, the narrator is found using a term, which the English readership might take to be French (although is may be more or less naturalised in English). Furthermore, although one does not know which text has actually served as the source text for the translation, one might infer that the translator could have even used the French version, which was first published in 1936. The use of the French expression ‘tête-à-têtes’ might also remind the reader that the text he or she is reading is a translation.

In Memórias Póstumas de Brás Cubas, Chapter 63, the French word ‘toilette’ conveys the meaning of clothes and is rendered as follows:

Virgilia [...] perguntou se o camarote era de boca ou de centro, consultou o marido, em voz baixa, acerca da toilette que faria, de opera que se cantava, e de não sei que outras coisas. (Machado de Assis, p. 79)

Virgilia [...] asked what opera was playing, and consulted her husband in a confidential whisper about her toilette for the occasion, the exact location of the box, and I do not know what else. (Grossman, p. 121)

Virgilia [...] asked if the box were at the side or in the centre, asked her husband in a low voice about the way she should dress, about the opera and about I know not what else. (Ellis, p. 155)

Virgilia [...] asked if the box was on the side or in the middle, consulted her husband in a low voice as to what she should wear, about what opera would be sung, and I don’t know what other things. (Rabassa, p.102)

Grossman keeps the word ‘toilette’ in italics to either show its foreigness or signalling its different meaning. Both Ellis and Rabassa choose to explain the word.
The translators’ strategy appears to suggest that both felt that the target reader might not readily grasp the meaning from the context. What is striking though is that Grossman and Ellis select different strategies to render the word in the same decade with a difference of only four years. This may suggest that the strategy adopted is more a matter of personal choice than that of any norms.

In *Quincas Borba*, Chapter 180, Machado de Assis uses the French word ‘*paletot*’ in italics, to signal its foreignness. However, both translators choose an English word. Wilson renders it as ‘topcoat’, and Rabassa as ‘jacket’ (Machado de Assis, p. 178; Wilson, p. 237; Rabassa, p. 251).

In *Memorial de Aires*, Chapter ‘Meia-noite’ the Latin expression ‘post scriptum’ placed in italics in the source text is naturalised in the renderings. Both Caldwell and Scott-Buccleuch transcribe the word but do not place it in italics, presumably because they feel the target reader is familiar with the expression. Note the different spelling.

com um *post-scriptum* (Machado de Assis, p. 86)

with a post-script (Caldwell, p. 123)

with a postscript (Scott-Buccleuch, p. 107)

In another example, in Chapter ‘July 1’, Caldwell decides to add the Latin expression ‘in propria persona’. In contrast, Scott-Buccleuch selects an English word.

The passage is rendered as follows:

'Tristão aí vem e anuncia que esta carta é a última; a seguinte é ele próprio. (Machado de Assis, p. 52)

Tristão is coming and announces that this is his last letter - the next one will be himself in *propria persona*. (Caldwell, p. 69)
Tristão on his way, telling them that this letter is his last, and will shortly be followed by himself. (Scott-Buccleuch, p. 62)

In *Dom Casmurro*, Chapter 11, the Latin expression ‘Dominus, non sum dignus’ is rendered as ‘Domine, non sum dignus’ / ‘Dominus non sum dignus’ / ‘Dominus, non sum dignus’ respectively (Machado de Assis, p. 22, Caldwell, p. 37; Scott-Buccleuch, p. 30; Gledson, p. 22). The three translators leave the Latin expression untranslated and in italics. Nevertheless, very few exceptions regarding translated Latin words occur in this novel. In Chapter 147, for example, the translators adopt different strategies to render a Latin expression. Caldwell and Scott-Buccleuch just transcribe it, and place it in italics. Gledson not only adopts this strategy, but also adds a footnote. Gledson is the only translator who makes different decisions to render Latin expressions.

As outras iam modestamente, *calcante pede* (Machado de Assis, p. 152)

The others went modestly *calcante pede*, (Caldwell, p. 275)

The others arrived more modestly, *calcante pede*, (Scott-Buccleuch, Chapter 138, p. 215)

The others came modestly, *calcante pede,*

*On foot. (Gledson, p. 243)*

In *Quincas Borba*, Chapter 110, the Latin expressions are again left untranslated and placed in italics in both Wilson and Rabassa’s renderings; ‘(mirabile dictu!) Risum teneatis! Quid inde? Alea jacta est’ (Machado de Assis, pp. 116-7; Wilson, p. 151; Rabassa, p. 158)

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25 E-mail to the author of this thesis, 1st August 2001. Gledson states that the target reader of this type of reading may understand all the other Latin expressions, except ‘calcante pede’. He further states that the expression is not very common and its meaning is not easily grasped from the context: ‘para mim, pelo menos, não é comum, nem se deduz o significado facilmente pelo contexto.’
In *Memorial de Aires*, Chapter ‘14 de janeiro’, the passage is rendered as follows:

*perdono a tutti*, (Machado de Assis, p. 17)

*perdono a tutti*, (Caldwell, p. 15)

‘perdono a tutti’, (Scott-Buccleuch, p. 18)

Both Caldwell and Scott-Buccleuch leave the expression untranslated placed in italics and inverted commas respectively. Similarly in Chapter ‘26 de março’, the expression ‘Or bene’ becomes ‘*Or bene*’ and ‘*Or bene*’ respectively (Machado de Assis, p. 118; Caldwell, p. 176; Scott-Buccleuch, p. 149).

In *Memorial de Aires*, Chapter ‘6 de outubro’ the Spanish idiom used by Machado de Assis is rendered in different ways. Yet, Scott-Buccleuch adopts different solutions on the two occasions it appears.

Estou são como um pero / - Carmo está sã como um pero, (Machado de Assis, p. 18; p. 82)

‘I was sound as a bell,' / ‘Carmo is as sound as a bell,’ (Caldwell, p. 16; p. 116)

‘I felt as sound as a bell' / ‘Carmo is as right as rain,’ (Scott-Buccleuch, p. 19; p. 101)

Both Caldwell and Scott-Buccleuch adapt the idiom to the target culture, adopting different strategies, which are clearly target oriented.

In *Memórias Póstumas Brás Cubas*, Chapter 14, the narrator introduces Marcela, a Spanish prostitute, who uses the Spanish expression ‘*Cosas de España*’ (Machado de Assis, p. 32), which also appears in various chronicles by Machado de Assis, which becomes in Grossman and Rabassa’s renderings ‘*Cosas de España*’ (p.
50 and p. 33 respectively), and in Ellis’ ‘Castles in Spain!’ (p. 53). This seems to suggest that Ellis did not understand the quotation in the source text. Also note the addition of an exclamation mark.

Also, in Chapter 15, Marcela calls her lover, Brás Cubas ‘chiquito’, which is rendered as follows:

Vem cá, chiquito. nao sejas assim desconfiado comigo. (Machado de Assis, p. 35)

Come here, chiquito. don’t be so distrustful… (Grossman, p. 54)

Come here, child; don’t be so doubtful about me… (Ellis, p. 58)

Come here, chiquito. don’t be mistrustful with me… (Rabassa, p. 37)

Grossman keeps the word ‘chiquito’, in italics, in line with the source text. On the other hand, Ellis chooses an English word. Rabassa transcribes the word but does not place it in italics, perhaps assuming that the contemporary English-speaking reader will be both familiar with the Spanish word and able to understand it.

In Quincas Borba, Chapter 3, Rubião’s servant is a Spaniard. When he speaks Spanish both translators leave the sentences untranslated, in the original language, perhaps to keep Machado de Assis’ wish to highlight the fact that upper-class families in Brazil hired foreign servants to show their wealth and prestige. The Spaniard replies to a question, which reads as follows:

O criado esperava teso e sério. Era espanhol…
- Me parece que si. (Machado de Assis, p. 14)

The servant was waiting stiffly and with gravity. He was a Spaniard…
“Me parece que si.” (Wilson, p. 10)

The servant was waiting, stiff and serious. He was Spanish…
“Me parece que si.” (Rabassa, p. 7)
Another similar passage occurs in Chapter 134, where both translators again leave the passage in Spanish, placed in italics, possibly to make the reader aware that it appears as such in the source text.

- *No me dicen nada estos dos picaros*, concluiu o criado’, (Machado de Assis, p. 140)

“No *me dicen nada estos dos picaros,*” the servant concluded, (Wilson, p. 184)

“No *me dicen nada estos dos picaros,*” the servant concluded,’ (Rabassa, p. 194)

In *Memórias Póstumas de Brás Cubas*, Chapter 17, ‘cantarolou uma seguidilha’ / ‘hummed a seguidilla’ / ‘hummed a Spanish couplet’ / ‘hummed a sequidilla’ respectively (Machado de Assis, p. 36; Grossman, p. 56; Ellis, p. 62; Rabassa, p. 39), Grossman and Rabassa keep the Spanish word (naturalised spelling in Portuguese) used by a Spanish character in the novel, but not without changing the spelling to the Spanish language. Ellis describes the word.

In *Iaíá Garcia*, Chapter 6, Bagby Júnior seems not to trust his English (American) audience, since apparently he assumes that the modern reader might not be aware of Shakespeare’s play. Thus, he annotates the English reference in a footnote.

The translators render the passages as follows:

*uma água virtuosa* que lhe lavaria os lábios dos beijos que ela forcejava por extinguir, como lady Macbeth a sua mancha de sangue. *Out, damned spot!* (Machado de Assis, p. 44)

*a magic potion* that would cleanse from her lips the kisses she strove to blot out like *Lady Macbeth and her bloodstain* – ‘*Out damned spot.*’ (Scott-Buccleuch, p. 68)
a cleansing water which would wash from her lips the kisses she was making an effort to extinguish, like Lady Macbeth with her bloodstain: “Out, damned spot!”*

* In Shakespeare’s play these words are uttered by Lady Macbeth in act V as she tries to eradicate the bloodstains caused by the murder of Duncan. (Bagby Júnior, p. 48)

Machado de Assis quotes Shelley in English on various occasions, throughout *Memorial de Aires*. The writer may have used one of his copies in translation to write to his Brazilian readers. In Chapter, ‘25 de janeiro’ for instance,

I can give not what men call love (Machado de Assis, p. 20; p. 21)

I can give not what men call love (Caldwell, p. 19; p. 20)

I can give not what men call love (Scott-Buccleuch, p. 22; p. 23)

both Caldwell and Scott-Buccleuch transcribe the quotation but make no annotation to make the English-speaking reader aware of the presence of the foreign language in the source text.

However, in *Dom Casmurro*, Chapter 100, Machado de Assis plays with Shakespeare’s text (irony) and quotes from it in Portuguese.

The passage is rendered as follows:

Há de ser prima das feiticeiras da Escócia: “Tu serás rei, Macbeth!” “Tu serás feliz, Bentinho!” (Machado de Assis, p. 112)

She must be a cousin of the Scottish witches: “Thou shalt be king, Macbeth!” “Thou shalt be happy, Bentinho!” (Caldwell, pp. 203-4)

It must be related to the witches in Scotland: ‘Thou shalt be king, Macbeth!’ ‘You will be happy, Bentinho’ (Scott-Buccleuch, Chapter 91, p. 154)

She must be a cousin of the Scottish witches: “Thou shalt be king, Macbeth!” “You will be happy, Bentinho!” (Gledson, p. 175)
In *Quincas Borba*, Chapter 90, Machado de Assis quotes a passage from the fable ‘The Grasshopper and the Cicada’ by the French poet Jean de La Fontaine. Indeed, as mentioned earlier in Chapter 3, Machado de Assis, who also translated some of La Fontaine’s works into Portuguese, adapts the text for his own needs, since the original text reads as follows: ‘Vous chantiez? J’en suis fort aise. Eh bien! Dansez maintenant.’ Both Wilson and Rabassa make different decisions in their renderings. Wilson follows the altered source text and provides a footnote to offer English translation of the French quote. On the other hand, Rabassa does not inscribe himself visibly into the text in order to help the target reader. Indeed, Rabassa ‘remains in the shadow’ which is as Theo Hermans points out the other way of ‘showing’ his discursive presence.26 Again, this is a case where the pragmatic displacement resulting from translation requires paratextual intervention for the benefit of the implied reader of the translated text.

The passage reads as follows:

\[
\begin{align*}
\text{Vous marchiez? J’en suis fort aise.} \\
\text{Eh bien! mourez maintenant (Machado de Assis, p. 98)}
\end{align*}
\]

\[
\begin{align*}
\text{Vos marchiez? J’en suis fort aise.} \\
\text{Eh bien! Mourez maintenant*} \\
\text{*You were marching? I’m very glad.} \\
\text{Ah well, go to your death anon. (Wilson, p. 125)}
\end{align*}
\]

\[
\begin{align*}
\text{Vous marchiez? J’en suis fort aisé.} \\
\text{Eh bien! Mourez maintenant. (Rabassa, p. 131)}
\end{align*}
\]

In *Dom Casmurro*, Chapter 68, Machado de Assis quotes Montaigne in French, placed in italics.

The passage is rendered as follows:

Montaigne wrote of himself: *ce ne sont pas mes gestes que j’écrits; c’est moi, c’est mon essence* [...] *Voilà mes gestes, voilà mon essence.* (Machado de Assis, pp. 84-5)

Montaigne wrote of himself: *Ces ne sont pas mes gestes que j’écri; c’est moi, c’est mon essence* [...] *Voilà mes gestes, voilà mon essence.* (Scott-Buccleuch, Chapter 59, p. 112)

Montaigne wrote of himself: *ce ne sont pas mes gestes que j’écrits; c’est moi, c’est mon essence* [...] *Voilà mes gestes, voilà mon essence.*

*A quotation from Book II, Chapter 6 of Montaigne’s *Essais*: “De l’exercitation” (“Of exercise”): “It is not my gestures that I describe: it is I, it is my essence.”(Gledson, pp. 128-9)

All three translators transcribe the quotations in line with the source text. However, Gledson is the only one who also provides further information in a footnote.

Machado de Assis also quotes some writers in Italian, and the passages by these writers tend to be transcribed in the translations. In *Memorial de Aires*, Chapter ‘11 de fevereiro’, the passage from Dante is rendered as follows:

Dante: *Ricorditi di me, che son la Pia* (Machado de Assis, p. 31)

Dante: *Ricorditi di me, chi son la Pia* (Caldwell, p. 36)

Dante: *Ricorditi de me, chi son la Pia* (Scott-Buccleuch, p. 36)

both Caldwell and Scott-Buccleuch transcribe the sentence, but without letting the reader know that it was quoted in a foreign language. There are other instances in the novel, for example related to writers such as Goethe and Heine, where Machado de Assis quotes these writers in Portuguese, probably using a translation.

In another passage, in Chapter ‘12 de setembro’, Aires wonders whether Fidélia and Osório had been together somewhere. Unlike Machado de Assis, Caldwell again makes explicit reference to Dante by quoting his work with a capital
letter, 'Inferno', whilst Scott-Buccleuch, in line with the source text, which gives the word ‘inferno’, renders it as ‘hell’. However, he places part of the text in square brackets, which is not the case in the source text. Also, both translators transcribe the sentence ‘del mal perverso’ in italics presumably to indicate foreignness and make reference to an Italian fictional work.

Entrei nesta dúvida, - se teriam estado juntos na rua ou na loja a que ela veio, ou no banco, ou no inferno, que também é lugar de namorados, e certo que de namorados viciosos, del mal perverso. (Machado de Assis, p. 72)

I was assailed by a doubt: had they been together in the street or in the shop where she had gone, or in the bank, or in Inferno, a place that is full of lovers- at least of immoral lovers, del mal perverso? (Caldwell, p. 101)

A thought came to me: had they been together in the street, or in the shop she visited, or in the bank, or in hell (which also has its lovers, no doubt the sinful ones, del mal perverso)? (Scott-Buccleuch, p. 89)

In Dom Casmurro, Chapter 129, Machado de Assis quotes a passage from Dante’s Divina Comedia, ‘Purgatorio’, placed in italics.

The passage is rendered as follows:

renovados, como as plantas novas, comme piante novelle, Rinovellate di novelle fronde
O resto em Dante. (Machado de Assis, p. 138)

renewed like the new green plants in spring, 
“Made new - as trees are brought to life again With their new foliage – purified”*
The rest, is in Dante.

* Translation of Lawrence Grant White (N.Y.: Pantheon Books, 1948) (Caldwell, p. 250)

our new selves, like fresh plants, comme piante novelle, Rinovellate di novelle fronde
The rest is in Dante. (Scott-Buccleuch, Chapter 120, p. 193)

like young plants, comme piante novelle, Rinovellate di novelle fronde*
The rest is in Dante.
The last lines of Dante's *Purgatorio* ("like plants/ renewed with fresh leaves"). (Gledson, p. 219)

The three translators make different decisions to render the Italian passage. Caldwell provides an English translation by Lawrence Grant White, and gives a reference in a footnote. Scott-Buccleuch transcribes the passage, but without annotating it. Gledson transcribes the passage, in line with the source text and also breaks into the narrative to provide a paratextual note. He gives both the reference in the original and the translation of the quoted passage.

In *Memorial de Aires*, Chapter 'Quinta-feira' Machado de Assis quotes from Camões. Caldwell does not annotate the reference to the poet. In contrast, Scott-Buccleuch makes reference to the port, to the poet and to the work the passages are from in a footnote. Scott-Buccleuch does not mention the poet's nationality; one could infer that it suggests that the translation is intended for academic circles to whom the Portuguese writer would be familiar.

ao longo da praia, onde o mar, indo e vindo, era como se os convidasse a meterem-se nele até desembarcar "no porto da ínclita Ulisséia", como diz o poeta. (Machado de Assis, p. 125)

as they walked along the beach, where the sea going and coming, seemed to invite them to climb on it and sail to "the harbor of Ulysses' famed city," as the poet calls it. (Caldwell, p. 186)

as they walked along the beach, where the advance and retreat of the waves seemed to be beckoning them to set forth and sail until they reached the 'port of the renowned Ulyssesia',* as the poet says.

*i.e., Lisbon. The reference is to the epic poem *Os Lusiadas* by Camões. (Scott-Buccleuch, p. 158)

In his rendering of *Memórias Póstumas de Brás Cubas*, Grossman tends to insert the expression 'i.e.' throughout the narrative. This expression used as a means to paraphrase the content is not a translation of anything in the source text. Examples
of this abound and are used in almost every Chapter: ' [...] not knowing whether to open these memoirs at the beginning or at the end, i.e., whether to start with my birth or with my death' (Ch. 1, p. 19); Ch. 4, p. 24; Ch. 20, p. 65; Ch. 30, p. 82; Ch. 99, p. 167; Ch. 106, p. 174). As it occurs so frequently one could state that it is Grossman's personal style of writing rather than Machado de Assis' that is more in evidence. Bagby Júnior also eventually resorts to that device in *Iaiá Garcia*, as for example, in Chapter 1 (p. 1).

In *Iaiá Garcia*, Chapter 1, the following passage, which is a letter Valéria sends to Luís Garcia, is rendered as follows:

Luís Garcia transpunha a soleira da porta, para sair, quando apareceu um criado e lhe entregou esta carta:

> "5 de outubro de 1866.
> Sr. Luís Garcia – Peço-lhe o favor de vir falar-me hoje, de uma a duas horas da tarde. Preciso de seus conselhos, e talvez de seus obséquios. – Valéria."

(Machado de Assis, p. 11)

Luís Garcia was on his way out of the house when a servant appeared and handed him the following letter:

5 October, 1866

Senhor Luís Garcia,

Could you please come to see me between one and two o'clock this afternoon? I need your advice and perhaps also your assistance.

Valéria (Scott-Buccleuch, p. 9)

Luís Garcia had just moved through the doorway on his way out, when a servant appeared and handed him the following letter:

October 5th, 1866

Mr. Luís Garcia:

Please do me the favor of coming to see me today, between one and two in the afternoon. I need your advice, and perhaps some favors.

Valéria (Bagby Júnior, p. 1)

The way of relaying the letter in both renderings is not in line with English style and shows clearly the difference between the British and American translators. Scott-Buccleuch follows the British style, in that he uses a comma after the addressee and a cardinal number to write the date day/ month/ year. On the other hand, Bagby
Júnior prefers the American system to write the date/month/year, since he puts a colon after the addressee and uses ordinal numbers. However, the paragraph and the addressee in indented position conform to the Portuguese style in both renderings. Hence, a more source-oriented strategy seems to be adopted in this case.

Adjustments made in the renderings such as modernisation and streamlining of old-fashioned mannerisms is widely practised and adherence to the source texts is kept in check by constraints of readability; old words are modernised in the English translations.

In *Iaíá Garcia*, words such as ‘mancebo’ (Machado de Assis, p. 22) / ‘young man’ (Scott-Bucleuch, p. 29) / ‘young man’ (Bagby Júnior, p. 17); ‘fiancé (e)’ (Bagby Júnior, p. 141, p. 148, p. 153; ‘bridegroom’, p. 148); ‘a palestra’ / ‘the conversation’ / ‘the conversation’ (Chapter 7, Machado de Assis, p. 56; Scott-Bucleuch, p. 90; Bagby Júnior, p. 65). In *Memorial de Aires*, Caldwell chooses ‘bride to be’ (p. 154), ‘betrothed’ (p. 165); ‘fiancé’ (p. 170). In *Memórias Póstumas de Brás Cubas*, Grossman adds words such as ‘thee’ (Chapter 11, p. 26).

In *Memórias Póstumas de Brás Cubas*, Chapter 13,

Só era pesada a palmatória [...] Ó palmatória, terror dos meus dias pueris, tu que foste o compelle intrare [...] benta palmatória... (Machado de Assis, p. 31)

Heavy, however, was the switch [...] O switch, terror of the days of my boyhood, thou who wert the compelle intrare. [...] blessed switch... (Grossman, p. 48)

The only heavy thing about them was the caning [...] Oh! cane! terror of my schooldays, the compelle intrare [...] Blessed cane! (Ellis, p. 49)

The only really bad part was the whacking of the palms with a ruler [...] Oh, ruler, terror of my boyhood, you who were the compelle intrare [...] blessed ruler... (Rabassa, p. 31)
The Latin expression 'compelle intrare'\textsuperscript{27} is not translated in the three renderings. Also, to render 'tu que foste', Grossman uses the archaic forms 'thou who wert', whilst Ellis omits the sentence, and Rabassa decides to work only in modern English, 'you who were'. Note that who is used incorrectly.

In *Dom Casmurro*, Chapter 7, 'sapatos de Cordovão, rasos' / 'plain old Cordovan shoes' / 'Her flat, soft leather shoes' / 'flat leather shoes' (Machado de Assis, p. 18, Caldwell, p. 29; Scott-Bucliffe, p. 24; Gledson, p. 16), Caldwell remains close to the source text, in that she chooses an archaic English word, 'cordovan', whilst both Scott-Bucliffe and Gledson opt for 'leather' providing an updated notion of the fabric of the shoes.

Even when Machado de Assis uses an old-fashioned word in Portuguese such as 'petimetres', both translators render it as 'dandies' (Machado de Assis, p. 41; Wilson, p. 47; Rabassa, p. 45), a modern word.

In *Quincas Borba*, Chapter 43, the translators render 'Quarentona, solteirona' as 'A woman in her forties, a spinster!' / 'An old maid of forty' respectively (Machado de Assis, p. 50; Wilson, p. 59; Rabassa, p. 59). Note that the rhyme is lost in the renderings.

In *Memorial de Aires*, Chapter '24 de maio, ao meio-dia',

\begin{quote}
o meu José pedia desculpa de haver entrado, mas eram nove horas passadas, perto de dez. Fui às minhas ablúções, ao meu café, aos meus jornais. (Machado de Assis, p. 41)
\end{quote}

\begin{quote}
my servant José excused himself for entering but it was past nine o'clock, close to ten. I went to my ablutions, to my coffee, to my morning papers (Caldwell, p. 51)
\end{quote}

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\textsuperscript{27} Luke 14. 23. 'The Parable of the Great Supper', in *The Holy Bible*, New King James Version, (Nashville: Thomas Nelson Publishers, 1982), p. 703. 'Then the master said to the servant, 'Go out into the highways and hedges, and compel them to come in, that my house may be filled.'
my man, José, apologized for having woken me, but it was gone nine o’clock, almost ten. I washed, had coffee and glanced through the papers. (Scott-Buccleuch, p. 48)

Caldwell rendering in 1972, keeps the old-fashioned word ‘abluções’ perhaps to preserve the classical flavour. Scott-Buccleuch, however, prefers to provide a more modern word, providing a sort of easy reading. Also note that both translators add ‘servant’ and ‘man’ respectively.

In Memórias Póstumas de Brás Cubas, Chapter 59, note the word selection and repetition ‘casas de pasto’ / ‘restaurant’ / ‘quitandeiras’. Also note the repetition of the word ‘quitandeiras’ in the source text. Grossman decides on synonyms, whilst Ellis and Rabassa, in line with the source text, keeps the repetition.

The passage is rendered as follows:

dinheiro sim, porque é necessário comer, e as casas de pasto não fiam. Nem as quitandeiras. Uma coisa de nada, uns dois vinténs de angú, nem isso fiam as malditas quitandeiras... (Machado de Assis, p. 75)

money; and I want it only because I have to eat and the restaurants don’t give credit. Neither do the food venders in the streets. Almost nothing, just two cents’ worth of corn meal, and the damned peddlers won’t even trust me for that... (Grossman, p. 116)

money, yes, for I need to eat and the eating houses do not give credit, nor the restaurants, nor the shops - a miserable nothing, two vintens of angú, and even then they won’t give credit, the cursed shopkeepers... (Ellis, p. 146)

money, yes, because I have to eat and eating-places don’t give credit, greengrocers either. A nothing, two vintens worth of manioc cake, the damned greengrocers won’t even trust you for that...(Rabassa, p. 96)

In Dom Casmurro, Chapter 60, Machado de Assis uses the word ‘jarretei’ (removed/cut out), which is no longer in use in Portuguese. Both Caldwell and Gledson decide on a current substitute in English. In contrast, Scott-Buccleuch omits this word; indeed he removes the whole chapter where this word appears.
se depois jarretei o capítulo... (Machado de Assis, p. 75)

if I cut it out later … (Caldwell, p. 134)

[chapter suppressed] (Scott-Buccleuch)

if afterwards I deprived the chapter of this privilege … (Gledson, p. 113)

In *Memorial de Aires*, Chapter ‘Dez horas da noite’,

Dei ao cocheiro a molhadura de uso... (Machado de Assis, p. 114)

gave the customary tip to the cabdriver … (Caldwell, p. 169)

gave the cabby his usual tip... (Scott-Buccleuch, p. 143)

Both Caldwell and Scott-Buccleuch render the expression ‘molhadura de uso’, which is no longer in use in Brazil, as ‘customary tip’ and ‘usual tip’. Both translators choose a modern word, most probably to benefit the target reader.

In *Dom Casmurro*, Chapter 132, the narrator uses the word ‘comborço’ to refer to his wife’s lover. All translations render the word as ‘wife’s lover’ (Machado de Assis, p. 140; Caldwell, p. 254; Gledson, p. 223).

Again in *Dom Casmurro*, Chapter 46, the narrator uses the word ‘calundus’ to refer to ‘bad temper / humour’. The word is rendered as “nasty temper” / ‘bad temper’ / “on the sulks” respectively (Machado de Assis, p. 63; Caldwell, p. 111; Scott-Buccleuch, p. 92; Gledson, p. 90). Again the translators prefer a modern expression to render the word. Note that all translators place the expression in inverted commas, to indicate its special meaning.

Machado de Assis’ style of writing includes addressing the reader. His particular way of addressing the reader is modified in the renderings of the novels into English, hence altering the style of the writer.
In his Introduction to *Quincas Borba*, David T. Haberly points out that the narrator of this novel addresses the reader as female and as male, as singular and plural, and also with both grammatical formality and familiarity.

The translators adopt different strategies to render the passages where the narrator addresses the reader.

In *Memórias Póstumas de Brás Cubas*, Chapter 63,

Não tremas assim, leitora pálida... (Machado de Assis, p. 78)

Do not tremble so, madam reader... (Grossman, p. 121)

Do not tremble, pale reader... (Ellis, p. 154)

Don't tremble so, my pale lady reader... (Rabassa, p. 101)

In *Quincas Borba*, Chapter 96, shifts take place regarding the direct addressing of the reader.

Convém dizer, para explicar a indiferença do homem ...(Machado de Assis, p. 101)

To explain the man's indifference, I should tell you that ... (Wilson, p. 129)

It should be mentioned, in order to explain the man's indifference... (Rabassa, p. 135)

Wilson adds the first person and the direct reference 'you' to the reader.

In *Quincas Borba*, Chapter 45, even when the narrator does not address the reader Wilson adds a reference to the reader, whilst Rabassa just follows the source text.

Confuso, incerto,... (Machado de Assis, p. 52)

Thus, you see, all confused and uncertain,... (Wilson, p. 61)

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Confused, uncertain, ...(Rabassa, p. 61)

In *Memórias Póstumas de Brás Cubas*, Chapter 11, Machado does not address the reader. However, Grossman adds a direct reference.

e essa aí fica indicada... (Machado de Assis, p. 28)

and this the reader has doubtless already derived...(Grossman, p. 43)

which may be summed up as follows... (Ellis, p. 41)

and that has been shown here... (Rabassa, p. 27)

In *Quincas Borba*, Chapter 138, as the English language does not differentiate between gender, the translators make different options. Also the formal tone achieved by the use of the second person plural pronoun and verb tense are replaced in both renderings:

E Sofia? interroga impaciente a leitora, [...] Ai, amiga minha, [...] o motivo secreto da vossa pergunta, deixai que vos diga que sois muito indiscreta...
(Machado de Assis, p. 141)

And Sophia? The feminine reader asks impatiently [...] Here, my friend, [...] the secret reason for your query, let me tell you that you are very indiscreet.
(Wilson, p. 186)

“What about Sofia?” the lady reader asks impatiently [...] Alas, my friend, [...] the secret motive behind your question, let me say to you that you’re most indiscreet... (Rabassa, p. 196)

In *Memorial de Aires*, Chapter ‘15 de abril’, the narrator invokes ‘the lady reader’, something common in narrative at the end of the nineteenth century.29 Scott-Buccleuch removes the information in brackets ‘meu amigo’. Caldwell renders ‘amiga’, the female reader, as ‘dear, and ‘amigo’, the male reader, as ‘sir’. On the

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other hand, Scott-Buccleuch does not make explicit reference to the female reader. The reference to ‘Minha amiga’ emphasises a cultural aspect of the time, when women were more likely to read novels published in instalments in the newspapers.\(^\text{30}\) Caldwell tends to keep this information. Scott-Buccleuch renders it in a more general way, changing the idea of women readers.

The translators render the passage as follows:

- Ah! minha amiga (ou meu amigo), se eu fosse a indagar onde param os mortos, (Machado de Assis, p. 120)

"Ah! my dear (or ‘my dear sir’), if I were to investigate where the dead have gone (Caldwell, p. 179)

‘Ah, my friend, if I were to inquire what happens to the dead (Scott-Buccleuch, p. 151)

In *Dom Casmurro*, Chapter 57, the narrator addresses both the feminine and masculine reader.

In the following passage:

leitora castíssima [...] podeis ler o capítulo até ao fim [...] (Machado de Assis, p. 73)

*most chaste* lady [...] you may read the chapter clear to the end [...] (Caldwell, p. 130)

[omitted] (Scott-Buccleuch)

“most chaste” lady reader [...] you can read the chapter to the end [...] (Gledson, p. 108)

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Caldwell replaces 'leitora' with lady, whilst Scott-Buccleuch omits the whole passage. Gledson render the word 'leitora' as 'reader' but adds the word 'lady' to indicate the feminine reader.

In the following passage, in the same Chapter:

leitor meu amigo [...] verás tal ou qual esperteza minha; porquanto, ao ler o que vás ler, e provável que o aches menos cru do que esperavas. (Machado de Assis, p. 73)

dear reader [...] you will see a trick or two of mine, for in reading what you are about to read, it is probable you will find it less raw than you had anticipated. (Caldwell, p. 130)

[omitted] (Scott-Buccleuch)

dear reader and friend [...] You can even see a degree of ingenuity on my part here; for, as you read what you are about to read, it is probable that you will find it much less crude than you expected. (Gledson, p. 108)

Caldwell removes the word ‘amigo’ which refers to the masculine reader. The verb inflection, which indicates familiarity is replaced by a pronoun. Gledson renders both ‘reader’ and ‘amigo’, without making reference to the masculine form. The translator also replaces the inflected form of the verb with a pronoun.

The study of punctuation is an essential aspect of discourse analysis, since it gives a semantic indication of the relationship between sentences and clauses, which may vary according to languages. In French, for example, suspension points indicate pauses, whilst in English they indicate the omission of a passage or pause.\(^{31}\) A colon may be made more explicit by being rendered as ‘that is’. Translators often drop semi-colons used to indicate a number of simultaneous events, not isolated or important enough to be punctuated by full stops more usual in Portuguese than in English perhaps to conform to smoothness and naturalness. Translators have to

make conscious decisions whether to drop or retain them, though often remove them unnecessarily. English has a tendency to turn source language complex into coordinated sentences as in the examples below.

In *Iaíá Garcia*, Chapter 3, Scott-Buccleuch replaces the semicolon with the colon to indicate that what follows is an explanation of what precedes it, that is, it explains the clear situation Jorge is confronted with. Bagby chooses the semi-colon rather than the colon, which is used in English to connect two complete sentences, remaining close to the source text. Scott-Buccleuch opts for a restrictive relative clause to introduce the bride’s name, whilst Bagby Júnior prefers a short complete sentence rather than a long one.

The translators render the passage as follows:

Vindo à Capital durante as férias, achou-se diante de uma situação inesperada; a mãe esboçara um projeto de casamento para ele. A noiva escolhida era ainda parenta remota de Jorge. (Machado de Assis, p. 26)

Returning to the capital during the holidays he found himself faced with a quite unexpected situation: his mother had prepared a scheme to get him married. The chosen bride, whose name was Eulalia, was a distant relation of his; (Scott-Buccleuch, p. 36)

Coming to the capital during his vacation, he found himself confronted with an unexpected situation; his mother had contrived a marriage plan for him. The chosen was even a distant relative of Jorge’s. Her name was Eulália. (Bagby Júnior, p. 24)

In *Memórias Póstumas de Brás Cubas*, Chapter 15, Ellis uses a French word rather than an English one when the narrator talks about his first love, Marcela. Note the inversion of the clauses in Ellis’ rendering altering the flow of information in terms
of theme and rheme. As Halliday remarks, in English the theme-rheme distinction is realised by the sequencial ordering of clause elements.

The passage is rendered as follows:

Primeira comogao da minha juventude, que doce que me foste! (Machado de Assis, p. 34)

First ecstasy of my youth, how sweet you seemed! (Grossman, p. 52)

How sweet you were, first serious affaire of my youth! (Ellis, p. 55)

Oh, first agitation of my youth, how sweet you were to me! (Rabassa, p. 35)

In Memórias Póstumas de Brás Cubas, Chapter 38,

- Não, supunha entrar numa casa de relojoeiro; queria comprar um vidro para este relógio; vou a outra parte; desculpe-me; tenho pressa. (Machado de Assis, p. 58)

“No, I thought it was a watchmaker’s shop; I wanted to buy a glass for this watch. I’ll go elsewhere. Forgive me; I’m rather in a hurry.” (Grossman, p. 91)

- No, I thought this was a watch-maker’s; I wanted a glass for this watch; I will try elsewhere; you must excuse me, I am rather in a hurry. (Ellis, p. 110)

“No, I thought I was coming into a watchmaker’s shop. I wanted to buy a crystal for this watch. I’ll go somewhere else. You’ll have to excuse me, I’m in a hurry.” (Rabassa, p. 71)

Grossman follows the source text, in that the order of clauses and the use of semi-colon in the target text is almost an exact replica of the source text. But in spite of this obviously source-oriented translational strategy, Grossman’s use of contracted verbal forms denotes colloquialism, which is not in line with the source text. Ellis also keeps the semi-colon but not the same number of clauses, because he makes one

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sentence out of two. Rabassa replaces the semi-colon with a full stop and joins the two last clauses by a comma.

In *Quincas Borba*, shifts take place regarding punctuation. Wilson (*The Heritage*, Chapter 142), for example, shows a tendency to replace the ellipsis\(^\text{33}\) used by Machado de Assis with dashes, whilst Rabassa keeps the ellipsis. Also note the different spelling in Wilson’s rendering of ‘Sophia’.

The passage is rendered as follows:

Sofía deixou-se estar ouvindo, ouvindo ... (Machado de Assis, p. 145)

Sophia lingered on, listening, listening – (Wilson, p. 191)

Sofia let herself go on listening, listening ... (Rabassa, p. 201)

In *Dom Casmurro*, Scott-Buccleuch tends to remove the ellipsis and replaces it with a full stop. For example, a sentence in Chapter 115 (106 for Scott-Buccleuch’s, p. 176, ‘Let’s come now to those embargoes.’) and one in Chapter 124 (115 for Scott-Buccleuch’s, p. 187, ‘It’s time we left.’)

In *Dom Casmurro*, Chapter 108 (99 for Scott-Buccleuch’s), Caldwell and Gledson keep the ellipsis at the beginning of the sentence, whilst Scott-Buccleuch removes it. Scott-Buccleuch replaces the commas with a semi-colon. In the second sentence, Caldwell adds ellipsis, whilst Scott-Buccleuch and Gledson replace the comma with semi-colon and invert the order of the clauses.

... As invejas morreran, as esperanças nasceram, e não tardou que viesse ao mundo o fruto delas. [...]  
A minha alegria quando ele nasceu, não sei dizê-la; nunca a [...] (Machado de Assis, p. 120)

\(^{33}\) Trask, *The Penguin Guide*, p. 123. “...the ellipsis is used to show that a sentence has been left unfinished. Unlike the dash, which is used to show the utterance has been broken off abruptly... the suspension shows that the writer or speaker has simply ‘tailed off’ into silence, deliberately leaving something unsaid...”
... Our envy died, our hopes were born, and the fruit of them was not long in coming this world. [...] 
As for my joy when he was born ... I do not know how to tell it. I have [...] (Caldwell, p. 217)

Our envy came to an end; hopes were born and before long their fruit made its appearance in the world [...] 
It is impossible to describe my joy when he was born; I had [...] (Scott-Buccleuch, p. 165)

... Our envy died, our hopes were born, it was not long before their fruit came into the world. [...] 
I cannot find words to express my happiness when he was born; I have [...] (Gledson, p. 188)

In *Memorial de Aires*, Scott-Buccleuch tends to remove the exclamation marks, which are not mere signals, but used to express emotion. He also adds ellipsis. For example, in Chapter '10 de janeiro':

"Orai por ele! Orai por ela!" (Machado de Assis, p. 14)

"Pray for him! Pray for her!" (Caldwell, p. 10)

'Say a prayer for him' .... 'Say a prayer for her.' (Scott-Buccleuch, p. 14)

In *Memorial de Aires*, Chapter '4 de fevereiro', Caldwell replaces the commas with dashes whilst Scott-Buccleuch keeps the commas as in the source text, but changes the order of clauses without any apparent need.

Ambos queriam um filho, um só que fosse, ela ainda mais que ele. (Machado de Assis, p. 25)

Both wanted a child – if only one – she even more than he. (Caldwell, p. 27)

They both wanted a child, she more than him, even if it were just one. (Scott-Buccleuch, p. 28)

In *Memorial de Aires* Chapter '25 de janeiro' adjustments in punctuation occur to accommodate the target reader’s expectations. Caldwell tends to replace the dashes
with the expression 'that is', whilst Scott-Bucoleuch replaces them with brackets, and semicolon with a dash.

Quero aludir somente a correção das linhas, - falo das linhas vistas; as restantes adivinharem-se e jurarem-se. (Machado de Assis, p. 20)

I allude only to the correctness of her body’s lines, that is, the ones seen; the others are guessed at, and sworn to. (Caldwell, p. 19)

I refer merely to the perfection of her figure (those lines which are visible – the remainder can be confidently guessed at.) (Scott-Bucoleuch, p. 21)

In Iaiá Garcia, Chapter 4, Scott-Bucoleuch inverts Machado de Assis’ sentences and changes the flow of information. In contrast, Bagby Júnior remains close to the source text sentence structure. The passage is rendered as follows:

Jorge caminhava assim, levado de sensações contrárias, até que ouviu bater meia-noite e caminhou para casa, cansado e opresso. Valéria esperava-o sem haver dormido. (Machado de Assis, p. 36)

Wrestling with these conflicting emotions, Jorge wandered about until he heard midnight strike and then, tired and oppressed, made his way home. Valeria was waiting up for him. (Scott-Bucoleuch, p. 54)

Jorge walked along, thus torn by opposite sensations, until he heard it strike midnight and he walked home, tired and oppressed. Valéria was waiting for him, not having gone to bed. (Bagby Júnior, p. 38)

Another passage, in Chapter 3 is about Antunes’ daughter, Estela. Scott-Bucoleuch prefers longer sentences than Bagby Júnior who has a tendency to be in line with the source text. However, in the final clause he breaks up a longer sentence into two.

O desembargador dera o enxoval; algumas vezes pagou o ensino; as visitas amidiaram-se; a criança, que era bonita e boa, entrou manso e manso no coração de Valéria que a recebeu em casa, no dia em que a pequena concluiu os estudos. (Machado de Assis, p. 25)

The judge had provided the outfit and sometimes paid her school fees. Her visits became more frequent and little by little the child, who was lovable
and pretty, found a place in Valeria’s heart. When she left school Valeria took her into her house. (Scott-Buccleuch, p. 35)

The judge had supplied the wardrobe; sometimes he paid for the schooling; the visits became more frequent. The child, who was pretty and well behaved, gradually made her way into Valeria’s heart; and on the day that the little girl finished her schooling, Valeria took her into her home. (Bagby Júnior, p. 23)

In Iaiá Garcia, Chapter 10, Scott-Buccleuch chooses to connect the sentences with the word ‘and’ to get longer sentences, whilst Bagby Júnior breaks them up in various shorter sentences replacing the ‘and’ with full stop and semicolon.

... A mãe fez quanto pôde para domá-lo; quando desesperou, lembrou-se de o mandar para o sul; ele aceitou (Machado de Assis, p. 70)

.... His mother did all she could to dissuade him and when she saw it was no good she thought of sending him to the south and he agreed. (Scott-Buccleuch, p. 115)

.... his mother did all she could to restrain him. When she got desperate, she decided to send him south; he agreed. (Bagby Júnior, p. 85)

This chapter has tried to demonstrate how the translators rendering into English have dealt with issues related to some aspects of Machado de Assis’ writing style, such as the loan words he includes in his fictional works, quotations from foreign writers’, foreign languages, addresses to the reader, and punctuation. The passages, which illustrate these issues, seem to indicate that the translators adopted different strategies to deal with the difficulties they have encountered.
This thesis is the first English-language study of Machado de Assis that seeks to provide comprehensive coverage of his multiple translated novels into English. It offers also a contribution to the history of Brazilian literature in English translation focusing specifically on the period between 1951 and 2000.

This study has addressed the process of translation by investigating the translator's discursive presence in the multiple translations into English of five novels by Machado de Assis between 1951 and 2000, taking into account issues such as language, narrative, and cultural specificity. It has addressed the literariness of certain kinds of language, and in consequence sought to show that different translators use language in very different ways, either in accordance with, or against the source text. Various cultural forces that might have guided the decisions made by British and American translators have also been examined.

Yet the aim of this study is not only that of simply comparing and contrasting multiple translations, but also to look at some wider aspects on the basis of the information gathered during the close reading in order to discover some of the strategies adopted by the different translators and to suggest some of the reasons for these choices, that is, the norms governing them. In other words, it represents an attempt to use the data obtained from the initial study to form a hypothesis about why the novels were first selected for translation and the way in which they were
translated and presented to the target audience. This indicates something about target system norms and expectations, and also about how a translation fits into and functions in the target system.

Lambert and Van Gorp’s framework has proved useful for the investigation of the many factors involved in the translations of Machado de Assis’ novels. It can be seen as a starting point to make assumptions regarding production, reception, and interpretation, as well as the selection of certain translation strategies chosen by the translator, the publishers, and the editors. The framework also helped to show the complex features literary translation involves, and to focus on some of the aspects that affect the actual renderings, the processes, procedures, and constraints that have played a role in the production and consumption of the novels. It has also proved helpful to reveal the shifts among the different renderings as a product of reading by each translator and to show that a text is indeed open to various reading and interpretations, that there is no such a thing as a definite translation of any text.

Machado de Assis’ themes, narrative style, and universal issues in his novels might seem relevant to the target reader; hence he or she might consume the works with reasonable ease. The American and British interest in Third World literature is clearly reflected in the Oxford’s Series General Introduction, which brought out three late 1990s renderings. Readers are presumably interested in Third World issues and the confrontation of cultures, and also in other Latin American writers.

Recent work on translation theory and practice indicates the importance of patronage as a determinant of translation practice. Patrons take the form of presses and publishing houses, sponsoring agencies and universities, which are in turn dependent on the target reader. Patrons, as the case study indicates regarding
Machado de Assis' novels in English translation, determine the parameters of what is translated and what is published.

As Ria Vanderauwera\(^1\) points out in the case of Dutch novels, one can state that the role of patron also comes into question, in that it is relevant who commissions a translation, why and for whom. Such patronage has played an important role in making the Brazilian novelist's works available for an Anglo-American audience.

On the whole, the translations indicate that a quite traditional model of translation has been adopted (rather than a post-modern one), which would allow more creativity, and enhance the visibility of the translator.

Peter Newmark advises that a translation should normally be into the modern language '(which may switch over the seventy years covering an état de langue),'\(^2\) unless the source language text is written in antiquated style, or the translator has a particular flair for a period style. He further remarks that anything else is likely to be artificial. Only modern language is likely to have the maximum impact on readers. Gledson's *Dom Casmurro* and Scott-Bucleuch's *Yayá Garcia* and Scott-Bucleuch's *The Wager*, for example, are in line with this view.

Despite protestations to the contrary, as is the case of Alfred Mac Adam's review of Gledson's *Dom Casmurro* (1997) and Rabassa's *The Posthumous* (1998), for example, which states that the footnotes are unnecessary, Mac Adam criticises the large number of footnotes in Gledson's rendering, which total sixty-five instances. He also wonders whether or not it is important that the target reader gets updated information such as to know that 'Rua Matacavalos' is 'now the Rua Riachuelo in the center of Rio de Janeiro, [and that] it was the outskirts of the center,

\(^1\) Ria Vanderauwera, *Dutch Novels Translated into English* (Amsterdam: Rodopi, 1985), p. 141.
separate from the main commercial area. He also points out that Oxford University Press has decided that Machado de Assis' novel must be 'encapsulated' in forewords, afterwords, and, in the case of *Dom Casmurro*, extensive footnotes. However, as mentioned above, Gledson states in the Foreword to his *Dom Casmurro*, that 'notes have been kept to a minimum.'

Translators as Gledson (*Dom Casmurro*, 1997) and Bagby Júnior (*Iaiá Garcia*, 1977) have had no difficulty in inscribing themselves very firmly into their renderings. These two translators have deliberately chosen to assert themselves very visibly in the text they have produced, since they add both a literary analysis and a considerable number of footnotes, that is, forty-seven (Bagby Júnior) and sixty-five (Gledson).

On the whole, manipulation takes place to a greater or lesser extent in the renderings. Ellis, for example, appears to be the translator who has the greatest tendency to leave traces of the source system in his rendering. For example, Portuguese words and even whole sentences are left untranslated which, on the one hand, adds local colour, but on the other, may make it difficult reading for the target audience. Also, traces of packaging the novel reveal obvious source system features. Grossman's *Epitaph* and Caldwell's *Dom Casmurro* tend to add French words, and Grossman also adds some archaic and old-fashioned words. This indicates that the translator has a variety of choices to deal with a specific aspect in his or her rendering.

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4 'Foreword', Gledson, *Dom Casmurro*, p. xxv.
However, as Maria Tymoczko⁵ states, the use of rare or untranslated words in translations and the inclusion of unfamiliar cultural material, for example, are not necessarily defects of translated texts: translation is one of the activities of a culture in which cultural expansion occurs and in which linguistic options are expanded through the importation of loan transfers, calques, and the like. The result is, however, that translations very often have a different lexical texture from unmarked prose in the target culture.

The passages examined indicate that pragmatic displacement resulting from translation required paratextual intervention for the benefit of the target reader of the translated text, which, in fact, is different from that of the source text, for the discourse operates in a new pragmatic context. The sample examined also shows at least slight adjustments, in terms of text editing and packaging, for example, which could be labelled target accommodating. Such adjustments seem to pertain to habits of text editing and demands of readability believed to be important to the envisioned target audience. These decisions are in line with what Lawrence Venuti proposes with regard to the visibility of the translator. Venuti⁶ makes claims for a translator-centred translation, in that the translator should inscribe him or herself visibly in the text.

Susan Bassnett remarks that what actually happens is that ‘the signs of the translator’s involvement in the process of interlingual transfer will always be present, and those signs can be decoded by any reader examining the translation process.’⁷

Likewise, Theo Hermans points out that translated narrative discourse always implies more than one voice in the text, more than one discursive presence. Even though it may be that in some narratives this 'other' voice never clearly manifests itself or that the voice may be more or less overtly present (there are shades and degrees in between), translated narrative discourse always contains a 'second' voice, that is, the 'translator's voice', which constitutes an index of the translator's discursive presence. 

Susan Bassnett states that 'no two translations are going to be alike, as we all know, because fragments of our individualistic readings will drift through our reading and our translating. Difference is built into the translation process, both on the levels of the readerly and the writerly.'

The fact that two out of the twelve renderings examined here mention the name of the translator on the front cover is meaningful, since one could state that the book cover provides the history of the book's origin and allows an identity to the two translators instead of someone who exists only as double, as a projected image of the author as it could be seen in the other ten cases, where according to Céline Zins 'the translator, the one who disturbs the author's identity, becomes Mr. Nobody on the book cover.'

It seems that an approach, which takes into account the expectations of the target readership as much as the authority of the source-text and locates the translation practice in a wider cultural context emphasises a culturally oriented translation theory.

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9 Susan Bassnett 'When is a Translation not a Translation?', in *Constructing Cultures*, Bassnett and Lefevere, p. 27.
This study is a means to open areas of research to be carried out by future scholars, for it would be beyond the reach of the author to exhaust the material. As stated above, very little research has been carried out so far with regard to Machado de Assis' literary works in English translation. Hence, further research, which will shed some more light on Machado de Assis' novels in English is indeed needed. Further investigation should look at the same translator in the actual process of rendering different works by Machado de Assis. For instance, translators such as Caldwell (*Dom Casmurro, Memorial de Aires, Helena, and Esaú and Jacó*, the last two not addressed in this study; also a few short stories), Scott-Buccleuch (*Iaiá Garcia, Dom Casmurro, Memorial de Aires*), Rabassa (*Quincas Borba, Memórias Póstumas de Brás Cubas*), and Bagby Júnior (*Iaiá Garcia, A Mão e a Luva*, the last not examined here). However, Scott-Buccleuch and Rabassa, for example, have not only translated Machado de Assis' works, but also other Brazilian writers. Hence, again another area worth pursuing, that is, to investigate the same translator rendering different Brazilian writers' works, to examine the translator's style in rendering the same or different writer's works constitutes an interesting issue to be pursued.\(^{11}\)

Despite the fact of having written in a 'peripheral' language such as Portuguese, Paul B. Dixon notes that Machado de Assis could not have been ignorant of his own genius and of his potential for international recognition. At the same time, he could not have been ignorant of the fact that 'he was condemned by

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\(^{11}\) Mona Baker, 'Towards a Methodology for Investigating the Style of a Literary Translator', *Target*, 12, 2 (2000), 241-266.
destiny to write in Portuguese, a language that one of his contemporaries, the poet Olavo Bilac, aptly called the "sepulchre" of literature.\textsuperscript{12}

Richard Graham points out that:

\begin{quote}
we relish the works of Joaquim Maria Machado de Assis (1839-1908) for their subtle irony, their relentless psychological insights, and their brilliant literary innovations. He is widely acknowledged by those who have read him to have been one of the major authors of the nineteenth century. Those who have read him, however, are relatively few because he wrote in a language-Portuguese- that regrettably lies outside the mainstream of Western culture.\textsuperscript{13}
\end{quote}

Hence, the translations into a world-wide language such as is English nowadays helps to further the process of recognizing Machado de Assis's fictional works abroad.

Yet, the production and reception of translations has to be seen as a system, which, according to André Lefevere, is 'a portion of the world that is perceived as a unit and that is able to maintain its 'identity' in spite of changes going on with it.'\textsuperscript{14}

The reflections and insight about the role and cultural politics of the translator in the transmission of literary texts between cultures is also an interesting issue as shown above.


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