TRANSLATION AND RETRANSLATION: THE CASE OF *TRISTE FIM DE POLICARPO QUARESMA* IN ENGLISH

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Abstract: This paper analyzes two English translations of the novel *Triste Fim de Policarpo Quaresma* (1911/1915) by Afonso Henriques de Lima Barreto (1881-1922): one by Robert Scott-Buccleuch (*The Patriot*, 1978) and the other by Mark Carlyon (*The Sad End of Policarpo Quaresma*, 2011/2014) from the perspective of retranslation (Berman, 2009; 2013; 2017; Koskinen; Paloposki, 2003; Gambier 1994) and translation criticism (Berman, 2009). The analysis focuses on how the translators dealt with questions of language and power, expressions of race and marks of orality, and marked expressions. Selected excerpts are presented from the novel and the translations to reflect on the changing use of language over time. The results indicate that these translations do not follow the law of growing standardization (Toury, 2012; Collins; Ponz, 2018), nor do they confirm the retranslation hypothesis (Koskinen; Paloposki, 2003; Berman, 2017).
Keywords: Lima Barreto; translation criticism; retranslation; post-colonialism; race.

1 Introduction[1]

Triste Fim de Policarpo Quaresma (1915; hereafter: *TFPQ*)[2], a novel by Afonso Henriques de Lima Barreto (1881-1922), is deeply embedded in Brazilian culture and history, dealing with ambivalences in nationality and patriotism, social reform, colonial and post-colonial identity, and literary language. It is particularly interesting to study from the perspective of translation studies because it poses many challenges to translators: they have to work not only as cultural intermediaries, bringing Brazil's *fin de siècle* and Rio de Janeiro's geography and society closer to contemporary readers in English, but also as creative writers and critics in dealing

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[1] The present article constitutes a revised, extended, and updated version of a work first published in Portuguese (Paganine, 2021).

[2] *TFPQ* was first published in serial form in *Jornal do Commercio* in 1911 and was later revised by Lima Barreto and published in book form (at the author's expense) in 1915. The source text is in this study is that of Penguin - Companhia das Letras (2011a) which follows the 1915 first edition and the fifth edition by Editora Brasiliense (1956), which was supervised by Francisco de Assis Barbosa.

with aspects such as orality in direct discourse, expressions denoting race, and marked expressions typical of the author's style.

This paper follows Antoine Berman's view on translation criticism, i.e., "[t]he criticism of a translation is thus that of a text that itself results from a work of critical nature" (2009, p. 28) and that considers the second translation of a text, that is, its retranslation, a response not only to the source text, but also to the first translation (Berman, 2009; 2013; 2017; Koskinen; Paloposki, 2003).

Therefore, the aim of this paper is to analyze two translations of *TFPQ*, the former by Robert Scott-Buccleuch (*The Patriot*, 1978) and the latter by Mark Carlyon, (*The Sad End of Policarpo Quaresma*, 2011b; 2014b), addressing the following questions: if Anglophone translators/literary norms tend to be more open to nonstandard language than in Brazil (Britto, 2012), what differences can be found between translations completed more than three decades years apart? Is there a movement towards greater foreignization? How were the differences in register, mainly between standard language and markers of orality, retextualized in English?

To answer these questions, this paper is divided into five sections. First, questions of language, power, and nationalism are assessed as central to the novel's literary project. Second, we present a brief panorama of English translations of the novel and academic research on translations of Lima Barreto. Third, significant aspects of the novel are analyzed in three subsections: title, expressions of race and marks of orality, and chapter titles in relation to marked expressions. These aspects were selected because they are representative of the novel's main themes, namely, nationalism and patriotism, social reform, colonial and post-colonial identity in relation to race, and literary language.

2 Language and power in *Triste Fim de Policarpo Quaresma*

As in every great work of literary fiction, the plot of *TFPQ* (1911/1915) intertwines a number of themes. Most critics would agree that the novel's central purpose is to criticize an idealized view of Brazil (Santiago, 1984; Zilly, 2003), which has been established since colonial times, as a type of Eldorado, a paradise destined for greatness. In large measure, the criticism is leveled through debate about the nation's highbrow and extremely conservative view of language and the prejudices this view entails.

Towards the end of the novel, a particularly pointed passage underscores this theme. Armando Borges is a physician who, as is typical of novel's characters, wants to climb the social ladder and gain recognition without actually having to work for it, so he devises a new method of writing his scientific papers, i.e., as the narrator puts it, "translating [them] into 'classical' language" (Barreto, 1978, p. 155, tr. Robert Scott-Buccleuch). The method involves "translating" normal, commonplace words into more sophisticated, arcane vocabulary, elevating the register and thus creating the impression that its author is a distinguished scholar.

The passage is enlightening not only because it conveys a traditional view about the task of translation as a mechanical substitution of words but, more importantly, because this is still the prevailing attitude towards language in Brazil, i.e., that "proper" Portuguese is that of grammars and of Portugal we Brazilians, however, with our African and indigenous influence and poor formal education, insist on corrupting it. Lima Barreto's description of the linguistic panorama more than a hundred years ago is echoed today by Marcos Bagno (2001, p. 164; my translation; emphasis in original), who states that

> We speak Brazilian Portuguese, with its multiple varieties, but we do not recognize the value of our mother tongue, we consider it inferior to the language spoken in Portugal. That's why when we write we try [...] to obey rules that have no correspondence in our intuitive grammar, as *native speakers* of Brazilian Portuguese[3].

This passage should not be understood as a merely incidental aside. In the early 1900s, these ideas were even stronger than now: Brazilian literary tradition had established that good prose writers must use elevated register, which is why Lima Barreto's style is frequently contrasted with that of Machado de Assis, who is considered a preeminent example of elevated register and "classic" prose. For example, Zélia Nolasco-Freire (2005, p. 68; my translation) stated that

> The primary difference [between the two writers] occurs in the way they develop their literary practice. Whereas Machado de Assis is characterized by "psychological realism", Lima Barreto stands out for his more social approach, or rather, "social realism". Machado de Assis is notable for writing in highly normative language […] Regarding the language used by each

[3] "Falamos o português do Brasil, com suas múltiplas variedades, mas não reconhecemos valor à nossa língua materna, consideramos ela inferior à língua dos portugueses. Por isso na hora de escrever tentamos [...] obedecer regras que não têm correspondência em nossa gramática intuitiva, de *falantes nativos* do português do Brasil."

> writer, we can see the position each one of them took: for or against the "literary mandarins"[4].

This juxtaposition is further explained by Maurício Silva (1998, p. 95; my translation): "from the beginning, [Lima Barreto] reveals himself to be an author particularly sensitive to the coercive power of standard language, which would lead him to assert himself as a writer who made deviating from the current linguistic norm one of his main aesthetic features."[5]

All in all, this topic is particularly appropriate for translations of Lima Barreto because, rather than embracing the traditional view of written language (Schwarcz, 2011), he employed a straightforward style much closer to colloquial language than his predecessors or contemporaries. His use of language was a criticism of the stereotypical scholar who prefers artificiality to the common speech of the people. This served his interest to create literature aimed at all classes and not an exclusive elite, which is why he is also one of the first Brazilian novelists to include Black characters and describe the life of the poor and lower middle class of Rio de Janeiro, which was then the capital of Brazil.

Critics agree that this is why Lima Barreto's work stands out in Brazilian literature and makes him a predecessor of the modernist and regionalist trends of the 20th century. Berthold Zilly, an award-winning German translator and Brazilian literature scholar who translated *TFPQ*, contends that Lima Barreto's use of language pioneered a new style in Brazilian literature:

> [Lima Barreto] expanded the literary use of colloquial language, mainly through the direct discourse of characters representing common people, whose register differs according to social and individual position. […] There are many passages in which the author uses free indirect discourse to draw the educated narrator closer to the language of his characters, while avoiding being condescending or showing superiority, instead creating an intermediate language between that spoken by common people and the educated written norm, the direct discourse and the narrator's indirect discourse (Zilly, 2003, p. 53, my translation)[6] [7].

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[4] "A diferença primordial [entre os escritores] se dá na forma como desenvolvem o exercício literário. Percebe-se que enquanto Machado de Assis se caracteriza por um "realismo psicológico", Lima Barreto se destaca pelo enfoque mais social, ou melhor, por um "realismo social". Machado de Assis é notável por escrever em linguagem altamente normativa [...]. No tocante a linguagem usada por um e outro escritor, percebe-se a tomada de posição: a favor ou contra os "mandarins da literatura".

[5] "O romancista carioca revela-se, desde o princípio, um autor particularmente sensível ao poder coercitivo da linguagem culta, o que o levaria a se afirmar como um escritor que fez do desvio da norma linguística vigente uma de suas principais bandeiras estéticas".

[6] "Ele [Lima Barreto] propagou o uso literário da linguagem coloquial, principalmente no discurso direto dos personagens do povo, cujo registro se diferencia conforme a posição social e o caráter de cada um. [...] Em muitos trechos, o autor fez uso do discurso indireto livre, aproximando o narrador

However, although advanced for its time, Lima Barreto's colloquial style was heavily criticized by contemporaries, who considered him considered sloppy ["*desleixado*"] for not paying strict attention to the rules of traditional grammar (Silva, 1998, p. 97-98). For example, he preferred the less formal analytic form of the past perfect to the synthetic form (e.g., *tinha havido* vs *houvera*, which occurred four and zero times in *TFPQ*, respectively)[8]. Two of those four occurrences appear in the novel's final sentences: "*Tinha havido* grande e inúmeras modificações. Que fora aquele parque? Talvez um charco. *Tinha havido* grandes modificações nos aspectos, na fisionomia da terra, talvez no clima..." (2011a, p. 360, emphasis added). Carlyon's translation of the passage does not repeat the past perfect: "So many great changes had taken place. What had been there before the park? Marshes, perhaps. So many great changes, to the face of the earth, to the climate perhaps…" (2014b, p. 229). The repetitions in this case can also be considered a sign of colloquialism, as Brazilian Portuguese tends to avoid them in formal usage. Although today the differences between Lima Barreto's style and today's norms for "educated writing" are not as clear as they used to be, compared with the Anglo-American literary tradition, Brazilian literature is altogether more conservative and prejudiced towards nonstandard forms of language (Britto, 2012, p. 83-86).

Lima Barreto's attitude towards language use in literary texts could be seen today as a postcolonial stance, since he was criticizing the standardization of Brazilian Portuguese according to the rules of the colonizer, revealing the imperialist context Brazil was still facing many decades after the country's independence from Portugal in 1822. As Antônio Márcio da Silva has noted, the interrelationship between language and power, a common motive in postcolonial literatures, is central to many of Lima Barreto's works, appearing in novels such as *TFPQ* and many short stories, such as "O homem que sabia javanês", "Nova California" and "Numa e a Ninfa" (2014, p. 57-58).

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letrado da fala de seus personagens, inclusive do povo, sem condescendências nem distanciamentos, e criando linguagens intermediárias entre a fala e a escrita, discurso direto e discurso do narrador".

[7] According to Zilly's webpage at Freie Universität Berlin, this paper is a translation from German into Portuguese of his preface to his 2001 translation of *TFPQ*: "[versão portuguesa, traduzida por Simone de Mello, do posfácio de: Afonso Henriques de Lima Barreto. Das traurige Ende des Policarpo Quaresma. Tradução de Berthold Zilly. Zürich: Ammann, 2001]". Available at: https://www.lai.fu-berlin.de/pt/homepages/zilly/index.html Access: 22 apr 2025.

[8] In comparison, in Machado de Assis's masterpiece *Memórias Póstumas de Brás Cubas*, there are no occurrences of "tinha havido" and one occurrence of "houvera".

According to Paul Bandia, the aesthetics of orality can occur through "the selective use of oral artistry for creative purposes by writers of postcolonial fiction" (2010, p. 110) and "writers opt for the colonial language with its global reach, but seek to mold the language to suit local forms of literary expression. They resort to various strategies to appropriate the colonial language and resist its hegemony" (2010, p. 111). Considering that in *TFPQ,* Lima Barreto criticizes the idealization of Brazil and deliberately uses marks of orality in contrast to standard language, we could argue that these are important features of his style that should be considered in any translation of his works. Before we turn to the translations themselves, we should first consider the author's presence in the translation world.

3 Lima Barreto in translation and translation studies: a brief panorama

Two complete English translations of *TFPQ* have been published, both by British translators: *The Patriot* by Robert Scott-Buccleuch (1978) and *The Sad End of Policarpo Quaresma* (2011) by Mark Carlyon. Although Scott-Buccleuch's translation was published in 1978, he stated that he actually completed it in 1965, when he was introduced to the novel by Lima Barreto's biographer, Francisco de Assis Barbosa (Scott-Buccleuch, 1982, p. 105). Carlyon's translation was first published by Editora Cidade Viva (Rio de Janeiro) in a collection entitled "River of January," which also included *A alma encantadora das ruas* by João do Rio, *Memórias de um sargento de Milícias* by Manuel Antônio de Almeida, and *Casa Velha* by Machado de Assis, all in bilingual English and Portuguese editions, accompanied by illustrations. In 2014, Carlyon's translation of *TFPQ* was also published by Penguin, including a shorter Portuguese introduction by Lilia Schwarcz, a preface by the translator, and explanatory notes. Because these two translations were published in book form, they were selected for the present analysis.

Although not examined in this paper, subsequent English translations have been published by Luciano Beck (2012)[9], Francis K. Johnson (2014a), and Valter Rodrigues Cyrino (2016), all as eBooks. In addition, there is an unpublished translation of the novel by Samuel Borowik (as 2014 baccalaureate thesis) and a

[9] Considering two customer reviews on its Amazon page and its preview, this translation appears to have been either machine translated or translated literally, e.g., the use of "Major Lent" for "Major Quaresma". Cf. https://www.amazon.com/Tragic-Death-Major-Policarpo-Quaresma-ebook/dp/B007PK9BMQ/ref=sr_1_2?ie=UTF8&qid=1542063833&sr=8-2&keywords=luciano+beck. Access: April 22, 2025.

translated excerpt by Gregory Rabassa, which was published in *The Borzoi Anthology of Latin American Literature* (1977).

Two important overviews of the translated works of Lima Barreto have been published. The first was by Francisco de Assis Barbosa (1952/2017), Lima Barreto's biographer and literary executor, who catalogued the translations in different languages and discussed them in many of the prefaces he wrote. More recently, encouraged by the Paraty International Literary Festival, which paid homage to Lima Barreto, Brazilian translator Denise Bottman (2018) listed all translations of Lima's works through 2017.

In the field of translation studies, little has been published on the translated works of Lima Barreto. A masters thesis by Pedro Henrique Novak (2021) included a descriptive analysis of Scott-Buccleuth's and Johnson's translations of the first chapter of *TFPQ*. A masters thesis by Regina Almeida do Amaral (2024) about a French translation of the novel *Recordações do Escrivão Isaías Caminha* was also based on descriptive translation studies. Finally, in 2021 Amaral and Marie-Hélène Catherine Torres published a paper on a French translation of the short story "L'homme qui parlait javanais" by Monique Le Moing based on Berman's theoretical approach to translation criticism. Next, we examine in detail the translations of *TTPQ* as regards to questions of language and power; expressions of race and marks of orality; and marked expressions.

4 The title of *Triste fim de Policarpo Quaresma* in Scott-Buccleuch's and Carlyon's translations

Our commentary on the translations begins with an analysis of their titles. The difference between literature and other types of writing is that in literary texts every word counts toward the overall meaning, and it could not be otherwise with the titles. Titles can inform us of a text's subject as well as guide our interpretation of it. This is particularly true for *TFPQ*. From the start, the expression "triste fim" (literally, "sad end") establishes the novel's melancholic tone and indicates that it does not have a happy ending. The title has many layers of meaning, as Silviano Santiago (1984) discussed at length in his seminal essay on the novel. First, "Policarpo" can mean one who bears much fruit. As a verb, "carpo" can mean to cry or to lament or, alternatively, to weed a garden. As a noun, it can mean "fist." "Quaresma" is also

meaningful since it is both the Portuguese word for Lent, the 40-day period of penitence and sacrifice preceding the resurrection of Christ, the name of a palm-tree (a national and literary symbol), and an insect that attacks orchards (1984, p. 41). All of this is encompassed in the development of Policarpo Quaresma's character, as his endeavors fail to bring results (fruit), he is constantly described as a person lacking strength (he has a weak fist), and he works towards the rebirth of an imagined national greatness, although he fails because he cannot come to terms with the differences between abstract knowledge and reality.

It is a lengthy title containing the protagonist's awkward name, rich in implied, obscure meanings even for native speakers. However, it is not so strange for readers familiar with Lima Barreto's other novels, *Recordações do Escrivão Isaías Caminha* and *Vida e Morte de M.J. Gonzaga de Sá*, which have many features in common with *TFPQ*: their titles are also lengthy, they introduce the protagonist's name, and they contain a reference to life and death or simply to the passing of time.

Overall, in reading the whole novel, we come to realize that the sad end in the title also suggests the end of an idealized notion of one's homeland. In Brazil, this notion is rooted in the discovery and Romantic periods, in which the land was depicted as a kind of Biblical paradise, having the most fertile land, the most beautiful and longest rivers, and Tupi-Guarani, a language and culture on its own terms, apart from Europe.

That being said, we could call into question the title of the first translation, *The Patriot*. In a 2008 article, Antonio Olinto, a Brazilian writer, editor, and scholar who had served as co-editor for the British translation, together with Rex Collings, explained that the title came from the translator himself, who insisted on it against the editors' recommendations:

> There was a problem because Scott-Buccleuch titled the novel "The Patriot." Rex and I asked him to change it, but he didn't agree. He said, "That's what Lima was, a patriot, even in the comic sense of the word." The book came out and was read in universities (in Essex, London, Liverpool, and Cambridge). That was in 1978 (Olinto, 2008, my translation)[10].

We might imagine that this problem boils down to the fact that *The Patriot* eliminates the aforementioned intertextual references, even though they would be

[10] "Houve um problema porque Scott-Buccleuch dera, ao romance, o título de "The patriot", isto é, "O patriota". Rex e eu pedimos que mudasse o título, mas o tradutor não concordou. Disse: "É o que Lima é, um patriota, inclusive o sentido cômico da palavra". O livro saiu, foi discutido em universidades (a de Essex, a de Londres, a de Liverpool, a de Cambridge). Isto foi em 1978".

obscure to common Anglophone readers without the help of a note or introduction. In addition, this title also establishes a single meaning that may not carry the author's intended irony: the novel's main theme explores not only the illusion of the homeland as a type of Eldorado, but critiques the notions leading to that illusion. However, the fact that the translation was produced and published in the UK could call attention to the comic connotation of "patriot," which was pointed out by the translator, since in British English the term "patriot" can imply ridicule by its very definition: "a person who loves his or her country and is ready to boldly support and defend it" (Merriam-Webster). In contrast, since the Second World War, its meaning has been positive in the US (Online Etymology Dictionary), although it has been reexamined in recent years for its association with far-right politics. Indeed, Quaresma is ridiculed and humiliated in his attempts to prove that Brazil could be as great as the books he read implied, but the narrative is ambivalent towards its main character. According to Santiago (1984, p. 39), beyond criticizing Quaresma's kind of patriotism, the novel critiques the forces that prevent his ideas from flourishing.

On the other hand, Carlyon's more recent translation offers a literal rendering of the title: *The Sad End of Policarpo Quaresma*. As a work of retranslation, i.e., any translation subsequent to the initial one (Gambier, 1994), Carlyon's translation seems at first to fit into Antoine Berman's idea that subsequent translations benefit from the first and can present a text that is more foreignized and "mature" (2013, p. 13). Indeed, Carlyon had the opportunity to offer a more contemporary take on the novel, not only updating the language to contemporary standards but also responding with more contemporary translation strategies, as the translated title exemplifies. The following section presents more examples in which Carlyon's translation updates the language, this time with respect to expressions of race.

5 Expressions of race and marks of orality

Another difference between the translations is how they dealt with expressions referring to race. As a writer who identified himself as a "mulatto" (a term not yet stigmatized in his time)[11], Lima Barreto was deeply affected by prejudice in a country

[11] In Brazilian Portuguese and English, "mulatto" refers to a person of mixed White and Black ancestry. It is now considered offensive because of its reference to the Latin *mulus* (mule), the offspring of a horse and a donkey. In Brazil it is also used as a euphemism to refer to Black people with lighter skin as if this were preferable to being considered Black.

where slavery had only been abolished in 1888, when he was seven years old. The novel's plot is set in 1891, just three years after abolition and at the beginning of the First Brazilian Republic, a time in which the Brazilian elite, greatly influenced by Positivism, were trying to move away from the country's colonial past to construct a more "civilized" self-image, one that denied former enslaved Africans and Afro-descendants a place in society or in the construction of Brazilian culture.

Unlike Lima Barreto's other major novels, which feature Black protagonists[12], in *TFPQ* blacks are depicted as servants, and their race is always marked by epithets such as "*preto*," "*preta velha*," "*pretinha moça*". In Portuguese, *preto* refers originally to the color black, whereas *negro* can also have a racial connotation; thus, *preto* has traditionally been seen as pejorative[13]. In this particular case, Lima Barreto's word choice is certainly dated for modern standards, but we cannot lose sight that he was a Black writer in an extremely prejudiced society and that he nevertheless depicted many Black and mixed-race characters in his fictional works, and he condemned racial prejudice and spoke against the "whitening" ideologies of the time in his non-fiction works. Even in *TFPQ*, Lima Barreto frequently criticizes the trafficking and enslavement of Africans, as shown in the following passages: "E o preto obscuro, velho escravo, *arrancado* há um meio século dos confins da África" and "Era uma singular situação, a daquele preto africano, ainda certamente *pouco esquecido* das *dores do seu longo cativeiro*" (Barreto, 2011a, p. 312, emphasis added). The expressions in italics draw attention to the memory and violence of the trafficking and enslavement, which the translations also present:

> And that obscure, aged negro and *former slave, dragged* half a century ago from the depths of the African continent [...]. It was a most interesting situation, that of this African negro. With the *sufferings* of his *long captivity still fresh* in his mind, [...] (tr. Scott-Buccleuch, 1978, p. 175, emphasis added).

> And that old enigmatic black man, *once a slave, wrenched* from the depths of Africa half a century before, slowly withdrew [...]. The situation of that old African was remarkable indeed: with the *torments* of the *long years of captivity still fresh* in his mind, [...] (tr. Carlyon, 2014b, p. 180, emphasis added).

[12] Some of his most important novels (*Recordações*, *Vida e Morte*, and *Clara dos Anjos*) feature educated Black protagonists.

[13] According to Prearo-Lima and Vieira (2024), the definitions of "negro" and "preto" in Portuguese-language dictionaries from the 18th century to the mid-20th century carry racist and pro-slavery connotations. More recently, these words have been positively re-signified by the Black movement, and depending on who is speaking and the situational context, they may be received either affirmatively or offensively (Fontana, 2021).

Both translators chose to interpret "*velho escravo*" as denoting a former condition in opposition to just making a reference to the age of the character, thus emphasizing the violent state of subjugation and the changing of times. Violence is also marked in the use of "dragged from" and "wrenched from," and in "sufferings" and "torments"; and the memory of it is marked by "still fresh in his mind," replacing "*pouco esquecido*", which would literally be translated "little forgotten." This strategy, called modulation by Vinay and Darbenet, changes the point of view of an expression to render it more fluent in the target language (1977, cited in Barbosa, 1990, p. 28).

Regarding racial expressions, in 1965, when Scott-Buccleuch finished his translation, he did not have time to catch up with the civil rights movement in the US, so we can detect the use of words such as "negro" and "negress," which were falling into disuse concomitant with the rise of the Black Power movement (Palmer, 2010). In contrast, Carlyon's updated version, which offers alternatives such as "black" and "black woman," confirms that retranslations usually come as a "result of shifting needs and changing perceptions" of language and culture (Koskinen; Paloposki, 2003, p. 23). Berman held that retranslations are always an act of criticism of previous translations because they have a double function: the retranslation "is a developer in the photographic sense of the term of making the image visible; it makes translation visible as what they are [...], but its existence can only attest that these translations are either deficient or obsolete" (2009, p. 28). Scott-Buccleuch's use of terms now considered taboo inevitably makes his text dated and obsolete.

In the novel, the behavior of Black characters toward their masters-turned-employers is depicted as servile and familial. Their discourse also involves markers of orality that characterize non-educated speech and characteristics of African languages, especially Bantu languages, which have been assimilated into Brazilian Portuguese. Lima Barreto was well aware of that feature, as the narrator in *TFPQ* comments on the accent of Quaresma's longstanding servant, Anastácio: "He spoke slowly in his soft African voice, with its almost imperceptible *rs*, but with conviction." (2014b, p. 80, tr. Mark Carlyon, emphasis in the original). Here, a common characteristic of Brazilian Portuguese is apparent: its slower rhythm than European Portuguese.

Another example of Bantu's influence is the elimination of consonants at the end of words (Bagno, 2016, p. 25-26), which is exemplified in the novel by Tia Maria

Rita, an old black woman and a former slave, who answers general Albernaz's request for an old folk song as follows: "— Coisa veia, do tempo do cativeiro — pra que *sô coroné qué sabê* disso?" (Barreto, 2011, p. 108, emphasis added) instead of the standard Brazilian Portuguese "para que o senhor coronel quer saber disso?" The passage is translated as follows:

> 'That very old, when we slaves—what for senhor colonel want know that?' (tr. Scott-Buccleuch, 1978, p. 20).
>
> 'Dat old, from the slavery time—what massa wanna kno w dat for?' (tr. Carlyon, 2014b, p. 22).

The translators reproduce a linguistic variation between the speech of Maria Rita, the other characters, and the narrator, but to different degrees. Although both translators used features of African American Vernacular English (Green, 2002), such as dropping the verb *to be*, using *what* instead of *why*, and omitting the auxiliary verb *do*, Carlyon takes a step further and introduces AAVE phonological marks such as *dat*, *massa* and *wanna* for *that*, *master* and *want to*, respectively, although other excerpts (shown in Table 1) call the consistency of his translation strategy into question.

Despite the differences in degree of use of marks of orality, the similarities between the translations in this excerpt are intriguing, especially if we consider other cases of similarity as in the song Maria Rita sings to answer the request of Albernaz and Quaresma:

> É vem tutu
> Por detrás do murundu
> Pra cumê sinhozinho
> Cum bucado de angu.
> (BARRETO, 2011a, p. 109)
>
> 'Here comes the bogeyman
> From behind the hill,
> To eat the little master
> With a mouthful of meal.'
> (Tr. Scott-Buccleuch, 1978, p. 20)
>
> *De* bogeyman *come*
> From *behin'* de hill,
> To eat *liddle massa*
> *Wid* a mouthful *o'* meal.
> (Tr. Carlyon: 2014b, p. 22, emphasis added).

The song "Bicho Tutu" is a variation of the folktale *Bicho papão*, which, like the Bogeyman, is a mythical creature that haunts children who do not behave. Carlyon

seems to have used Scott-Buccleuch's translation as a starting point and then added markers of orality from African American Vernacular English as *de* for *the* and *wid* for *with*, for example.

The inconsistency in Carlyon's translation, particularly in the use of various English dialects, is illustrated in Table 1. In this table, features of African American Vernacular English (AAVE) are highlighted in green, elements of the Cockney dialect (Blunt, 1967) in pink, and other unidentified linguistic features in yellow. Cockney is a dialect traditionally spoken in London's East End, and historically associated with working- and lower-class communities since the 1500s (Blunt, 1967, p. 63). According to Claire Ellender (2015, p. 57), Cockney has "been stereotypically associated with dubious business dealings and other criminal activity." She cites Charles Dickens' *Oliver Twist* (1837–8) and Guy Ritchie's film *Lock, Stock and Two Smoking Barrels* (1998) as examples of this cultural association. The dialect is rich in slang and has a distinctive pronunciation, often marked by the omission of the "h" sound—as in "'eard" for "heard"—and vowel shifts, such as *wot* for *what*, *fer* for, and *yerself* for *yourself* (Blunt, 1967, pp. 64–65). All of these features are exemplified in the passage transcribed in Table 1.

This particular passage illustrates the use of many popular expressions and sayings in the direct discourse of Felizardo, Quaresma's servant at his country house. Quaresma and Felizardo are discussing politics in the rural area where the former has bought a piece of land. Quaresma asks his servant which politician he supports, to which Felizardo answers:

Table 1 - Popular sayings in Felizardo's speech (emphasis added).

[Felizardo] Respondeu afinal: – Eu! Sei lá… *Urubu pelado não se mete no meio dos coroados*. Isso é bom pro "sinhô". – Eu sou como você, Felizardo. – Quem me dera, meu "sinhô". Inda "transantonte" ouvi "dizê" que o patrão é amigo do "marechá". [...] – Quem disse? – Não sei, não "sinhô". Ouvi a modo de "dizê" lá na venda do espanhol, tanto assim que "doutô Campo tá" *inchado que nem sapo* com a sua amizade. – Mas é falso, Felizardo. Eu não sou amigo coisa alguma… Conheci-o… E nunca disse isso	At length he [Felizardo] replied: 'I don't know… *Crows don't mix with peacocks***.** That's more a matter for you, boss.' 'But I'm the same as you, Felizardo.' 'Ah boss, if it was only true. Why only three days ago, boss, they tells me you's a good friend of the marshal.' [...] 'Who told you?' 'Can't say, boss. Just happened like I overhears it in the Spaniard's store, and they say too that Doctor	At length he [Felizardo] said: 'I dunno! It ain't fer *ve like o' me t' decide. Vat's fer people like yerself*, sir.' 'I'm the same as you, Felizardo.' 'Wouldn't *I* be the lucky one! Why, jus' free days back I 'eard vat you was a friend of ve *marshal*.' [...] 'Who told you that?' he asked when he returned. 'I can't say exactly, guv'ner. I 'eard it in ve Spaniard's grocery; and vey say vat Doctor Campos is *all puffed up an' proud*, wot wiv bein' a friend o' yours.'

aqui a ninguém… Qual amigo! – "Quá!" – fez Felizardo com um sorriso largo e duro. -- *O patrão "tá" é varrendo a testada*. Apesar de todo o esforço de Quaresma, não houve meio de tirar daquela cabeça infantil a idéia de que ele fosse amigo do Marechal Floriano. "Conheci-o no meu emprego" – dizia o major; Felizardo sorria grosso e por uma vez dizia: "Quá! *o patrão é fino que nem cobra*." (Barreto, 2011, p. 214-215)	Campos is *swelled up like a frog* 'cause of it.' 'But it's not true, Felizardo. I've never been a friend of his… I knew him… But I never told anyone here about that!... What do they mean, a friend!' 'Ah!' exclaimed Felizardo with a broad, knowing smile. 'What you doing, boss, *is playing innocent*.' No efforts by Quaresma could remove from that childlike head the idea that he was a friend of Marshal Floriano. 'I met him at work'--said the major, to which Felizardo with a grin replied, 'Ah boss, *you's as crafty as any snake*!' (Tr. Scott-Buccleuch, 1978, p. 103)	'But it's a lie! I'm not a *friend* of the marshal! I've met him… But I've never told anyone here! How can they say I'm his friend?' 'So!' exclaimed Felizardo with a broad, knowing grin. 'Yer tryin' t' *oil out of it*, guvn'er.' Despite all Quaresma's efforts, there was no way to remove from that simple mind the idea that he was a friend of Marshal Floriano. 'I met him at work,' the major would protest. Felizardo would grin suspiciously and say, 'Ve guv'ner! 'E's *as cunning as a fox*.' (Tr. Carlyon, 2014b, p. 107)

Source: the author.

Among the passage's many examples of orality in both the source text and the two translations, four uses of popular expressions by Lima Barreto are marked in italics to show how the translators dealt with them. It is interesting that the translators did not overlook or homogenize them into Standard English, given that standardization would be expected in literary translation (Collins; Ponz, 2018, p. 402-403; Toury, 2012, p. 303-307). Rather, they have chosen different ways of marking the expressions in the target language. On the one hand, Scott-Buccleuth used literal and near-literal translations in "swelled up like a frog" and "you's as crafty as any snake" and adapted the other two expressions to more common ones in English, such as "Crows don't mix with peacocks," which refers to a fable of Aesop's, and "What you doing, boss, is playing innocent," which uses a popular idiom. As to the use of AAVE, it is worth noting that those examples carry typical marks such as uninflected verbs for number and person, and dropping the copula verb "to be".

On the other hand, Carlyon seems to have attempted to further domesticate the expressions, dismissing the references to birds, frogs, and snakes, which occur in both the source text and in Scott-Buccleuch's translation, and replacing them with more current expressions and simulating markers of African American Vernacular English and of Cockney. The mixture of different dialects in Carlyon's translation can be confusing for potential readers, as the language points to different cultural

associations: is it AAVE, Cockney, some other English dialect, or do they point to some characteristic of Brazilian culture and language?

In his “Note on the Translation”, Carlyon (2014b, p. 9) confesses that

> In many places it has been a great challenge to reshape the ideas and descriptive passages into a form that reads like authentic English while staying as close as possible to the meaning and character of the original text, a challenge which I hope has been worthwhile.

His affirmation of “authentic English” contradicts his own strategy of mixing dialectal features from different cultures to represent the direct discourse of characters who, in the novel, share the same origin and social background. If we consider language as a symbol of social identity, the use of two different dialects in the speech of Black characters makes it more difficult to situate their identities within the translated text. Although the strategy of translating dialect for dialect can be problematic when there is significant cultural distance between the source and target contexts, one could argue that using AAVE is a reasonably appropriate choice for recreating oral features that, in Brazilian Portuguese, have been identified as influences of Bantu languages—given the shared history of the African diaspora to the Americas resulting from the transatlantic slave trade.

As one final example of Lima Barreto’s use of orality in *TFPQ* and in its translations, the narrator’s indirect discourse employs many lexical markers, including “*literateco*” and “*sopapo*,”[14], as well as pervasive use of “*a gente*” (literally, “the people”) an alternate personal pronoun replacing the more formal “*nós*” (“we”). Markers of orality also appear in the direct discourse of White characters, as shown in the dialogue in Table 2, in which Quaresma’s goddaughter Olga, who has traveled to the countryside, is talking to Felizardo about his situation in the fields:

Table 2 - Dialogue between Olga and Felizardo (emphasis added).

Ela [Olga] lhe falou: [...] – É grande *o sítio de você*? – Tem alguma terra, sim, senhora, "sá dona". – *Você* por que não planta para *você*?	She [Olga] spoke to him. [...] ‘Is it very big, *your place*?’ ‘Got a fair bit of ground, yes miss.’ ‘Why don’t you *grow things* for yourself?’ ‘Get away with you, miss. And what	She [Olga] greeted Felizardo. [...] ‘Is it a big place?’ ‘It’s got some land, yes miss -- *ma'am*.’ ‘Why don’t you plant for

[14] The *Novo Dicionário Eletrônico Aurélio* (Ferreira, 2004) defines “literateco” as “literato pouco expressivo, ou insignificante” [“a man of letters that is not very expressive, or insignificant”] and “sopapo” as “habitação entaipada com barro que se atira com a mão” [“house walled in with manually applied clay”] (my translation).

– "Quá, sá dona!" O que é que a gente come? – O que plantar ou aquilo que a plantação der em dinheiro. (Barreto, 2011a, p. 224)	would we eat?' 'Whatever you produce or whatever you buy with the money the crops bring in.' (Tr. Scott-Buccleuch, 1978, p. 110)	yourself?' '*Do wot*, miss! And wot would I eat?' 'What you plant, or using the money from selling it.' (Tr. Carlyon, 2014b, p. 114)

Source: the author.

In this passage, Lima Barreto repeats the second person pronoun "você," typical of Brazilian Portuguese, to signal informality—instead of the "tu" of European Portuguese—not only as the phrase's subject in the vocative case, but also as a possessive pronoun, "sítio de você," and as an indirect object, "planta para você," substituting the more standard "seu sítio" and "planta para si." To indicate informality in Olga's speech, Scott-Buccleuch topicalized the end of the phrase ("Is it very big, your place?") and added the colloquial "grow things". Carlyon, however, marked no informality in Olga's speech, and one could argue that he even elevated the register with "plant for yourself", as we can see the same expression used in a translation of the Bible: "You shall not plant for yourself any tree, as a wooden image, near the altar which you build for yourself to the LORD your God" (New King James Version, Deuteronomy 16:21). Once again, Carlyon's translation seems more adaptive and inconsistent, whereas Scott-Buccleuch followed the source text's orality markers in Olga's speech. The next section illustrates another case of inconsistency in Carlyon's translation.

6 Chapter titles and marked expressions

Table 3 (presented below) shows the similarity of the chapter titles in both translations, except for Part II, Chapter V, "O trovador." Carlyon translated it as "The Troubadour," approximating it to the Portuguese word, whereas Scott-Buccleuch used "The Bard," a questionable choice as it immediately invokes Shakespeare, while the chapter itself does not, "trovador" being a reference to the character Ricardo Coração dos Outros, a singer, songwriter, and guitar player of *modinhas* and a friend of Quaresma.

Table 3: *Triste fim de Policarpo Quaresma*'s chapter titles in the source text and the translations.

Lima Barreto, 2011a	Tr. Scott-Buccleuch, 1978	Tr. Mark Carlyon, 2014b
Primeira Parte I: A lição de violão II: Reformas radicais III: A notícia do Genelício IV: Desastrosas conseqüências de um requerimento V: O Bibelot	**Part One** I The Guitar Lesson II Radical Reforms III Genelício's News IV Disastrous Consequences of a Petition V The Statuette	**Part One** I The Guitar Lesson II Radical Reforms III Genelício's News IV Disastrous Consequences of a Petition V The Statuette
Segunda Parte I: No "sossego" II: Espinhos e flores III: Golias IV: "Peço energia, sigo já" V: O trovador	**Part Two** I At The Haven II Thorns and Roses III Goliath IV 'Stand firm, I'm On My Way' V The Bard	**Part Two** I At 'The Haven' II Thorns and Roses III Goliath IV 'Stand firm, I'm on My Way' V The Troubadour
Terceira Parte I: Patriotas II: Você, Quaresma, é um visionário III: ... e tornaram logo silenciosos... IV: O boqueirão V: A afilhada	**Part Three** I The Patriots II You, Quaresma, are a Visionary III … And They Fell Silent… IV Boqueirão V Olga	**Part Three** I The Patriots II You, Quaresma, are a Visionary III … And They Fell Silent IV Boqueirão V Olga

Source: the author

We could argue that the chapter titles consist of plain and direct words that do not allow for much variation in English. However, despite being so in most cases, Part II, Chapter IV, "Peço energia, sigo já" involves a very particular choice of words that is uncommon in Portuguese, indicating that it is a marked collocation, i.e., a deliberate choice by the author. Both translators rendered it as "Stand firm, I'm on my way,"[15] two colloquial expressions in English, and this choice of words can be considered a clear proof that Carlyon consulted Scott-Buccleuch's translation. The phrase is a quotation from the final words of this chapter, a narrative strategy by the author. The words are part of a telegraph message that Quaresma sends to the Brazilian president, Marshal Floriano Peixoto, to show that he supports his actions in the recent revolt in Rio de Janeiro, that is, the *Revolta da Armada*, in which naval officers turned against him, demanding new elections. It is tragic and ironic that the one thing Peixoto lacks is the energy for serious and meaningful actions to improve the country, and that Quaresma is actually on his way to disillusionment and death.

[15] For comparison, Johnson (2014a) also translates the expression as "Stand firm, I'm on my way", whereas Borrowik used a more foreignizing approach: "I ask for strength, depart now" (2014), as did Cyrino (2016): "I request power, I am on my way".

Indeed, as Robert Oakley (1983) has demonstrated, the play between *energy*, understood as the strength to act and to accomplish things, and *inertia* works as a key to understanding all actions, or lack thereof, in the novel, as well as the opposition between Policarpo Quaresma and Floriano Peixoto, which ultimately leads to the protagonist's tragic end. It is also worth noting that the word "energia" is used seventeen times in a figurative sense throughout the novel, with most appearing in the final five chapters.

Since Carlyon foreignized the novel's title, we might expect him to do the same with the chapter titles, but the centrality of the words and the marked collocation of "Peço energia, sigo já" seem to have passed unnoticed in Carlyon's translation. There are other examples in which Carlyon mirrors Scott-Buccleuch's translation: the name of the character Ricardo Coração dos Outros is kept in Portuguese, as is the name of Quaresma's country property "Sossego" ('ease', 'rest') also translated as "The Haven" in both translations.

In a way, Carlyon was working with two source texts, one in Portuguese by Lima Barreto and one in English by Scott-Buccleuch, and even though Carlyon's translation of the title is foreignizing, it cannot be said, according to the retranslation hypothesis (Koskinen; Paloposki, 2010), that this second translation comes as a foreignizing response to a previous domesticating translation, inasmuch as the overall tone of Scott-Buccleuch's translation does not domesticate, as we have shown above.

7 Final remarks

These two translations, produced more than 30 years apart, show how the use of language has evolved, especially considering expressions referring to race, with Carlyon's more recent translation using updated race-related terms. Berman considered that "translating is an activity subject to time and an activity that involves its own temporality: that of obsolescence and incompleteness"[16] (2017, p. 262 my translation). Thus, Carlyon's translation came as a new work, aware of a contemporary ethics of translation that "that seeks to respect the different textualities

[16] "traduzir é uma atividade submetida ao tempo e uma atividade que tem uma temporalidade própria: a da caducidade e do inacabamento" (Portuguese translation by Tr. Clarissa Prado Marini e Marie-Hélène C. Torres).

of Black people"[17] (Lima; Filice; Harden, 2022, p. 203, my translation), communicating *TFPQ* to a different audience than that of Scott-Buccleuch's.

Conversely, Carlyon's approach to using marks of orality from two different dialects, AAVE and Cockney, can result in an inconsistent representation of Black characters' identities as seen through their use of the language. For many scholars, translating dialects and non-standard language is considered an impossible task due to the cultural and historical nuances embedded in each linguistic variation. As a result, there is no universal approach applicable to all texts; instead, translation strategies must be negotiated on a case-by-case basis. But it is worth examining the extent to which Carlyon's chosen strategy effectively conveys the variation of registers and the interplay between language and identity in Lima Barreto's novel.

We could say that both translations were open to nonstandard language, for both reproduced marks of orality to different degrees, so they did not follow the law of standardization expected in most translations (Collins; Ponz, 2018; Toury, 2012). However, while Scott-Buccleuch's translation consistently employs marks of orality associated with AAVE, Carlyon's translation features phonological elements identified as both AAVE and Cockney, rendering the linguistic identity of the Black characters more diffuse.

Accordingly, these translations did not correspond to the retranslation hypothesis, as neither the former is more target-oriented nor is the latter more source-oriented. The examples examined in this paper, a handful of excerpts from the novel, show that the translators use both strategies in conveying the author's prose into English.

Nevertheless, many things about these translations warrant further examination, one of them being their reception in the target culture system. Furthermore, the motivations behind the three complete translations published independently as e-books should also be considered, in addition to assessment and criticism of their textuality.

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[17] "para se ter uma tradução ética que busque respeitar diferentes textualidades de pessoas negras".

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TRADUÇÃO E RETRADUÇÃO: O CASO DE *TRISTE FIM DE POLICARPO QUARESMA* EM INGLÊS

Resumo: Este artigo analisa duas traduções publicadas em inglês do romance *Triste Fim de Policarpo Quaresma* (1911/1915) de Afonso Henriques de Lima Barreto (1881-1922): uma de Robert Scott-Buccleuch (*The Patriot*, 1978) e outra de Mark Carlyon (*The Sad End of Policarpo Quaresma*, 2011/2014) na perspectiva da retradução (Berman, 2009; 2013; 2017; Koskinen; Paloposki, 2003; Gambier, 1994) e da crítica de tradução (BERMAN, 2009). Os comentários sobre as traduções centram-se no modo como os tradutores lidaram com questões de linguagem e poder; expressões relativas à raça e marcas de oralidade; e expressões marcadas, apresentando trechos selecionados do romance e das traduções, a fim de refletir sobre as mudanças nas diferenças do uso da linguagem ao longo do tempo. Os resultados da análise indicam que essas duas traduções não seguem a lei da crescente padronização (Toury, 2012; Collins; Ponz, 2018) nem confirmam a hipótese de retradução (Koskinen; Paloposki, 2003; Berman, 2017).
Palavras-chave: Lima Barreto; crítica de tradução; retradução; pós-colonialismo; raça.

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