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Apresentação

Via Panorâmica: Revista Electrónica de Estudos Anglo-Americanos/ An Electronic Journal of Anglo-American Studies é publicada pelo CETAPS (Centre for English, Translation and Anglo-Portuguese Studies) da Faculdade de Letras da Universidade do Porto. A revista, que tem uma periodicidade anual, acolhe ensaios na língua portuguesa ou inglesa, no âmbito dos Estudos Anglo-Americanos. *Via Panorâmica* possui uma Comissão Editorial que aprecia os textos submetidos para publicação. Por norma, a revista é composta por um "Dossier Temático" (podendo ter para o efeito um Editor Convidado), uma secção de "Ensaios" e uma secção de "Tradução Literária" (Inglês/Português).

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(ver secção II. REFERÊNCIAS BIBLIOGRÁFICAS para mais ocorrências)

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Ex: "It was the best of times, it was the worst of times", wrote Charles Dickens about the eighteenth century (35).

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Ex: At the conclusion of *Lord of the Flies*, Ralph and the other boys realize the horror of their actions:

> The tears began to flow and sobs shook him. He gave himself up to them now for the first time on the island; great, shuddering spasms of grief that seemed to wrench his whole body. His voice rose under the black smoke before the burning wreckage of the island; and infected by that emotion, the other little boys began to shake and sob too. (186)

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Ex: Shakespeare's *King Lear* has been called a "comedy of grotesque" (Frye, *Anatomy* 85).

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Ex: In *As You Like It (AYL)*, Shakespeare . . . "

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According to Frye, the play is a "comedy of grotesque" (*Anatomy* 85).

Em todos estes casos, na lista de "Obras Citadas" deverá aparecer:

Frye, Northrop. *Anatomy of Criticism: Four Essays.* Princeton: Princeton UP, 1957.

Shakespeare, William. *As You Like It.* Hertfordshire: Wordsworth, 1993.

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(A. Patterson 184-85) e (L. Patterson 340)

Se a inicial for a mesma, usar o primeiro nome por extenso.

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(Gilbert and Gubar, *Madwoman* 1-25; Murphy 39-52)

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---. "Sound Symbolism as Drama in the Poetry of Robert Frost." *PMLA* 107.1 (1992): 131-44.

---, ed. *Wallace Stevens: A Collection of Critical Essays*. Englewood Cliffs: Prentice, 1963.

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Scholes, Robert. *Protocols of Reading.* New Haven: Yale UP, 1989.

Scholes, Robert, and Robert Kellog. *The Nature of Narrative*. New York: Oxford, 1966.

2.1.2. Livro de vários autores

Booth, Wayne C., Gregory G. Colomb, and Joseph M. Williams. *The Craft of Research*. 2nd ed. Chicago: U of Chicago P, 2003.

Durant, Will, and Ariel Durant. *The Age of Voltaire.* New York: Simon, 1965.

Saraiva, António José, e Óscar Lopes. *História da Literatura Portuguesa*. 14ª ed. Porto: Porto Editora, 1987.

ou

Gilman, Sander, et al. *Hysteria beyond Freud.* Berkeley: U of Califórnia P, 1993.

2.1.3. Livros anónimos

The MLA Style Manual and Guide to Scholarly Publishing. 3rd ed. New York: The Modern Language Association of America, 2008.

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Peter Demetz et al., eds. *The Disciplines of Criticism: Essays in Literary Theory, Interpretation, and History*. New Haven: Yale UP.

Kepner, Susan Fulop, ed. and trans. *The Lioness in Bloom: Modern Thai Fiction about Women.* Berkeley: U of Berkeley P, 1996.

2.3. Edições críticas

Crane, Stephen. *The Red Badge of Courage: An Episode of the American Civil War.* 1895. Ed. Fredson Bowers. Charlottesville: UP of Virginia, 1975.

3. Artigos em revistas

Chauí, Marilena. "Política cultural, cultura política." *Brasil* 13 (1995): 9-24. Piper, Andrew. "Rethinking the Print Object: Goethe and the Book of Everything." *PMLA* 121.1 (2006): 124-38.

3.1. Artigos em jornais

Coutinho, Isabel, "Os Pioneiros da Literatura 'Queer' em Portugal." *Público* 24 Agosto 2007: 9.

Mckay, Peter A. "Stocks Feel the Dollar's Weight." *Wall Street Journal* 4 Dec. 2006: C1.

3.2. Artigos em colectâneas ou antologias

Greene, Thomas. "The Flexibility of the Self in Renaissance Literature." *The Disciplines of Criticism: Essays in Literary Theory, Interpretation, and History*. Ed. Peter Demetz and William L. Vance. New Haven: Yale UP, 1969. 40-67.

3.4. Artigo anónimo

"The Decade of the Spy." *Newsweek* 7 Mar. 1994: 26-27.

3.3. Um editorial

"It's Subpoena Time." Editorial. *New York Times* 8 June 2007, late ed.: A28.

3.4. Prefácios, introduções e pósfácios

Borges, Jorge Luis. Preface. *Selected Poems, 1923-1967*. By Borges. Ed. Norman Thomas Di Giovanni. New York: Delta-Dell, 1973. xv-xvi.

Drabble, Margaret. Introduction. *Middlemarch*. By George Elliot. New York: Bantam, 1985. vii-xvii.

4. Dissertações não publicadas

Kane, Sophia. "Acts of Coercion: Father-Daughter Relationships in British Women's Fiction, 1778-1814." Diss. U of New York, 2003.

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Para a referência a publicações de edição electrónica deverão ser seguidas as normas de referência acima indicadas para livros, volumes de artigos e revistas periódicas, acrescidas de:

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Eaves, Morris, Rober Essick, and Joseph Viscomi, eds. *The William Blake Archive.* Lib. of Cong., 28 Sept. 2008. Web. 20 Nov. 2007 <http://www.blakearchive.org/blake/>

5.1. Revista electrónica

Sargent, Lyman Tower. "Em Defesa da Utopia." *Via Panorâmica: Revista Electrónica de Estudos Anglo-Americanos/An Electronic Journal of Anglo-American Studies* 1 (2008): 3-12. Web. 10 Jan. 2009. <http://www.ler.letras.up.pt>

Schmidt-Nieto, Jorge R. "The Political Side of Bilingual Education." *Arachne@Rutgers* 2.2 (2002): n. pag. Web. 12 Mar. 2007.

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A Prefatory Note

Miguel Ramalhete Gomes

The 2015 issue of *Via Panorâmica* is composed of a group of articles devoted to the themes of translation, adaptation and canon. These articles result from a selection of papers presented at "Version, Subversion: translation, the canon and its discontents – an international conference on literary translation", held in December 2013 at *Faculdade de Letras da Universidade do Porto*. Organised by CETAPS research group "Shakespeare and the English Canon: a Research and Translation Project", the conference – and the current issue of *Via Panorâmica*, which builds upon it – acknowledged the rise to disciplinary prominence of Translation Studies (TS), while considering the challenges posed to it by the significant extension of its scope. One of the many contributions of TS to literary studies has certainly been its study of the role played by canons, their formation, boundaries and outlands, enabled as it was by André Lefevere's influential concept of "rewriting".

This issue of *Via Panorâmica* is exclusively formed by international contributions gathered around the operative concepts of version and subversion. Aleksandra Budrewicz's article analyses the representation of blindness in a series of Polish translations of Charles Dickens' *The Cricket on the Hearth* (1845) throughout the 20th century, by focusing not only on the words and expressions used to identify Bertha, the blind character, but also on the means used to translate her perceptions, aligned as they were with changing political needs and evolving cultural sensibilities. John Milton, on the other hand, considers in detail the role played by the Brazilian cultural supplement *Folhetim* in providing a central forum for the practice and theorisation of translation before the academic rise of TS in Brazil; Milton's article is supplemented by a thorough and fascinating appendix listing all entries of *Folhetim* consisting of translations, articles on translation, and other texts relevant to the topic of translation. Also from within a history of the theory and practice of translation, João Azenha Junior offers a useful and fascinating selection of reflections on translation by the German composer Robert Schumann, translated into English and commented by the author, who also helpfully compares these excerpts with other examples from the context of German Romanticism. The final two articles of this issue deal with questions related to intermedial adaptation. Elizabeth S. Ramos first focuses on the translation of Shakespeare's obscene language into Brazilian Portuguese and into a series of visual correlatives in the context of a filmic adaptation of *The Merry Wives of Windsor* by the Brazilian filmmaker Leila Hipólito: *As Alegres Comadres* (2003). Rebeca Cristina López González and Elisabet García Oya then discuss the rewriting and subversion of fairy tales in general and specifically Dreamworks' highly successful filmic adaptation of what was already a subversive version of the classical fairy tale canon, William Steig's *Shrek!*

This selection of articles abundantly represents the scope of the work being done today in TS – from case studies of translations of a specific work to the analysis of intermedial transpositions, not forgetting the important work of documenting and making widely available significant landmarks in the history of translation practices and theories –, thus testifying to the strong and varied interest that translation has elicited across the humanities and social sciences in recent decades.

"I want my eyes...": Blindness and Perception of the World in Polish Translations of Charles Dickens's *The Cricket on the Hearth*

Aleksandra Budrewicz

THE PEDAGOGICAL UNIVERSITY OF KRAKOW (POLAND)

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Abstract

The article discusses Polish translations of Charles Dickens's *The Cricket on the Hearth* in terms of the vocabulary related to the blind girl Bertha, one of *The Cricket*'s characters. The translations are compared and juxtaposed; the way their authors managed to talk about Bertha's disability is presented within the context of both political correctness and the practices of the Polish publishing houses in the twentieth century.

Keywords: blindness; Charles Dickens; disability; literary translation; Poland; reception

For the history of medicine,[1] Charles Dickens's novels are full of interesting examples of various forms of disabilities.[2] Dickens's disabled characters create a large and impressive "portrait gallery", and Dickens always presented them with extreme care, which has been pointed to by a number of scholars and doctors of medicine.[3] Physiological descriptions of the paralyzed Cleopatra, or the dramatic stages of little Paul's illness in *Dombey and Son* expand the semantic capacity of the novel and its informative functions. The discussions of the doctors who do not know how to help Dombey's dying wife serve as a satirical tool thanks to which Dickens mocks the doctors' level of medicine and their snobbism. Mr. Dick (*David Copperfield*), Barnaby Rudge (*Barnaby Rudge*), Artur Clennam's mother (*Little Dorrit*), "Joe the fat boy" (*The Pickwick Papers*),[4] or the doll maker Jenny Wren (*Our Mutual Friend*) are among the sick or the disabled characters; even when they are only minor characters (Mrs Clemman or Jenny), their portrayal is always done diligently and competently. The

language they use is individualized: these characters communicate with other characters using their own idiolect and special phrasing. It is worth to reference Paul Marchbanks who sees Dickens as a manifestly humanitarian writer who defended the intellectually disabled (3).

Translation-wise, the idiolect of the disabled could be a challenge for translators. In order not to make a mistake when translating peculiar phrases, idioms, synonyms, euphemisms, various associations and shortcuts in the disabled character's idiolect, the translator obviously needs to know the source language and the target language, and have some background in medical issues related to a given illness.

My main issue in this article is to analyze Dickens's Christmas story *The Cricket on the Hearth,* and its Polish renditions. *Cricket* was published in 1845, and it was Dickens's third Christmas book. The plot of this novella revolves around a carrier, John Peerybingle, his young wife Dot, their baby boy and their nanny Tilly Slowboy. The eponymous cricket (whom Paul Schlicke (128) called "the story's supernatural agent") persistently chirps on the hearth and acts as a guardian angel to the family. One day an old man comes to visit John and Dot, and stays with them for a few days. Another character is a poor toymaker, Caleb Plummer, who works for Mr. Tackleton. Caleb has a blind daughter, Bertha, and a son, Edward, who traveled to South America and was thought dead. Tackleton is about to marry Edward's beloved May, but she does not love Tackleton. Tackleton suggests that Dot has allegedly cheated on her husband and shows John a secret scene where Dot embraces the mysterious man who stays with the Peerybingles (he is younger than he seems). John feels hopeless. In the end, it is revealed that the strange man is Edward who has returned home in disguise. Dot shows that she has been faithful to John. Edward marries May before she is scheduled to marry Tackleton. However, Tackleton's heart is melted by the Christmas season, like Ebenezer Scrooge in *Christmas Carol*, and he gives up trying to marry May. The novella is divided into three chapters entitled "Chirp the first", "Chirp the second", and "Chirp the third".

Let me concentrate on the subplot, related to Bertha and her father. They live in poor conditions and work for the heartless and cruel Tackleton. Caleb persuaded Bertha that their shabby house and the cruel employer are pleasant and kind[5] (some Dickensian scholars see Bertha as *an overprotected daughter*) (Newlin 108). Based on her father's lies Bertha slowly falls in love with Tackleton, and is shocked when she learns about his engagement to another woman, May. Caleb's deception is well intended, but his confession compounds Bertha's distress. In his characteristic anaphoric structure Dickens emphasizes how far removed from reality Bertha was. In the following quotation we can see the extent to which he refers to her solely by her impairment; he defines her by it as if it were her only characteristic:

> The Blind Girl never knew that ceilings were discoloured, walls blotched and bare of plaster here and there, high crevices unstopped and widening every day, beams mouldering and tending downward. The Blind Girl never knew that iron was rusting, wood rotting, paper peeling off; the size, and shape, and true proportion of the dwelling, withering away. The Blind Girl never knew that ugly shapes of delf and

> earthenware were on the board; that sorrow and faint-heartedness were in the house; that Caleb's scanty hairs were turning grayer and more gray, before her sightless face. The Blind Girl never knew they had a master, cold, exacting, and uninterested--never knew that Tackleton was Tackleton, in short; but lived in the belief of an eccentric humourist who loved to have his jest with them, and who, while he was the Guardian Angel of their lives, disdained to hear one word of thankfulness. (Dickens, *The Cricket on the Hearth* 182-3)[6]

In other words: Caleb has been lying to his daughter, telling her about the external world and people in a much idealized way. He did it out of his love for Bertha to try and shield her from knowledge of the evil, poverty, and ugliness which surrounded them. When Bertha finally learns the truth, she exclaims: "It is my sight restored. It is my sight!" (223). Bertha obviously did not suddenly gain her sight; she uses this expression metaphorically. Bertha regains her sight by discovering the world that had been hidden from her. The translator and the reader need to differentiate between the real and metaphorical meanings of the words "sight" and "restored sight". Earlier Bertha says: "If I could be restored to sight this instant, and not a word were spoken, I could choose her from a crowd! My sister!" (221). In *Cricket*, the phrase "restored sight" is used two times, but each has a different meaning. This could confuse a translator. The phrase is said by a blind person, therefore we are not surprised to imagine that such an event could happen to her (having her sight restored); but when this person uses the phrase metaphorically, then translating it can be troublesome.

Charles Dickens's *The Cricket on the Hearth. A Fairy Tale of Home* (1845)[7] has enjoyed great popularity in Poland, despite the fact that the text itself arrived in Poland rather late. All of the Polish translations of Dickens's *The Cricket on the Hearth* were made in the twentieth century. The first one, by Antoni Mazanowski, was published in Poznań in 1914. The second translation was made by Maria Feldmanowa whose *Świerszcz u ogniska* was published in Kraków in 1923, in the series "Biblioteczka Powieści" nr 2. It was reprinted in Warszawa in 1928 in the third volume of Dickens's *Works*, edited by Wilam Horzyca. The same translation but with the translator's married name (now it was Maria Kreczowska) and the modified title (*Świerszcz za kominem*) was published by Gebethner and Wolff in Kraków in 1946, right after the Second World War. It is identical to the previous version. The only differences concern spelling; in 1936 new rules related to spelling, orthography and punctuation had been laid down. In 1954 a Warsaw publishing house "Czytelnik" issued Feldmanowa's translation as a "shortened version" (it cut off the scene in which John feels torn coming back from the picnic, and he sees some peculiar figures which function as a substitute for judging his wife's behavior). The editors stressed that this translation was "revised and edited" ("przejrzany i opracowany"). Revising this text resulted in adding footnotes which explained some aspects of British culture. The edition was designed for schools (the print run was 30.000 copies, which was not a lot, considering the reach of such a powerful publishing house as "Czytelnik"). The name given for the translator was Maria Feldmanowa-Kreczowska (it was the third version of the same author's name). In 1952 two mass publications were issued: a prestigious Zakład Narodowy im. Ossolińskich in Wrocław put out *Świerszcz* edited by Zbigniew Żabicki

(the name of the translator was not given), and "Czytelnik" published a "corrected and supplemented" edition of Aldona Szpakowska. In 1955 a new translation by Krystyna Tarnowska was published by "Czytelnik", and to this day this is still the most popular version of *The Cricket on the Hearth*, and several generations of the Polish readers of Dickens have grown up with Tarnowska's text.

Looking at these translations in chronological order allows us to observe various individual translation choices, and to locate them on the map of the translation tendencies in Polish culture.[8]

To see with someone's eyes

In part 2 of the story, right after Tackleton comes and informs Bertha about his upcoming wedding with May, Bertha becomes sad. The news and Tackleton's unpleasant comments about her make her suspicious. In order to stop the flow of melancholy Bertha says to her father: "Father, I am lonely in the dark. I want my eyes, my patient, willing eyes" (189). The semantic field of the words "lonely" and "dark" oscillate around the images of loneliness and lack of knowledge. "Dark" signifies things/people that are black, gloomy, mysterious ("to be a dark horse"), murky or dingy. English idioms use "dark" with a secret and ignorance (to keep sb in the≈; about sth≈; keep it≈); "dark" may also signify solitude and longing for someone. Bertha's euphemism – "I am lonely in the dark" – emphasizes her helplessness and hopelessness. Caleb does not know yet that his daughter loves Tackleton but he already senses that Bertha will be unhappy *because* of him. Polish translations offer a range of interpretations of the sentences in question:

a) "-*Znudziłam się* w ciemności, ojczulku. Potrzebne są mi oczy, *moje* cierpliwe, usłużne oczy" (a 57).

(b) "- Ojcze, *jestem sama* w ciemnościach. Potrzeba mi teraz *twoich* oczu, zawsze śpieszących mi na pomoc" (b2 51; b3 75).

(c) "- Ojczulku, tak mi jakoś *smutno* w ciemnościach. Zatęskniłam za *moimi* oczami, za *moimi* cierpliwymi, dobrymi oczami" (c 62).

Grammatically speaking, these sentences are fairly simple to render in a foreign language and should not be problematic for translators. However, the emotional and semantic context which determines Bertha's mental state prompts various interpretations; each translator emphasized a different aspect. Example (a) introduces the word "boredom": "I have been bored in the darkness, father. I need eyes, my patient, useful eyes". This translation does depart from the original, presenting Bertha as a vain doll who does nothing, and as a result she feels a discomfort because of a lack of things to do. Example (b) follows the original: "Father, I am alone in the darkness. Now I need your eyes which would always help me". It also uses the Biblical intertext (*The light shines in the darkness, and the darkness has not overcome it*, John 1.5) which might have been employed by Dickens. Example (c) means: "Papa, I feel so sad in the darkness. I have missed my eyes, my patient, good eyes". The

closest English equivalent to the Polish "smutno" is "sad". If Bertha indeed had wanted to say that she is sad, then Caleb would have (or should have) probably asked her for the reason of such sorrow. The word "sad" then would have triggered a sequence of questions and answers concerning the reasons for Bertha's sadness. The examples (a) and (c) use Polish equivalents but also apply an interpretation of Bertha's mental state. These interpretational intentions are not, however, successful. They directly name what is hidden between the words; they impart a literal meaning to senses which cannot be named verbatim, as Bertha wants to keep her emotions secret.

There is a more important difference here as well. In the original Bertha says "I want my eyes". In translation (example b), the pronoun "my" is replaced by the pronoun "your". "My eyes" mean: "you, father, are my eyes, I could not cope without your help and you bridge the gap between me and the world". Following the original text, in the example (c) the pronoun "my" is repeated twice ("I have missed my eyes, my patient, good eyes"), which signifies the highest level of Bertha's and Caleb's identification. In the perception process, Bertha does not exist without Caleb.

Example b ("I need your eyes") may suggest that in some situations, Caleb's sight is Bertha's tool to learn about the world. This interpretation proposes that Bertha is more autonomous: in some situations she does depend on or need Caleb to cope with daily activities, but in others Bertha is sufficiently self-dependent. Philologically speaking, the change of "my" into "your" is a serious error; the translator's modification, however, matches Bertha's character. She is quite self-reliant in her opinions if she kept her love for Tackleton secret for a long time. This "philological" mistake channels the reader's attention to Bertha's feelings. Caleb is her guide through the external and material world, but in terms of her emotions Bertha is self-contained and independent. Interpreting Dickens's sentence in this way justifies the translator's inaccuracy.

As we have mentioned, eventually Bertha learns the truth about the actual look of the house. Dot admits that it is "very poor and bare indeed. The house will scarcely keep out wind and rain another winter" (223). She also adds: "it is as roughly shielded from the weather as your poor father in his sack-cloth coat" (223). Caleb tries to justify his lies: "Your road in life was rough . . . and I meant to smooth it for you. I have altered objects, changed the characters of people, invented many things that never have been, to make you happier. I have had concealments from you, put deceptions on you, God forgive me! and surrounded you with fancies" (222).[9] At first Bertha is shocked and stunned, but after a while she divulges: "It is my sight restored. It is my sight . . . . I have been blind, and now my eyes are open" (223). In terms of grammar and vocabulary, this statement is not particularly difficult to translate. The level of medical and cultural competences in translation can be a challenge, though. The Polish versions of *Cricket* offer the following solutions:

(a) "- *Przejrzałam,* przejrzałam! – wykrzyknęła. – Byłam ślepą, teraz mi się *oczy otworzyły*" (a 122).

(b) "- *Odzyskałam* wzrok! – zawołała. – Byłam ślepa, a teraz *mam widzące oczy*" (b2 108).

(c) "- *Odzyskałam* wzrok! Odzyskałam! – wykrzyknęła. – Byłam ślepa, ale teraz *widzę*!" (c 126).

Dickens used a play on synonyms here. The Polish translations follow his intention: first a short phrase is used, then it is repeated, and finally the picture is broadened. Semantically, example (a) conveys Dickens's idea well. "Przejrzałam" means "I have seen through". Etymologically this word is related to "źrenica" ("pupil", a part of the eye). Polish dictionaries list various similar words, mostly verbs ("przeźrzeć"; "przejźrzeć"; "przejrzewać"; "przezierać" (*Słownik języka polskiego* 5, 90-91), as well as "ujrzeć"; "uchwycić wzrokiem"; "zobaczyć" (7, 257)). In contemporary Polish language this is an outdated word. It was also rarely used at the time of the publication of this translation (1914). It was employed in folklore and in liturgy. Such introduction of the historic, biblical and folklore context into the translation applies associations of style which unnecessarily channel the reader's attention to the context itself and distract them from tracking Bertha's confession. "Odzyskałam wzrok" (examples b and c) is a universal phrase and independent from the circumstances. In Polish it can be used literally (the eyes were covered by the eye-lids and now they are open; the eyes can see better after a surgery) and/or metaphorically (I have understood something; I have learnt the truth about someone or something). Both usages are acceptable, as Dickens also allowed for two meanings. Example (b) is problematic. "Mam widzące oczy" literally means "I have seeing eyes". It is an active present participle. "Seeing eyes" is an unfortunate tautology. Perhaps the translator's aim was to emphasize Bertha's joy (she is now able to learn about the actual look of the world and people), but instead it caused the reader's disorientation.

In the Polish language the noun (and adjective at the same time) "ślepy" ("blind" with negative connotations) is to be found in all dictionaries. During the nineteenth century it was gradually replaced by "niewidomy" (sightless). "Ślepy" was used in folklore and in careless speech. It is associated with contempt, supremacy, sometimes with pity. Using "ślepy" included an element of negative emotions towards a person who cannot see. The noun "niewidomy", which became popular in twenty-first century, is neutral and politically correct; it is descriptive and does not contain or trigger negative emotions. The nineteenth-century Polish-English dictionaries, which could have been used by the Polish translators, record a high level of usage of the word "ślepy". Very rarely are other synonyms offered, for example "sightless" which the dictionaries described also as "ugly" and "hideous" ("brzydki", "szkaradny") (Chodźko 1, 161, 312; 2, 29, 176, 293; Rykaczewski 161, 312).[10]

Polish translations differ from the original by the diverse usage of the words "ślepy" and "niewidomy". In *Cricket*, the word "sightless" is used in the beginning of the following sentence: "The Blind Girl, still upturning the blank sightless face" (201). This is taken from a fragment in which Bertha interacts with different characters, and the narrator persistently refers to her as "the Blind Girl". Using this adjective in excess may seem risky. The author needs to distinguish cautiously between this word's literal and metaphorical sense; he also designates the context to specify the meanings of the word "blind" and its emotional potential. In terms of style and aesthetics, the frequent repetition of a word often demonstrates lexical deficiency of the work; the work then risks a monotony of style. A translator faces a double dilemma: he/she

needs to be imaginative in order to replace the lexical meaning with the contextual sense; what is more, in case of surplus of repetitions in the source text the translator has to choose between a range of synonyms. The translation may not fulfill the condition of philological equivalence. Dickens defies the monotony of style in a simple way: he replaces "the Blind Girl" with "Blind Daughter". It allows him to maintain a relative diversity of style. It is not a sophisticated literary technique. We need to observe, however, that such plethora of word repetitions is used only in relation to Bertha and the Cricket. These repetitions form microtexts with the excess of one word. In the readers' memory, such fragments solidify and trigger empathy towards the disabled girl and the cricket that does not let in evil into people's hearts.

Let us compare the statistics:

Expressions	Chirp the Second	Chirp the Third
"Blind Girl"	23	9
"Blind Daughter"	5	1
"Blind" (child, Bertha)	3	6
Total	31	16

As we can observe, "Chirp the second" introduces the personal noun "Bertha" 3 times; "Chirp the third" - 25 times. In *Second* there are 15 pages on which Bertha is an active character. In "Third", Bertha remains active on 5 pages. The average usage of the name "Bertha" is 2,7 for "Second" and 5 for "Third". The conclusion is as follows: a short scene in which Caleb confesses his deceit "activates" Bertha. She becomes a self-reliant subject and a more autonomous person. She ceases to be "Blind Daughter"; she is more "Bertha" rather than "Blind Girl", too. This regularity is also to be seen in Polish translations. Through the epithets which mean "incurable eye disease" they stigmatize Bertha more seldom than the source text does. The translations use the noun "dziewczyna" (a girl) or "córka" (daughter). In the Polish renditions of *Cricket* Bertha's disability is dimly outlined. Instead of the philological equivalent "ślepa" (blind) the Polish translators use the word "niewidoma" (sightless) which is both a noun and an adjective. A chronological list of the Polish translations shows that Dickens's statistics of the phrases "Blind Girl" and "Blind Daughter" was not a model for Polish translators.

Publication year	Chirp the second	Chirp the third
(a) 1914	Ślepa córka – 5 Ślepa dziewczynka 12 Niewidoma 5	Ślepa córka – 1 Ślepa dziewczynka 0 Niewidoma 2

(b, b1, b2) 1923, 1929, 1946	Ślepa córka 4 Ślepa dziewczyna 12 Ślepa (noun) 11	Ślepa córka 1 Ślepa dziewczyna 2 Ślepa 12
(c) 1988	Niewidoma córka 4 Ociemniała córka 1 Niewidoma dziewczyna 16 Niewidoma (noun) 1 Ślepa (noun) 0	Niewidoma córka 1 Ociemniała córka 1 Niewidoma dziewczyna 7 Niewidoma (noun) 0 Ślepa (noun) 3

The pair of words "ślepa" – "niewidoma" suggests that 1) using a concrete word is an individual decision of each translator (Feldmanowa-Kreczowska did not use the word "niewidoma"); 2) in the last 50 years the Polish translations used a more miscellaneous vocabulary in terms of incurable eye diseases; 3) during this time the expression "ślepa" was eliminated from the text due to its dismissive tone. As early as 1914 there appeared a tendency to replace the word "ślepa" with a more neutral "niewidoma". The development of medicine and pedagogy caused the translations to be carefully edited in terms of their political correctness. After the Second World War Poland was a communist country. The communist authorities used a preventive censorship in the printing of books and journals, and they often changed the language of the translations. A good proof of such practice is an analysis of two Polish editions of *Cricket* from 1954. They were designed for schools and based on Feldmanowa-Kreczowska's version which was corrected (we do not know the author of the corrected text) so that the disabled Bertha could serve a didactic function for school children.

Let me present the statistics:

Date of publication	Chirp the second	Chirp the third
(b2) 1946	Ślepa dziewczyna 2 Ślepa córka 4 Ślepa (noun) 11	Ślepa dziewczyna 2 Ślepa córka 1 Ślepa 12
(b3) 1954	Ślepa dziewczyna 1 Ślepa córka 1 Ślepa (noun) 0	Ślepa dziewczyna 0 Ślepa córka 0 Ślepa (noun) 6

	Niewidoma dziewczyna 10 Niewidoma córka 4 Niewidome źrenice 1 Niewidoma (noun) 6	Niewidoma dziewczyna 0 Niewidoma córka 0 Niewidome źrenice 0 Niewidoma 5

The corrections are very consistent. The word "ślepa" was replaced by "niewidoma"; by doing so it was possible to regulate the language of the translations customizing classics of literature to the new didactic needs. It scarcely disturbs Dickens's intentions. In fact, Dickens himself would probably have welcomed such changes in his text if their aim was to spread the good in people.

"Where is your hand?"

Looking at Bertha's gestures and movements we have to state that Dickens was not consistent in creating her portrait. In "Chirp the second" Bertha is quite independent when it comes to her moving around the house. Tackleton says: "Bertha! . . . Come here". The girl responds: "Oh! I can come straight to you! You needn't guide me!" (188). She knows her way around; what is more, she knows it and is proud of it. Later on she becomes powerless and asks Caleb to bring May to her, and, when May comes and touches Bertha's arm, the girl turns. Does it mean that she did not hear May's approaching footsteps? Bertha surely is capable of locating objects around her. She also masters the world of sounds; but spatial orientation is difficult for her. In John's apartment Bertha asks May: "'Mary', said Bertha, 'where is your hand. Ah! Here it is; here it is'" (221). At times Bertha knows how to move around, and at other times she needs to be guided (she asks May to move further from Caleb and she says "More this way" (223)). Bertha's overall portrayal in the novella is not clear. When she learns the whole truth about her father's love for her, Bertha's gestures are fast and fierce. She moves as if she could see and was physically capable of any activity, for example: "The Blind Girl broke away from her [Mary]; and throwing herself upon her knees before him, took the grey head to her breast" (223).

Stronger than it is in the source text, the Polish translations emphasize Bertha's violent moves. The translators create a picture of a sequence of moves, and they employ an accumulation of verbs to do so:

"Ślepa dziewczynka *wyrwała się* z jej rąk i *rzucając się na kolana* przed ojcem, *przycisnęła* jego głowę do swej piersi" (a 122).

"Ślepa *odbiegła* od niej i *padła* przed ojcem na kolana, *tuląc* jego siwą głowę do swej piersi" (b2 108)

"Niewidoma *odbiegła* od niej i *padła* przed ojcem na kolana, *tuląc* jego siwą głowę do swej piersi" (c 135).

The meaning of "odbiegła" is close to the English "run away" or "run off". The vision of Bertha running fast is not coherent with the picture of Bertha who needs her friend's helping hand. This scene may demonstrate Dickens's uncertainty in relation to disabled people's physical and perceptional capabilities. The readers of another of Dickens's novels, *Barnaby Rudge*, may have similar doubts. One of its characters is Stagg, a blind man. The very last minutes of his life are described in a way that presents him as neither disabled nor non-disabled:

> He was loudly called on, to surrender. He ran the harder, and in a few seconds would have been out of gunshot. The word was given, and the men fired. . . . He had been seen to start at the discharge, as if the report had frightened him. But he neither stopped nor slackened his pace in the least, and ran on full forty yards further. Then, without one reel or stagger, or sign of faintness, or quivering of any limb, he dropped. (Dickens, *Barnaby Rudge* 534)

Stagg has a good sense of space and direction; he helps himself with a stick. Dickens described his disability competently:

> His eyes were closed, but had they been wide open, it would have been easy to tell, from the attentive expression of the face he turned towards them – pale and unwholesome as might be expected in one of his underground existence – and from a certain anxious and quivering of the lids, that he was blind. (61-2)

Stagg was shot but manages to run for about 40 meters; he is depicted in accordance with hunting descriptions. Some animals, after they have been shot, manage to run several meters before they eventually fall and die.[11] Stagg is presented as one of such animals – powerless and vulnerable, whose only way out is flight. The reader, however, who has been watching Stagg's slow moves and his penetration of the surrounding space with the stick, is confused. It is hard to believe in such a sudden transformation of the blind man into a running deer. 40 meters of run is a distance which introduces a cognitive discord in the creation of the blind man. In this respect, Bertha is depicted more professionally. Her characteristic feature is hugging people and touching them with her face. These reactions signify Bertha's strong need for emotional ties and signals of trust. In the descriptions of Bertha in *The Cricket* the narrator devotes a lot of space to describe human movements.

In "Chirp the second":

> The Blind Girl took his hand and kissed it; held it for a moment in her own two hands; and laid her cheek against it tenderly, before releasing it. (187)
>
> While speaking, she had released May Fielding's hands, and clasped her garments in an attitude of mingled supplication and love. Sinking lower and lower down, as she proceeded in her strange confession, she dropped at last at the feet of her friend, and hid her blind face in the folds of her dress. (202)

In "Chirp the third": "'Mary', said Bertha, 'where is your hand! Ah! Here it is; here it is!' pressing it to her lips, with a smile, and drawing it through her arm" (220).

Dickens's consistency in these descriptions could be explained by the fact that during his visit to the United States in 1842 he was profoundly interested in the pedagogical methods of working with the blind. Bertha's portrayal was based on Laura Bridgman, the deaf and blind girl whom Dickens met during his visit to the Perkins Institution for the Blind in Boston (and later described in his travelogue *American Notes,* 1842).[12] Dickens modeled Bertha's reactions and moves in *The Cricket* after his earlier behavioral depictions of Laura.

Bertha uses a wide range of colors: "blue", "bright blue", "blessed sky", "red sun", "bright light" (187). Cognitive linguistics has proved that blind children experience similar difficulties with learning the names of colors as non-disabled children (Landau and Gleitman; Krzeszowski, Marek, and Piskorska). Bertha's repository of vocabulary is not different from other characters' lexicon. She poses questions, receives answers, remembers them and knows how the world looks like (except those parts of the world her father has lied to her about). Bertha also orientates herself in the surrounding space and has no problem classifying objects and shapes. The range of verbs which she uses is quite poor. Bertha asks about how the world looks like, but she is less knowledgeable about events and actions; she is less concerned with the reality of movement and changes happening in a given time. In the portrayal of Bertha Dickens emphasizes a belief that the blind have a good perception of space, but the notions related to the flow of time may be an obstacle in their optimal functioning in society.

Dickens's novella *The Cricket on the Hearth* was seen by critics as a story of secrecy, misinterpretation, and forgiveness (Reed 157). Dickens's work surely sensitized the British public to the suffering child, as John Sutherland (467) observed in his review of Jules Kosky's *Mutual friends. Charles Dickens and Great Ormond Street Children's Hospital* (1989). We should point out the distinction between impairment (the fact that she cannot see) and disability (the reality that is constructed for her). Her not seeing is problematized by the fact that Caleb has lied to her about everything in the world. He constructed an artificial reality for her. Blindness is no longer a disability. Societally we construct that as problematic – building an environment of stairs and barriers which prevent them from accessing things. Bertha was not cognitively impaired; she understood it when the reality was explained to her. Blindness can be (and frequently has been) socially constructed. Bertha could not perceive the world accurately because the world constructed by her

father was false, not because she could not see. This is demonstrated at the end – still blind she says: now I can see, and I am not blind. In his presentation of Bertha Dickens seems to understand the social model of disability.

As the translator Giuseppe Manuel Brescia observed, "dialects, idiolects and sociolects, obviously, are perceived as such based on how they differ from what is considered as the standard language"; "Translators face a challenging task when they want to carry over that uniqueness in the target language. Idiolects actually represent a different challenge, since a character's voice will be perceived as peculiar because of its unique, idiosyncratic features". Polish translators of *Cricket* managed to carry over the uniqueness of Bertha's idiolect, but some of them, as we have seen, did not escape transforming Dickens's phrases and adapting them to the need of the projected readers.

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---. *Świerszcz za kominem*. Przekład M. Kreczowska. Kraków: N.p., 1946 (b2).

---. *Świerszcz za kominem*. Przekład M. Feldmanowa-Kreczowska, Przejrzany i opracowany. Warszawa: N.p., 1954 (b3).

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Notes

[1] We could argue that this is also the case for the history of disability. Disabled people have been trying to break free of the perception that they are the domain of doctors and medicine. The social model emerged largely out of that desire.

[2] As Meir Kryger tells us, when Dickens died, the *British Medical Journal* published an obituary for him (obviously, this was years before his clinical descriptions fascinated doctors). Martha Stoddard Holmes, writing for the LITMED web page, discusses *The Cricket on the Hearth* solely as a story of Bertha and her father. In the commentary to the story she says that "Dickens's representation of Bertha Plummer as tragically removed from the world of courtship participates in stereotypes about blindness and femininity that linger into the twentieth century. His extension of Bertha's blindness to a cognitive dullness is an example of the sociological phenomenon of 'spread', in which one disability is assumed, without evidence, to produce impairment to other physical and mental functions". Furthermore, it is emphasized interestingly that there had been an assumption "that blind women do not marry. Non-fiction of the time documents both the fact that blind women did marry, and the severity of Victorian anxiety about hereditary transmission of disabilities. These fears made it both exciting to place blind women in courtship plots and imperative to keep them from achieving marriage". For an insightful discussion on Bertha see Gitter.

[3] As early as the nineteenth century J. C. Dana wrote a paper entitled "The Medical Profession as seen by Charles Dickens" with the list of Dickens's characters who are called "medical men" (doctors, students of medicine). In his article "Dickensian Diagnoses", Russell Brain (a physician from the London Hospital and the Maida Vale Hospital for Nervous Diseases) talks about different Dickensian characters from his medical perspective, proving Dickens's skill in portraying illnesses and their symptoms. Cf. Axel Petzold, "Optic Neuritis: Another Dickensian Diagnosis" and "Dickensian Diagnoses"; Russell Brain, "Dickensian Diagnoses". Ahmos L. Pahor mentions Dickens's meeting with Laura as an inspiration for his creation of Oliver in *Doctor Marigold*. See "Charles Dickens: orthopaedics and the handicapped".

[4] Joe's daytime sleepiness contributed to the condition which was called "the Pickwickian Syndrome": the triad of obesity, hypersomnolence, and signs of chronic alveolar hypoventilation. See Fredric Jaffe, Dimitri Markov, Karl Doghramji.

[5] As Ruth Glancy (64) observed, what inspired Dickens was Geoffrey Chaucers' *The Merchant's Tale*, "which tells the story of May, a young woman who takes advantage of the blindness of her old husband, January, to have an affair. But while Chaucer makes fun of the old husband, Dickens, in the Christmas book and in *David Copperfield*, leads the reader to sympathize with the young wife's attraction to a man her own age but then affirms her fidelity to the older husband".

[6] Dickens, Charles. *The Cricket on the Hearth*. *The Christmas Books*. London: Penguin Popular Classic, 1994. 155-234. All quotations from *Cricket* are taken from this edition, with page numbers given in brackets right after the quote.

[7] Caleb and Bertha are also main character of the short story "The Toy Maker and His Blind Daughter", designed for children.

[8] I will be referring to the Polish translations according to the letters and numbers indicated after each of the following references:

- Dickens, K. *Wybór dzieł*. Ed. Antoni Mazanowski. Vol. I: *Świerszcz za kominem*. Poznan: N.p., 1914 (a).

- ---. *Świerszcz u ogniska*. Przekład M. Feldmanowa. Krakow: N.p., 1923 (b).

- ---. *Dzieła*. Red. W. Horzyca, wstęp A. Tretiak, Tom 3: *Opowieści wigilijne: Pieśń wigilijna, Świerszcz za kominem, Dzwony, Urzeczony*. Warszawa: N.p., 1929 (b1).

- ---. *Świerszcz za kominem*. Przekład M. Kreczowska. Kraków: N.p., 1946 (b2).

- ---. *Świerszcz za kominem*. Przekład M. Feldmanowa-Kreczowska, Przejrzany i opracowany. Warszawa: N.p., 1954 (b3).

- ---. *Świerszcz za kominem: bajka o domowym ognisku*. Przekład K. Tarnowska. Wrocław: N.p., 1988 (c).

[9] Caleb sees her being blind as something to pity. For more information of such a view of disability see Beratan 29. Caleb sees her being blind as something to pity.

[10] This part of my analysis is also an example of how disability is constructed by things external to the individual. There is nothing inherent to blindness that elicits pity or contempt; in this case it is the translators' choices that construct Bertha as pitiable (though some of this clearly comes from Dickens's own construction).

[11] Stagg's name plays into this, as a stag is a male deer, the type of deer most often hunted.

[12] Ahmos L. Pahor mentions Dickens's meeting with Laura as an inspiration for his creation of Oliver in *Doctor Marigold*. See Pahor, "Charles Dickens: orthopaedics and the handicapped". A. J. Carter talks about Dickens's legacy in terms of his impact on sick children and medicine. Carter also presents some of Dickens's children characters who are physically ill or disabled (Nicholas Nickleby, Tiny Tim). See his "A Christmas carol: Charles Dickens and the birth of orthopaedics".

Bringing Translation into the Canon: The Importance of the *Folhetim* in Translation Studies in Brazil

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Abstract

The focus of this article is on the important role of the *Folhetim*, the Cultural Supplement of the São Paulo newspaper, the *Folha de São Paulo*, in the growth of Translation Studies in Brazil in the 1980s and early 1990s. I propose that the *Folhetim* was central to the formation of the discipline, which only later, in the 1990s, began at university level. Central to the *Folhetim* are Haroldo and Augusto de Campos, much of whose work was published in the supplement. And perhaps the fact that the cultural supplement of a newspaper, and not academic journals, first published much of their work resulted in a much greater visibility for literary translation in Brazil.

Keywords: Translation in Brazil; Haroldo de Campos; *Folhetim – Folha de São Paulo*; Nelson Ascher; José Paulo Paes; Augusto de Campos; Boris Schnaiderman

1. Introduction

The focus of this article is the enormous role of the *Folhetim*, the cultural supplement of the São Paulo newspaper, the *Folha de São Paulo*, in the growth of Translation Studies in Brazil in the 1980s and early 1990s. I propose that the *Folhetim* was central to the formation of the discipline, which only later, in the 1990s, began at university level. And perhaps the fact that the cultural supplement of a newspaper, and not academic journals, published the early editions of much of Haroldo and Augusto de Campos' work resulted in a much greater visibility for literary translation in Brazil. The Campos brothers were able to bring translation to the frontline of literary activity in Brazil, make it "respectable", before, in the 1990s, it was taken up by the academy.

I concentrate on what was published in the *Folhetim*, and large parts of the article list translations and articles on translation published by the *Folhetim*. In *Method in Translation History*, Anthony Pym stresses the importance of "what was translated when" and the explanations that need to be provided for these lists (Pym 38). I try to do this and beg for patience with the lists. It is an "archeological study", excavating a "building" in the construction of Translation Studies in Brazil in the 1980s. As I later explain, I find it a particularly important building, to continue the metaphor, one that may be considered the early headquarters of Translation Studies in Brazil.

2. The *Folhetim*

The *Folhetim* was first published on 23 January 1977 with a selection of current affairs reports and was to be the first "alternative" cultural supplement of a major newspaper in Brazil, full of humour, irreverence, and a certain "marginality" (Roschel), under its first editor, Tarso de Castro, followed by Aldo Pereira, and Nelson Merlin, in 1978. In 1979, under editor Oswaldo Mendes, the *Folhetim* began to address social themes, and space was given to prominent academics.

However, in 1982, firstly under Mário Sergio Conti, and then Rodrigo Figueira Navas, followed by João Moura, Marília Pacheco and Nelson Ascher, the focus of the *Folhetim* now became more literary, though other arts such as cinema were covered, and an occasional issue would analyse other artistic figures and cultural manifestations such as samba (19 December 1982), Anton Webern (4 December 1983), Gustav Klimt (23 December 1984), and social and political themes such as Eurocommunism (6 March 1983), the centenary of Karl Marx (13 March 1983), John Maynard Keynes (5 June 1983), and Carlos Lamarca, the Brazilian army captain who deserted to become a left-wing guerrilla leader during the military dictatorship (10 July 1987). In this new approach, translations, particularly of poems, articles on literary translation, and theoretical essays played a major role.

The *Folhetim* was initially published on Sundays; then, from 14 November 1986, it was published on Fridays. In 1987 it commemorated its tenth anniversary with the publication of *Folhetim - Poemas Traduzidos* (Suzuki Jr.). From 23 July 1988 it was published on Saturdays, and its final issue was published on 25 March 1989.

3. The Main Actors

3.1. Haroldo and Augusto de Campos

We can point to a number of figures, much of whose work was published in the *Folhetim*, who helped to define its literary approach. The central figure is Haroldo de Campos (1929-2003), who was especially active in the field of translation in the 1980s and 1990s, publishing translations of James Joyce, Goethe, Khlebhikov, Vladimir Mayakovski, Ecclesiastes, Homer, Stéphane Mallarmé, Ezra Pound, among others, and scholarly articles collected in *A Arte no Horizonte do Provável* [*Art on the Horizon of*

the Probable] (1969), *A Operação do Texto* [*The Operation of the Text*] (1976), and *Metalinguagem e outras Metas* [*Metalanguage and Other Goals*] (1992) and elsewhere. It is interesting to note that the Haroldo was by profession a lawyer, and spent his career in a bureaucratic function at the Universidade de São Paulo (USP), but never actually taught there.

His younger brother, Augusto de Campos (1931-), also a lawyer by profession, translated, amongst others, Mallarmé, Joyce, Pound, Mayakovski, Arnaut Daniel, John Donne, e. e. cummings, and is the author of *Verso, Reverso, Controverso* [*Verse, Reverse, and Controverse*] (1976) and *O Anticrítico* [*The Anticritic*] (1986).

Their theoretical work emphasizes the aural and visual aspects of translation. Haroldo is probably best-known for coining the term "transcreation", which he first used to designate the operation that refuses the dichotomy form/content and focuses on the poetic form of the text – its phonosemantic configuration. Thus, transcreation aims at the rendering not only of meaning but also of form.

Contrary to the common sense belief that poetry is untranslatable because it is difficult, it is this very difficulty, the complex arrangement of formal and semantic elements, which makes a text all the more translatable:

> Thus, for us, the translation of creative texts will always be recreation, or parallel creation, which is autonomous but reciprocal. The more the text overflows with difficulties, the more recreatable, the more seductive it will be in terms of the possibilities which are available for recreating it. In a translation of this kind, it is not only the signified that is translated, but also the sign itself, its physicality, its materiality (its sound qualities, its visual imagetics, everything which, according to Charles Morris, contributes to the iconicity of the aesthetic sign, with iconic sign understood here as that "which in a certain way is similar to that which it denotes"). The signified, the semantic parameter, will merely and only constitute the boundary of the recreative task. And this (kind of translation) can be seen as the opposite of the so-called literal translation. (H. Campos, "Translation as Creation and Critique" 51)

So, recreation, or transcreation, for Haroldo, does not mean free adaptation of the original, but extreme fidelity. It is a reconfiguration that takes into account all elements of the poem – the phonoprosodic, visual, syntactic. Creativity here means being able to find solutions within the semiotic scope of the poem.

His translations and translation theory also stress the way in which certain elements may be "Brazilianised". His translation of the second part of Goethe's *Faust*, as well as introducing Germanic neologisms into Portuguese, contains fragments of references to Brazilian writers and the film maker Glauber Rocha.

In Arno Holz's *Barocke Marine* [*Marinha Barroca*], he and Augusto emulated the sound pattern of the original, creating neologisms, as they did with the fragments of

Finnegans Wake, in this case to reflect the German morphology in the Portuguese language:

> Über die rollenden Wasser hin,
> lärmend, jauchzjohlen, wonnejubelnd, lustlachend, schwärmend...
> Sobre águas rolantes, eis bramantes, jubilogritantes, alacreberrantes, lubrigargalhantes...
> ["On the rolling water,
> the yelling, joyshouting, lustily laughing, rapturous"]
> (H. Campos, "Arno Holz" 97)

Haroldo's interest in maintaining the form of the original invites a comparison between his work and that of the very solid intellectual and academic tradition of those critics who have praised the translator who attempts to maintain the form of the original. Here we can mention Friedrich Schleiermacher, José Ortega y Gasset, Walter Benjamin, Antoine Berman and Lawrence Venuti. Perhaps the main difference is that Haroldo, together with Augusto, are very much "practheoreticians". Their ideal of maintaining the original form is very much an ideal, and will only be possible at certain moments in the translation. Of the above list only Antoine Berman translated a large number of literary works.

3.2. José Paulo Paes

Another important "practheoretician" is José Paulo Paes (1926-98), originally an industrial chemist, and translator of Dickens, Conrad, Aretino, Sterne, Auden, William Carlos Williams, J. K. Huysmans, Eluard, Hölderlin, Edward Lear, Rilke, Lewis Carroll, Ovid, Seferis, Kaváfis, Kazantzakis, among others, and whose most important articles on translation are brought together in *Tradução: a Ponte Necessária* [*Translation: the Necessary Bridge*] (1990).

Paes praises the Campos' concept of recreation. However, the key point on which Paes fails to agree with Haroldo and Augusto is the creation of neologisms. Paes comments negatively on terms such as the borrowed calque of "checar" ["to check"] in Portuguese, when equivalents such as "conferir" and "verificar" are readily available. He borrows the term George Steiner uses: "centaur language", the language which is half horse and half man, the interlanguage that is halfway between the original and target language, the foreignizing language so praised by Friedrich Schleiermacher and used by Friedrich Hölderlin in his translations from the Latin and Greek (Paes, "Sobre a crítica de tradução").

3.3. Nelson Ascher

Also of importance is Nelson Ascher (1958-), author of a large number of articles on translation, translator of Pushkin, Donne, Hungarian poets, and organizer of *Nothing*

the Sun could not explain: 20 Contemporary Brazilian Poets, published in the United States. Ascher's early work was greatly influenced by Haroldo de Campos, who was his M.A. supervisor at the Catholic University, São Paulo, but his recent work is much more pluralist, as seen in his recent interview in *Cadernos de Literatura em Tradução*, no. 11 (Ascher).

3.4. Boris Schnaiderman

The other major contributor is Boris Schnaiderman (1917-), born in the Ukraine in 1917 (the year of the Russian Revolution), and who came to Brazil when he was eight. He was the first Professor of Russian Language and Literature at the University of São Paulo in 1960, in spite of having graduated in Agronomy. He is the major figure in the translation and dissemination of Russian literature in Brazil. He translated great Russian writers like Dostoevsky, Tolstoy, Chekhov, Maxim Gorky, Isaac Babel, Boris Pasternak and poets such as Alexander Pushkin and Vladimir Mayakovski and collaborated with the Campos brothers on a number of translations. He was also the first to translate major Russian works directly from Russian; before him, indirect translations (mainly through the French) were the norm.

4. An Examination of Several Editions of the *Folhetim*

As mentioned, with the change of editors in 1982, translation began to play an important role in the *Folhetim*. Let us now look in detail at the contents of the issues in which translations or articles on translation appeared in the first half of 1984. On 8 January, in an issue devoted to the Brazilian plastic artist Helio Oiticica and the US poet Wallace Stevens, an article on Wallace Stevens, "Um cidadão de terno cinzento" [A citizen in a grey suit] (2-3) by João Moura Jr and a selection of poems in translation appeared (4-5).

Two weeks later, in an edition devoted to "50 Anos da USP" [50 years of the University of São Paulo], the translation of the Jorge Luís Borges poem, "Poema do quarto elemento" [Poem of the fourth element], translated by Luiz Antônio de Figueiredo, was published (22 January 1984, 2). This was the first issue of the *Folhetim* edited by João Moura Jr., taking over from Rodrigo Figueira Navas.

The 12 February issue was largely devoted to an essay by Haroldo de Campos on "Bereshit – a Gesta da Origem" [Bereshit – the Gesture of Origin], his translation of the Book of Genesis (6-8). His book, *Bereshit – a Cena da Origem*, would be published in 1993. Also in this edition we find a translation by João Moura Jr of Sara Zapata Valeije's poem, "O Paraíso" [Paradise] (2).

The entire 26 February issue, called "A Tradução Literária" [Literary Translation], was devoted to literary translation and will be described in detail in the next section.

On 25 March the *Folhetim* commemorated Octavio Paz' 70th birthday with its issue "Octavio Paz: os 70 anos de um poeta" [Octavio Paz: the 70 years of a poet], which contained an article on Paz by Haroldo which would be developed into *Transblanco*, a co-edition with Octavio Paz, to be published in 1986 (H. Campos, Paz, *Transblanco*). The issue continued with "Um poema de John Donne" [A poem by John Donne], translation and introductory notes by João Moura Jr, together with "Elegy: on going to bed" in the translations of Octavio Paz and Augusto de Campos (9-11). This issue also contained translations and notes by Nelson Ascher of poems by the Hungarian Gyoggy Somló (4-5).

The 8 April issue was devoted to Giuseppe Ungaretti, "A Flama de Ungaretti" [The Flame of Ungaretti], with "6 Poemas de Giuseppe Ungaretti", translation and introduction by Ecléia Bosi (2-3); and articles on Ungaretti by Haroldo de Campos (6-8), Carmelo Distante (4-5), Eugenio Montale (9) and Marly de Oliveira (8), and finishes off with Haroldo de Campos' poem "Transideração: Ungaretti conversa com Leopardi" [Transideration; Ungaretti talks to Leopardi] (12).

Wallace Stevens is back in the 22 April issue, dedicated to the "Romance Policial" [Detective Novels], with Paulo Henriques Britto's translation of "Sunday Morning", "Manhã de domingo" on the back page (12), as were many poems, both original and translated.

The 6 May issue was dedicated to world poetry: Paulo Leminski's article (3-5) describing characteristics of the poetry, including translations, of the ancient civilizations of Egypt, India and Mexico. Pindar's "First Olympics" (6-8) is translated and introduced by J. Cavalcante de Souza. And finally, "O silêncio das sereias" [The silence of the mermaids] (12), a short story by Franz Kafka, is translated by Modesto Carone.

In the 20 May issue we find Augusto' translation and comments on e. e. cummings' "A leaf falls, loneliness" (3-5). A smaller selection of Augusto's translations of cummings' work had been published in 1960 (A. Campos, *Dez Poemas de E. E Cummings*), and this extended collection would provide the basis for Augusto's extended selection of translations of cummings' poetry in *40 POEM(A)S*, to be published by Brasilense in 1986.

Also in this issue we find José Paulo Paes' essay on the modern Greek poet, Kostas Karyotákis (6-7), together with translations, and the translation of fragments of Carolo Emilio Gadda's detective novel, *Aquele bruto rolo da rua Merulana – Quer pasticicciaccio brutto de via Merulana* (10-11), by Aurora Bernandini e Décio Pigniatari, in addition to an article on Gadda by Alberto Arbasino.

On 10 June we find "*Giacomo Joyce*: Um texto inédito de James Joyce" [Giacomo Joyce: an unpublished text by James Joyce], translation and introduction by José Antonio Arantes (6-7); Allen Tate's poem: "Ode to the Confederate Dead", translated by Celso Lemos de Oliveira (10-11).

And finally in this period, the 24 June issue contains the article "O texto e a sombra: Que tipo de relação a tradução estabelece com o texto original?" [The text and the shadow: What type of relationship does a translation establish with the

original], by Luiz Carlos de Brito Rezende (5), whose main references are Walter Benjamin's "The Task of the Translator" and Haroldo de Campos's ideas on creative translation; "Um poema de Wallace Stevens", "O homem do violão azul" [The man with the blue violin] by Paulo Henriques Britto (6-9); and Décio Pigniatari's translation of "The Emperor of ice-cream", "O rei do sorvete", also by Wallace Stevens (12).

5. Special Issues

A number of issues of the *Folhetim* were solely dedicated to translation, again emphasizing the importance of translation as a subject worthy of academic interest. The first, "Tradução – Traição" [Translation—Treason] was published on 18 September 1983. The initial article was by USP and PUC professor Francis Aubert on the translation profession, "O tradutor e seus direitos" [Translators and their rights] (3), in which he looks at the wide variety of types of translation and the legal rights of the translator. This is the only essay to appear in the *Folhetim* which examines the more technical side of translation. This is followed by "Tradução e criação" [Translation and creation] (4-5), by the poet and translator Geir Campos (no relation to Augusto and Haroldo), in which he briefly examines a range of comments on domestication and foreignization in translation practice; "Tradução: fantasia e fingimento" [Translation, fantasy and feigning] (6-7) by Haroldo, comments on Pound, translations of Sappho, and Haroldo's own translations of Chinese poetry; "A tradução no Brasil" [Translation in Brazil] (8-11), a history, probably the very first, of literary translation in Brazil, by José Paulo Paes; and finally José Paulo Paes' collection of anecdotes on translation in "Grandezas e misérias da tradução" [The greatness and misery of translation] (12), which looks at metaphors of translation, mistranslation by machine translation, and the mistranslation of *fat* in the German theatre with reference to Hamlet. "He is fat [sweaty] and scant of breath" (5.2.269) was translated into German as "dick" (the German word for "fat"), leading to generations of plump German Hamlets.

The 26 February 1984 issue was entitled "Poesia em tradução" [Poetry in translation], and included an article on Sylvia Plath and translations of six of her poems by Luís Carlos de Brito Resende (2-5); José Paulo Paes' introduction to the importance of animals in poetry and translations of poems by Blake, Apollinaire, Rilke, and Alfred Kreymborg (6); an article on Yeats and translations of "No Second Troy", "The Second Coming", "Leda and the Swan", and "A Coat" by José Paulo Paes in "William Butler Yeats" (8-9); "Leopoldo Lugones", by Luiz Antônio de Figueiredo (10), with an introduction followed by a translation of "Metempsicósis" and "Oceânida"; "Aquela cançaozinha de Heine", in which Décio Pigniatari introduces and translates Heine's Lied "Wenn ich in deine Augen seh'"; "Dylan Thomas 1914-53", by Caio Túlio Costa (11), an introduction to Thomas and a translation of "On the marriage of a virgin"; and, finally, Augusto's translations of Yeats' "Sailing to Byzantium" and "The fascination of what's difficult" (12).

On 23 January 1987 the *Folhetim* commemorated its tenth anniversary. The leader (2) stressed the importance of the translation of poetry, the fact the *Folhetim* had introduced unknown foreign authors and given space to Brazilian translators. This edition would look at theoretical elements of translation. "Natureza e tradução do

canto mítico" [Nature and translation of the mythical canto], by José de Paula Ramos Jr, examining the translation of the Greek hexameter, the metre of Homer, concludes that this is a challenge that few have taken on in Brazil (3-4). In "Tradução, Produção, Subversão" [Translation, production, subversion], Amálio Pinheiro supports a "radical" form of translation, mentioning the Campos brothers and emphasizing both the political and poetic elements of this form of translation (4-5). This is followed by Marilene Carone's "Freud em português" [Freud in Portuguese] (6-8), which examines the deficiencies of translations of Freud in Brazil, and Sergio Bellei's "Emily Dickinson no Brasil" [Emily Dickinson in Brazil], which concentrates on the poet's lyrical aspects and similarities to Brazilian poets (9-11). The issue ends with a translation of Heinrich Heine's "Morfina" [Morphine] and the Hungarian poet Sándor Weöres' "Morrer" [Dying], translated by Nelson Ascher (12).

Possibly the most interesting issue of the *Folhetim* was the 30 July 1988 issue, "Os dilemas da tradução freudiana" [The dilemmas of Freudian translation], which looked at the translation of Freud's works, paying particular attention to the recent French translation by a team headed by Jean Laplanche, who favoured a close translation, introducing neologisms based on Freud's original uses if necessary. This is the theme of the article by Rubens Marcelo Volich (2-6) and of the interview with Jean Laplanche (6-11). The issue also contains a translation by Antônio Medina Rodrigues, "Às Parcas" [An die Parzen] (12), by Hölderlin, considered by Antoine Berman to be a translator who follows a foreignizing approach.

6. The Presence of the Campos brothers

Haroldo and Augusto de Campos are the authors most frequently published by the *Folhetim*. We can find a total of 29 contributions from Haroldo and 26 from Augusto, including articles, poems and translations, a number of which were made together. The seeds of a large number of later books are to be found in a number of the contributions, or, alternatively, the articles in the *Folhetim* were used to publicize works recently published. For example, Augusto's article on the Brazilian communist writer Pagu (Patricia Galvão), published on 16 May 1982, coincides with *Pagu: Vida-obra* [Pagu: Life-work] (1982). Likewise, *Maiakóvski – Poemas* [Mayakovski – Poems] (1982), translated by Boris Schnaiderman, Augusto de Campos and Haroldo de Campos was advertised by an interview with Augusto on 7 November 1982. Haroldo's essay on Goethe in the *Folhetim* of 16 May 1982 with a translation of "Nicht mehr auf Seidenblatt" contains elements published in one of his best-known works, *Deus e o Diabo no Fausto de Goethe* (1981).

As mentioned above, Haroldo's essay on Octavio Paz on 25 March 1984 was developed into *Transblanco*, and then the 9 January 1987 edition was again devoted to Octavio Paz, "Octavio Paz: poesia, tradução, política" [Octavio Paz: poetry, translation, politics], with Haroldo recycling used some of the ideas he had published in *Transblanco*, a co-edition with Octavio Paz, (1986).

On the other hand, we can find the *Folhetim* articles and translations providing the genesis of what would be later developed into complete books. As mentioned,

Augusto's article on cummings and translation of "A leaf falls" were used in the Brasilense 1986 publication of *40 POEM(A)S*. The interview with Augusto by Rodrigo Figueira Navas in the 27 March 1983 edition "Noigandres, afugentar o tédio" [Noigandres: keeping tedium away], accompanied by a translation of Arnaut Daniel's "Canto 13", forms the basis of the ideas that would be developed in *Mais Provençais* [More Provence poems] (Augusto 1992). Most of the *Folhetim* of 8 June 1986, entitled "Qohélet-o-que-sabe" [Qohélet-he-who-knows] was devoted to Haroldo's translation of the *Book of Ecclesiastes* into Portuguese and also included an essay by Jacó Guinsburg (2-4), Haroldo's essay (4-8) and translation of a fragment of "Qohélet III", (12). *Qohélet/O-que-Sabe: Eclesiastes: poema sapiencial* [*Qohélet/He-who-knows: Ecclesiastes: poem of wisdom*], by Haroldo de Campos, would be published some years afterwards by Perspectiva, in 1990, with a second edition in 1991.

A quick browse through the other articles will characteristically show us the enormous variety of the production of the brothers and the authors they translated and/or wrote about who form their *paideuma* (full details in the Appendix): Ezra Pound (AC & HC, HC), Dante Alighieri and Guido Cavalcanti (HC), John Keats (AC), Walter Benjamin (HC), Emily Dickinson (AC), Sappho (HC), Chinese poetry (HC), Jules Laforgue (AC), Mallarmé (AC), and Pushkin (HC).

7. The Presence of Boris Schnaiderman

As one would expect, the great majority of Boris' 18 contributions are translations and essays on Russian literature. As a native Russian speaker, he frequently worked with Haroldo de Campos and Augusto on translations of Russian poets, and, together with them, published *Poesia Russa Moderna* [*Modern Russian Poetry*] (1986), which included a number of the poems first published in the *Folhetim*.

In the *Folhetim*, together with Augusto and Haroldo he published poems of Pasternak, Mayakovski, Pushkin, Guenádi Aigui, and with Nelson Ascher translations of Marina Tsvietáieva, Pasternak, Pushkin, and Khlebnikov.

He also wrote on film and was interviewed on the importance of literary translation by Nelson Ascher on 23 February 1986, "A tradução enquanto radicalidade" [Translation as radicality] (7-11).

8. The Presence of Nelson Ascher

Nelson Ascher made 17 contributions to the *Folhetim*, translating Marina Tsvietáieva and Pasternak together with Boris Schnaiderman, and, as one would expect from his Hungarian background, Hungarian poets: Miklós Radnóti, Sándor Weores, and Gyoggy Somló, in the period in 1984 we examined before, and T. S. Eliot, Jules Laforgue, Paul Valéry, e. e. cummings, and Pablo Neruda.

9. The Presence of José Paulo Paes (1926-1998)

José Paulo Paes, the former industrial chemist, was another of the regular contributors to the *Folhetim*, with 22 contributions including essays on literature and translation, original poems and translations, often from Modern Greek, as in the cases of Kostas Karyotákis, Konstantinos Kaváfis and Gyrgos Seféris. He later published collections of translations of both the latter poets, *Poemas: Konstantinos Kaváfis* (1998) and *Poemas de Giorgos Seféris* (1995). As already mentioned, in the edition of the *Folhetim* solely dedicated to translation (18 September 1983), his essay, "A tradução no Brasil", was groundbreaking in terms of the historiography of Translation Studies in Brazil and was later published in his collection of essays on translation, *Tradução: A Ponte Necessária* [*Translation: the necessary bridge*] (1990) and a collection of notes, entitled "Grandezas e misérias da tradução", also developed into an essay for the same volume ("Sobre a tradução de poesia").

10. Bringing Light to Brazil

Intellectual life in Brazil in the 1980s was very different from today. I personally arrived in Brazil in early 1979 and began to study for my M.A. at the Catholic University, São Paulo (PUC-SP) in early 1980. Libraries were (and still are to a great extent) poor; the Brazilian currency was destroyed by high inflation and was worth little; foreign travel was expensive; Brazilian credit cards were not accepted outside Brazil; thus, unless you had connections abroad and an account at Blackwell's, Oxford, it was difficult to import books; and, last, but definitely not least, it was the pre-Internet age. Xeroxed books were the norm, and that precious volume the professor teaching the post-graduate course had brought back from outside Brazil would be copied time and time again.

Thus it seems that one of the intentions of the *Folhetim* was, to a certain extent, to attempt to fill this gap, and literary translation would be one of the ways to bring light to the Brazilian reader. This can clearly be seen in a number of issues such as the 10 February 1985 issue, where an article on Yves Bonnefoy is introduced as follows: "Yves Bonnefoy, Tradução e nota introductória de Lenilde Freitas. Um dos maiores poetas franceses contemporâneos, praticamente desconhecido do leitor brasileiro" [Yves Bonnefoy, Translation and Introduction by Lenilde Freitas. One of the greatest of French contemporary poets, almost unknown to Brazilian readers] (10-12). The subtitle to an article in the *Folhetim* of 20 January 1985 has a similar triumphant note: "Paul van Ostayen, por Philippe Humblé e Walter Costa: Pela primeira vez traduzido no Brasil, um poeta que revolucionou a poesia de Flandres e da Holanda" [Paul van Ostayen, by Philippe Humblé and Walter Costa: For the first time translated in Brazil, a poet who revolutionised poetry in Flanders and Holland] (6-7).

An article in the 23 June 1985 issue was devoted to Polish poets, "Poetas da Polônia sitiada" [Poet in besieged Poland] (12), by Ana Cristina César e Grazyna Drabik, with their translations of poems by Tomasz Jastrun, Anka Kowalska, Ryszard Krynicki, and Adam Zagajewski.

Other issues introduced writers from Eastern Europe, in the crucial year of 1988 (18 March 1988); Japan (3 June 1988); contemporary German literature (13 March 1987); contemporary German theatre (8 July 1988); and Sanskrit literature (3 September 1988).

11. Discussion

A detailed study of the polemics in the Brazilian literary world from the 1960s to the 1990s has yet to be written. Augusto and Haroldo de Campos both graduated in Law from the Universidade de São Paulo and were both career lawyers, Augusto worked as a São Paulo state public prosecutor and Haroldo at the Universidade de São Paulo, where he took his Ph. D. with a thesis on *Macunaima* by Mário de Andrade, "Morfologia do *Macunaima* de Mário de Andrade" [Morphology of *Macunaima* by Mário de Andrade] (1972), under the supervision of Antonio Candido, the most important professor of literature at USP and the founder of the important sociological school of literature. Candido sees Brazilian literature as beginning in the eighteenth century, when Romanticism broke free from European influences and affirmed its Brazilian identity, and during this period it was subservient to European literatures. Candido gave no importance at all to translation and excludes it from his theoretical framework. Hence the absence of translation in the Department of Comparative Literature and Literary Theory at the Universidade de São Paulo (USP) in the 1960s, 1970s, and 1980s.

Haroldo, by contrast, emphasized the Baroque period of Brazilian literature, ignored by Candido, and promoted such authors as the Baroque Gregório de Matos (1636-1696), Sousândrade (1832-1902), and Pedro Kilkerry (1885-1917), both precursors of Modernism. For the Baroque translation is important: "Since the early colonial times, our literature has been marked by hybridism, where foreign elements have blended with native ones" (H. Campos, "A Morte de Narciso" 210). The Baroque is linked to translation, as it "simultaneously means hybridism and creative translation. Translation as transgressive appropriation and hybridism (or cross-breeding) as the dialogical process of expressing the other and expressing oneself through the other, under the sign of difference" (210). This in turn is linked to Haroldo's concept of Anthropophagy: through translation as a means of critical appropriation, interplay between the national and foreign, he creates a decentred view of literature, which, unlike the work of Candido, does not search for the origin and does not bow to the superiority of the European model (H. Campos, "Da razão antropofágica").

However, the main factor to arouse the wrath of Candido's supporters and followers, most of whom took a strong Marxist line, was the adoption by the brothers Campos of Ezra Pound as one of their main mentors. This was totally unacceptable during the period of the military dictatorship (1964-1988), when literature professors were expected to be on the left and politically engaged. Haroldo was actually invited by Candido to be a monitor, the first step on the USP career ladder, but declined, probably because of the possible discomfort and the difficulty he might feel to express his opinions in a hostile context. Moreover, he was highly productive in his position as a lawyer at USP, which was probably not too demanding and which allowed him

considerable free time to read and write. However, he was cold-shouldered by the Department of Comparative Literature and Literary Theory, and the Department and Vernacular and Classical Literature at USP during the period of his great output in the 1970s, 1980s and 1990s and never asked to lecture. Nevertheless, he did receive invitations from the Departments of Modern Languages and Oriental Languages (where his friend and collaborator Boris Schnaiderman worked).

From 1973 to 1989 Haroldo taught in the São Paulo Catholic University's Department of Semiotics and Communication, at that time a highly rated department, and was made Emeritus Professor in 1990. He was also invited to be Visiting Professor at the University of Texas at Austin (1971 and 1981), and at Yale (1978).

Augusto was never really involved in academic life but did work on a computer graphics project at USP, "Poesia é risco" [Poetry is a risk/scratch] at the Polytechnic Engineering School (Escola Politécnica - Laboratório de Sistemas Integráveis: 1996), together with his son, Cid Campos, and Walter Silveira.

The fact that Haroldo, Augusto, José Paulo Paes and Nelson Ascher were not career academics, and that only in the 1990s did professors in the Humanities areas begin to feel pressure to publish in recognized academic journals allowed these authors to publish much of their best work in the *Folhetim*. Thus USP Professor of Russian Boris Schnaiderman could devote much of his energy to writing about Russian literature in the Brazilian press. Indeed, Haroldo did not publish in the mainstream Translation Studies journals such as *Méta*, *The Translator*, and *Target*, and his work took some years to filter through to non-Brazilian academics.

But it eventually did, and Else Vieira, in two articles on the Campos brothers published in mainstream Translation Studies works ("A postmodern translational aesthetics in Brazil" and "Liberating Calibans"), portrays Augusto and Haroldo as anthropophagic "cannibalistic" translators, whose work is strengthened by what they take and cannibalize from the Old World to form something new. The source text will be absorbed and re-created. And more recently we find a growing number of scholars working on Haroldo's work. We can mention the work of Odile Cisneros from the University of Alberta (Bessa and Cisneros) and Inês Oseki-Dupré at the Université de Provence ("Retraduire La Bible: Le Qohélet" and *Haroldo de Campos*).

The *Folhetim*, then, in many ways, seems to be a mouthpiece for the Campos brothers. Other articles on translation theory respectfully follow their ideas. Examples are the article by Luiz Carlos de Brito Rezende "O texto e a sombra: Que tipo de relação a tradução estabelece com o texto original?" [The text and the shadow: What type of relationship does a translation establish with the original?] (24 June 1984); and Pinheiro's "Tradução, Produção, Subversão" [Translation, Production, Subversion] (23 January 1987).

Indeed, we can link Haroldo's views, and by extension, those of the *Folhetim*, to the title of the conference in which this article was originally presented, "Version, Subversion: Translation, the Canon and its Discontents". Haroldo, discontented and disagreeing with Candido's model, dominant at the Universidade de São Paulo and elsewhere in Brazil due to Candido's influence and network of former students

teaching in the most important Brazilian universities, has a different version of Brazilian literature and subverts the canon, placing translation at the centre of literary studies in Brazil.

The *Folhetim*'s canon is essentially Modernist, and, like the Campos brothers, prioritizes authors with an interest in formal innovation. In other words, the *Folhetim* editors are, to use Bourdieu's term (from *Les règles de l'art*), *gatekeepers*, allowing into this alternative canon articles on and translations of canonical modernist figures such as Ezra Pound (7 November 1982; 24 July 1983; 27 October 1985; 8 April 1988) Czesław Miłosz (21 November 1982); Vladimir Mayakovski (26 December 1982; 27 February 1983; 20 March 1983; 27 July 1986; 29 January 1988); Velimir Khlébnikov (14 October 1984), George Trakl (30 January 1983; 20 March 1987); Franz Kafka (3 July 1983); William Carlos Williams (11 September 1983); Gertrude Stein (16 October 1983); Wallace Stevens (8 January 1984; 22 April 1984; 24 June 1984); Octavio Paz (25 March 1984); Giuseppe Ungaretti (8 April 1984); T. S. Eliot (6 January 1985, 13 November 1987; 24 September 1988); Paul Valéry (27 January 1985; 9 January 1987; 24 June 1988; 11 February 1989); Stéphane Mallarmé (10 April 1987); and Jules Laforgue (28 August 1987).

Occasionally we may be surprised to see articles from Antonio Candido and UNICAMP Marxist professor, Roberto Schwarz, well-known author of works on Machado de Assis. Schwarz contributed three pieces, including a savage attack on Brazilian concrete poetry, especially of Augusto de Campos' poems "Pós-tudo" (1985) e "Luxo" (1965) in "Marco Histórico" [Historic Mark] on 31 March 1985 (6-9). Candido's only contribution was an interview on José Marti on 30 January 1983. Seen through Bourdieu's concept of *illusio* (from *In Other Words*), whereby social academic activity takes on the role of a game, whose stakes opposing players recognize, this gesture to Candido and Schwarz seems to be a kind of "fair play", allowing one's opponent to have a say.

We can also look at the importance of the *Folhetim* from Bourdieu's concept of *field* (from *In Other Words*), in that the *Folhetim* was instrumental in creating the *field* of Translation Studies in Brazil. Before the 1980s, despite the existence of programmes in translator training at institutes of higher education such as Faculdade (later Universidade) Ibero-americana in São Paulo, there was no large body of publications, academic associations in the area of translation, and postgraduate courses. Although a considerable number of postgraduate students wrote dissertations and theses on translators and translations, they were all part of Modern or Classical Languages and Linguistics postgraduate programmes. There was no real area, or *field*, of Translation Studies. Indeed, there were few publications. Between the publication of *Escola de Traductores*, by Paul Rónai, in 1952, and José Paulo Paes' *Tradução: a Ponte Necessária*, in 1990, some 38 years apart, only 13 books on translation were published in Brazil, and the only journal was *Tradução e Comunicação*, published by Faculdade Ibero-americana, originally from 1981 to 1986, with nine issues.

But the Academy did eventually take notice. Haroldo de Campos taught at the Catholic University from 1973 to 1989, and José Paulo Paes was Visiting Professor at the Universidade de Campinas (UNICAMP) (1987) and the Universidade de São Paulo (1987). Also, in the late 1980s, Rosemary Arrojo and Paulo Ottoni, both

deconstructionists, were giving postgraduate courses in Translation Studies at UNICAMP. It was almost as if the Academy was waking up to the importance of the discipline of Translation Studies.

The number of students taking M.A.s and Ph. D.s grew considerably; professional associations were formed: the Grupo de Trabalho de Tradução (GT) of ANPOLL (Associação Nacional de Estudos de Pos-graduação e Pesquisa em Literatura e Lingüística) [Brazilian Association of Postgraduation and Research in Literature and Linguistics] (1986), and ABRAPT (Associação Brasileira de Pesquisadores em Tradução) [Brazilian Association of Translation Researchers] (1992) were established, and ABRAPT took charge of the Encontro de Tradutores national conferences. Journals were started: of the many which now exist we can mention *TradTerm* (USP) (1995); *Cadernos de Tradução* (Universidade Federal de Santa Catarina (UFSC)) (1996); *Cadernos de Literatura em Tradução* (USP) (1997); and *Tradução em Revista* (PUC-RJ) (2004). It is clear that a large number of academics, from various universities in Brazil, now had the belief, or the *illusio*, that investing one's energies and career in the "game" of Translation Studies was worthwhile, that it was an important academic discipline worth pursuing, and that it should grow in Brazil (Bourdieu, *In Other Words*).

Most important of all, in 1994, the first postgraduate M.A. programme exclusively in Translation Studies began at UFSC. The programme was very successful and opened the Ph.D. programme in 2010. It now has a total of 193 students, 110 Ph. D. students and 83 M. A. students, and had graduated 173 masters and 23 Ph. Ds. UFSC was followed by UnB (M.A. in 2011); USP (M.A. and Ph. D. in 2012) (for more details, see Milton).

12. Final words

The *Folhetim* published its final issue on 25 March 1989. The *Folha de São Paulo* now had a weekly Saturday *Letras* section, published in broadsheet, unlike the compact *Folhetim*, and *Letras* contained a mixture of articles and book reviews. The *Folhetim* was no longer quite as necessary, and, indeed, the first issue of the *Letras* section after the demise of the *Folhetim* contained Augusto de Campos' "Intradução" (sic) of Virgil's First Bucolic (8 April 1985, G9). The spirit of the *Folhetim* was living on!

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Appendix: Issues of *Folhetim* with Translations, Articles on Translation and Others Mentioned

John Milton

UNIVERSIDADE DE SÃO PAULO

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"A verdade de Pagu", Augusto de Campos, 6-7
"Kaváfis, mestre da poesia grega moderna", introduction with translation of five poems, José Paulo Paes, 5
27 June 1982 <http://acervo.folha.com.br/fsp/1982/06/27/348/>
"Psicografando Oswald de Andrade", Décio Pigniatari, 6-7
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“Paul Éluard, Seus olhos sempre puros”, tr. Pepe Escobar, 12
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“Samba, estereótipos, desforra”, José Paulo Paes, 4-5
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“Escorpião e Félix”, extracts of a novel by Marx, 12
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“Solviete para o verão de Maiakóvski”, Décio Pigniatari, 12
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“Noigandres, afugentar o tédio”, interview by Augusto de Campos to Rodrigo Figueira Navas, 6-7
“Arnaut Daniel, Canção 13”, tr. Augusto de Campos, 12
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“Poemas de Werner Herzog”, tr. Lucia Nagib, 12
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“O naúfrago do ‘Tordo’”, Giórgos Seféris, José Paulo Paes, 12
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“Por que domesticar Edipo?”, Antonio Rodrigues Medina, 2-3
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“Uma mensagem imperial”, Franz Kafka, tr. Lúcia Nagib, 2
“Um golpe na porta do solar”, Franz Kafka, tr. Lúcia Nagib, 3
“Conto de Fadas para Dialéticos”, article and translation of fragments of Franz Kafka by Modesto Carone, 4-5
“Diante da lei”, short story by Franz Kafka, tr. Modesto Carone, 12
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“Poemas” de José Paulo Paes, 12
17 July 1983 <http://acervo.folha.com.br/fsp/1983/07/17/348/>
“A ‘bossa nova’ da Itália do ‘duecento’: O doce estilo novo”, with translations of Dante and Guido Cavalcanti, Haroldo de Campos, 6-9
“Porque eu não espero retornar jamais”, by Guido Cavalcanti, and “Ao coração gentil retorna Amor”, Guido Guinizelli, poems translated by Haroldo de Campos, 12
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“O ‘Testamento’ de Ezra Pound”, Augusto de Campos – opera by Pound based on ballads by Villon, 6-7
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“A perda no caminho”, essay on the advantages of the radio, José Paulo Paes, 6-7
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“Poema”, Augusto de Campos, 12
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“Minha relação com a tradição é musical”, interview by Haroldo de Campos to Rodrigo Figueira Neves, 6-7
Extract of the poem “Galaxias”, Haroldo de Campos, 12
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“Um homem satisfeito”, poem in prose by Turgieniev, tr. Ulisses Infante from the Russian, 6-7
4 September 1983 <http://acervo.folha.com.br/fsp/1983/09/04/348/>
“Filme, Mito, Realidade”, Boris Schnaiderman, 4
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“Poemas”, tr. Vinicius Dantas, 2-3 and 12
“Sensações: objetos verbais”, with translation of “The Yachts”, (with original) João Moura Jr., 4-5
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“O tradutor e seus direitos”, Francis Aubert, 3
“Tradução e criação”, Geir Campos, 4-5
“Tradução: fantasia e fingimento”, with translation of fragments by Safo and Chinese poems, 6-7
“A tradução no Brasil”, José Paulo Paes, 8-11
“Grandezas e misérias da tradução”, José Paulo Paes, 12
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“O sítio encantado”, poem by Décio Pigniatari, 12
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“Dinheiro”, Gertrude Stein, tr. Suzana de Moraes and Waly Salomon, 12
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“As Bacantes”, 1-71, tr. Antonio Medina Rodrigues and Francisco Aschar, 12
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“Baladeta a moda toscana”, poem by Haroldo de Campos, 12
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“A armadilha de Narciso”, article on *Brás Cubas*, by Machado de Assis, José Paulo Paes, 3-5
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“Viva Webern”, Augusto de Campos, 3-4
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The Singular Capture of a Moment: Robert Schumann and Translation

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Abstract

This paper is part of a broader research project, which involves the translation into Brazilian Portuguese of the *Gesammelte Schriften über Musik und Musiker* (*Collection of Writings on Music and Musicians*) of the German composer Robert Schumann (1810-1856). Originally published between 1834 and 1844 in the journal *Neue Zeitschrift für Musik*, the texts that compose the writings were put together by Schumann himself between 1852 and 1854. Sharply attuned to the aesthetic ideals of his time, Schumann registered in his writings his impressions and comments on the musical and literary scene in the first half of the nineteenth century in Germany. This study examines *On Music and Musicians* with special emphasis on the reviews written between 1834 and 1836, in order to identify echoes of the main ideas on language and translation developed in Germany between the end of the eighteenth and the beginning of the nineteenth centuries. The bases for the study are two focal points, both of them brought to light by the notion of poetic creativity (*Dichtung*): The first one is anchored vertically and operates within the subject that moves from music to literature and vice versa, or from one language to another. The second one takes into account the shaping of the immersion into an element which will break down the barriers of time and, in one movement, bring the past into the present and include the future. In this sense, translation in Schumann's writings is entirely imbued with the notion of movement and is regarded as a creative human activity, whose capacity to transform senses depends on one's potentialities of using the language, thus promoting the diffusion of knowledge and the construction of identities.

Keywords: Robert Schumann; German Romantic; Translation

Schubert's variations are for Wilhelm Meister
as sound is to the word [...]
they are a Goethe novel composed in music
a novel that he would still like to write.
(Schumann, *Journals*, Volume I: 96)

The life and work of Robert Schumann (1810-1856) are perhaps the most eloquent example of a peculiar exercise in translation: transfer between words and music, which is so important for those who take interest in the arts of sound and the word.

Schumann, a composer, writer, critic, and interpreter, received a solid education in languages and literature during his studies at Zwickau School in Saxony. He learned Latin and Greek when he was between 7 and 9 years old, and later, when still a teenager, French, English and Italian. He worked as a translator, editor, proofreader, and turned into music, throughout his short life, all of his vast literary experience.

The son of a bookseller in Zwickau, Schumann helped his father, also a translator, and translated Greek and Latin poets, such as Horace, Tibullus, Anacreon, and Theocritus. Following the example of other contemporaries, Greek and Latin poets formed the basis for the development of his literary expression.

Even though he decided for music in 1830, he would never totally abandon his endeavours in literature and translation. Proof of this are the texts he translated and adapted for his symphonic and vocal pieces: *Das Paradies und die Peri*, in 1843, on a libretto by Thomas Moore, translated and adapted by the composer himself, and the 60 or so *Lieder* he wrote for texts by Burns, Álvaro de Almeida, Byron, Thomas Moore, Andersen, Shelley, Shakespeare etc. These are only a few examples.

"Music shows poetry at its greatest potential",[2] Schumann registers in his *Journal* (96). Firstly this approximates Schumann to the concept of the potentialization of the work of art, as formulated by Novalis (Gieseler), and to translation as an intrinsic activity in poetic creation: if poetry exists as a universal force, if it exists independently of human effort and artistic creation, art itself is not creative, but re-creates this poetry, performing an act of translation on the poetry. Understood, then, as a category of creation, translation for the romantics takes on the role of a metaphor of poetic making, and thus the function of the translator, as stated by Novalis (73) in Fragment 68, is that of the "poet of poets".

A voracious reader, Schumann read everything he came upon and shared with his contemporaries and philosophers of language a taste for translation, both as poetical creation (*Dichtung*) and as a form of progressively enriching the repertoire of subjects and forms in German literature and music, and even of reviewing one's own identity within the dynamics of difference between the Known and the Unknown.

In *On Music and Musicians,* a collection of reviews originally published between 1834 and 1844 in the *Neue Zeitschrift für Musik*, in Leipzig, and collected by the composer toward the end of his life, there are several passages in which Schumann refers to issues connected in varying degrees with translation.

His reflection on the creative process in music and literature reveals a composer finely attuned to the ideas on language and translation developed during the passage from the eighteenth to the nineteenth century, and illustrates how Schumann interferes with the prevailing canon of his times as he engages in musical and literary criticism. Certain parallels between the thoughts of Schumann and those of contemporary poets and philosophers show the extent to which Schumann, in his

dealings with music and written texts, identified with the dominant tides of the period on language and translation.

The starting point for these pronouncements is the traffic between music and literature, which, as we know, was very familiar to him:

> I could have called the cycle [of songs] simply "Music for texts by Heine", as this is how they differentiate from those of Mendelssohn. In the case of Taubert, they are songs inspired by poems; in the case of Mendelssohn, they are songs, which, on the contrary, inspire poems. I do not know whether the music follows throughout the poem which inspired it, whether it reproduces the basic tonality of the entire poem or just the sense of the theme to which it alludes; I suppose, however, that it is the latter case for most of the pieces. (Eight Troubadour Songs for the pianoforte op. 16, by Taubert.) (Schumann, *Schriften* 99-100 [1835])

This familiarity with putting literature into music and vice versa, however, has nothing to do with imitation:

> The disgrace of an imitator lies in appropriating for himself only what is conspicuous. As to copying what is truly beautiful in an original, he dares not do it, as if held back by a sort of natural shame. (Schumann, *Schriften* 21 [1834])

About the superficiality of imitation when translating, Schleiermacher (1813) comments:

> Neither did the imitator want to put into contact the writer and the reader of the imitation, because he does not maintain any immediate link between them, but merely seeks to ultimately produce a similar impression, like that received from the original work by his contemporaries. (Schleiermacher 55)

And, returning to Schumann:

> It is certainly an error to think that composers take paper and pen with the pitiable intention of conveying, drawing or portraying this and that. (Schumann, *Schriften* 84 [1834])

However, the composer does not rule out or totally negatively judge the possibility of feelings being portrayed in the works. When reviewing Berlioz' Symphony, he comments:

> On the other hand, one must not consider too small the possible influences and impressions coming from outside. Subconsciously and parallel to the musical imagination, an idea often continues to act; parallel to the ear, the eyes; and these eyes, organs in permanent activity, retain, amid sounds and tones, certain contours that, as the music advances, may condense and turn into recognizable images. (Schumann, *Schriften* 84 [1835])

"The acting of an idea": The sole purpose in this coming and going between literature and music, between two different realms of signs, is a search for the essence of an idea, for the synthesis of creation. It is also an assumption in an artist's background, a notion that Schumann shares with other poets and thinkers of his age:

> An educated musician will know how to derive from the study of a Madonna by Raphael the same benefit a painter derives from a symphony by Mozart. And more: for the sculptor, each actor becomes a motionless statue; these, on the other hand, transform his works into living figures; for the painter, a poem becomes an image, whereas musicians translate paintings into music. (Schumann, *Schriften* 26 – Eusebius [1835])

Also in Goethe, we read:

> The new resources I drew upon in my most recent poem were all learned from the plastic arts. For, in a work that stands as a sensorial whole before us, superfluities are more conspicuous than in a work that unfolds in a sequence of images before the eyes of our spirits. (Letter to Schiller, written in Weimar on April 9th, 1797, *Briefen* 367-368)

In art, therefore, there cannot be any barriers. Everything is movement. But there is indeed the challenge of form, which contains the idea and whose treatment allows us to see the dimensions of the artist:

> Form is the vessel of the spirit. Larger spaces require larger spirits to fill them . . . . We are wont to draw conclusions about a thing on the basis of the name it bears; thus our demands from a "fantasia" are different from those from a "sonata". In second-class talents, a command of the traditional form is enough; first-class spirits are

> allowed to extend this form. Only a genius can proceed with absolute freedom. (Schumann, *Schriften* 70 [1835])

Schumann's statement points to the constraints of the genre, while linking them to the time and tradition of the receiving culture. And precisely in this connection we find the challenge of the form for the poet and the musician: learning from the Unknown and deciding how to present it to the Known. In this sense, Goethe observed:

> Why do we so rarely make an epigram in the Greek sense? Because we see so few things that deserve it. Why do we have so little success in writing epics? Because we have no listeners. And why is there so much work in the theatre? Because among us drama is the only kind of poetic creation that can stimulate the senses and in whose exercise today certain pleasure can be found. (Letter to Schiller, written in Weimar on December 27th, 1797, *Briefen* 414)
>
> I am in a state of great poverty, which I readily want to share and deplore. After your departure, I read a little more of Sophocles' *Electra*. The long, relentless iambs, the turns and counterturns of its sentences, have impressed me in such a way that the short lines of *Iphigenie* now seem lame and unreadable, and endowed with a sickening sonority. I have immediately set out to completely transform the first scene. (Letter to Herder, written in Carlsbad at the end of August 1786, *Briefen* 223)

This exercise in transposal, therefore, which entails handling form and genres in order to transform them into another thing, takes place in a *locus* with restricted access:

> Ordinary men are peculiarly reluctant to enter the workplace of genius: they do not want to know about the reasons, tools, and secrets of creation, in the same way that nature reveals a certain weakness in covering its roots with earth. (Schumann, *Schriften* 83 [1835])

It is here, in this unrevealed *locus*, in the domain of the individual, that the process of creation, recreation, translation and transforming the world takes place. It is hard not to draw here a parallel with the singularity of meaning production in language, formulated by Schleiermacher in his 1813 treatise:

> [It] is the live force of the individual who, originally just with the momentary purpose of sharing a transient consciousness, produces, in the malleable matter of language, new forms, of which, however, sometimes more, sometimes less, remain in the language, and, collected by others, spread their forming effect. (Schleiermacher 50)

> [E]very discourse . . . wants to be understood in two ways; on the one hand, through the spirit of the language from whose elements it is formed, as an exposition tied to and conditioned by this spirit, produced and enlivened by this spirit in the speaker; on the other hand, it wants to be understood through the mood of the speaker as his action, as something that only through his way of being could thus appear and be clarified. (Schleiermacher 51)

This level where creation takes place, where the forms of the world dematerialize into signs, debunks the notion of an objective understanding of reality. For literature, as much as for music, so-called "external reality" has first to be dissolved and only then reprocessed in the subject to re-emerge under a new form. Humboldt (1807) observes:

> Whoever utters the word cloud does not think of either a definition or *a* specific image of this phenomenon of nature. All the different concepts and different images of the phenomenon, all the sensations that line up in the perception, everything, in short, which is connected to this phenomenon inside and outside of us may be presented to the spirit, and does not run any risk of being confused, because this *single* sound fixes and makes the whole remain cohesive. (Humboldt, "Sobre a natureza da linguagem em geral" 15 [1807]; my italics)

Schumann seems to agree with all this. For a musician, more familiarized with abstraction by the very nature and medium of his art, the dissolution of things into symbols moves the materiality of an external reality into the musical texture: "Music speaks the most general language, by means of which the soul perceives itself as free and indefinite, but in its own homeland" (Schumann, *Schriften* 19 [1834]).

For the poet, this same reality is dissolved and reconstructed inside the texture of discourse. In both cases, it is a most personal representation of this reality, its translation, therefore, wrought by and in the subject. In Humboldt, in whose writings analogies with music are also frequent, we read:

> All linguistic forms are symbols, not the things themselves. Not conventional signs, but sounds that bear with the things and concepts they represent a truly mystical relationship, a relationship that is mediated by the spirit from which they sprang and continue to spring; sounds that contain, as it were, the objects of reality dissolved in ideas, and may, in a way we should consider limitless, modify, determine, separate, and establish relationships. (Humboldt, "Introdução a Agamêmnon" 107-108 [1816])

In a more specific reference to translation, in a review of 1835, the composer comments on the Germanizing of musical terms proposed by the critic Gottschalk Wedel as a way of preserving German identity:

> Wedel must have perceived long ago that we also cherish the object of his considerations. In this sense, the Review tries to publish the titles of compositions in the most German form as possible; the eyes will then become used to this and not find it odd that a *mit inniger Empfindung* (with deep feeling) should produce the same effect of a *con grand' espressione* (with great expression); and then, for both sides, this will look natural. (Schumann, *Schriften* 31 [1835])

In the review, Schumann does not seem willing to see the issue in terms of an opposition between Germanizing or not Germanizing musical terms – mainly French and Italian at that time – but rather as a gradual assimilation of the Other by the Self.

This position may lead us to wonder whether Schumann had read Goethe's notes for the *West-Eastern Divan*, published in 1819. In them, the poet describes the reception of a foreign element as a gradual process, embodied in the well-known three modes of translation: the prosaic, the parodistic, and the identifying translation. The three modes are a proposal for preparing the soil, or familiarizing the eyes, as Schumann would have it, for the reception of the Other by the Self.

This awareness of meaning production in language and of the interference, through translation, on the effects it may cause, is evident in a note in which Schumann shows himself perfectly at ease to make a free translation, in this case, of a review by another critic, Fétis, of Berlioz's *Symphonie Fantastique*:

> Truly desperate, we read the article as we performed the piece on the piano. On the whole, our judgment of it proved more and more contrary to that of Mr Fétis, so much so that we – in part to doubly attract the attention of Germans to this ingenious republican, in part to give each of them an opportunity to make comparisons – decided to present to our readers a free and abridged translation of Fétis' reviews. (Schumann, *Schriften* 75 [1835]; my emphasis)

Here, the free and shortened translation by Schumann has the purpose of facilitating the understanding of readers, smoothing away all passages that could lead them to conclusions other than his own. And he does so while making his interference clearly noticeable, giving them an opportunity of comparing and dissociating authorships.

Assuming this interference, the mutual reciprocation of the activity of translating can also be traced in many of Goethe's remarks in his letters. Among them, for example:

> I put aside the *Tancredo* yesterday morning. Translated, and here and there a little more, I have the end of the second act, the third and fourth acts, without completing either. With this, I believe, I have already guaranteed the noblest entrails of the play, *to which I still have to add some poetry, something alive, in order to give the*

> *beginning and the end a little more filling than the original*. (Letter to Schiller, written in Jena in August 1800, *Briefe* 499; my italics)

And also:

> By the end of the week I shall have translated the final three acts [of *Tancredo*] and I want to save the first two to attack them at a time when I am less tired . . . . It is in effect a play to be seen, as everything in it is exposed to the eyes *and I can emphasise this characteristic of the play further, and I am less cramped than the French*. (Letter to Schiller, written in Jena on July 29th, 1800, *Briefe* 497; my italics)

We can find a similar purpose, albeit with a different strategy, in the following passage, taken from a note that Schumann adds to his review. Here, the interpretation of the quotation of the French politician Odilon Barrot (1791 - 1873) to a "milder German" is expanded and added to, and the notion of translating is placed at the service of a critical attitude of the composer in replying to Barrot's assertion:

> Not long ago, Odilon Barrot uttered a word that struck our youth. He said: "Dans notre époque, je ne sais, qui s'est imaginé, que tout ce qui est dans la nature est beau, qu'il y a une certaine poésie dans le crime", which, *in a milder German*, means: "Beware, my young people, of being enraptured and doing illegal things through nature and passion; listen to the call of nature; say sincerely the way in which you love and with whom you are angry! Preserve, however, what nature so gently brings: the innocence that, though it may lack, does not sin — enraptured, but not consumed". (Schumann, *Schriften* 85 [1835]; my emphasis)

In this passage, Schumann deliberately interferes in Barrot's text in order to show his disagreement. Schumann seems to know that the attitude of the translation may and should vary in accordance with its intended purpose. Though he supports Novalis when describing the poetization of music, and for his translation exercises from the ancient classics he favours foreignization, at times breaking with the structure of German as stated by a number of his commentators, here, in his day-to-day criticism, he takes a pragmatic line.

However, if the product of creation bears the subject's mark, its performance is marked by the fleeting nature of moments, which only suggests and intimates. In music and translation, bringing the past to the present initiates a progressive movement that simultaneously points to reception and the future. And if translation has appeared so far as a metaphor for making poetry or as a way to punctuate and direct the reception, the idea of bringing down the boundaries of time in translation allows for another analogy: now with the triad, where a single chord is formed by two

superimposed chords – C, E, G, for instance: "Third chord = time. The third brings past and future together in the present." (Schumann, *Schriften* 23 [1834]).

The superimposition of third intervals suggests that striking a note, whatever it is, implies both remembrance and expectation. In his notes to a *Doctrine of Sounds*, Goethe says: "Thus, a fundamental tone in C progressively generates a C major harmony and, retrospectively, an F minor harmony" (Goethe [1810], *apud* Schuback 59).

So, if the products of creation, ordained along the horizontal axis of time, are but glimpses of moments, conditioned by the evolutionary stage of languages, literatures, as well as music, similarly, the practice of criticism, employed by Schumann to interfere with the canon, can only be understood as the reflection of a moment:

> [T]here is no art in the world and, therefore, no criticism, whose scope is not determined by the cultural level and character of a given nation. (Schumann, *Schriften* 92f. [1835])

Creation and the translation it contains can thus be confirmed as ephemeral celebrations of a meeting, which highlights the subject, breaks down the barriers of time and makes clear the difference. The exercise of this encounter reawakens the past:

> A drama without a living representation before our eyes is a dead and alien drama for the public, as it is a form of composing poetry in music without the hand to execute it. (Schumann, *Schriften* 26 [1834])

The exercise of the meeting also points to the future. In several passages from his *Schriften*, and also his *Journal*, Schumann repeats a quote from the novel by Jean Paul (1795), one of his favourite writers:

> O art of sounds, which brings so close to our wounds the past and future with their flying flames. Are you the breath of the night of this life or the morning air of the other? (Jean Paul, *Hesperus* [1795], 28. Hundsposttag, 3. Osterfeiertag. Quoted in Gieseler 64)

No wonder, then, that the simultaneity found in a triad and in translation is uncomfortable:

> [T]he ancient text does not wish to be read and understood merely within the linguistic and hermeneutic possibilities which are traditionally made by the reading of other texts, whether they are translated texts or not. The metre of the Greek verse softens the harshness of the German verse. The modulations in the composition of the Romantics introduce atmospheres which surprise the listener. In music, as in literature, the unexpected makes possible and demands a rereading of tradition. Forced beyond its limits, the tonal system, like the linguistic system, opens up the possibilities of reception. In both cases, we have sounds that, according to Humboldt, were latent in an instrument that had not yet been played, and now, at first, they lead to a harmonic solution outside the norms, unexpected, that does not lead the listener back to the base tonality, and goes beyond the harmonic range classical ears had been used to. (Azenha 52f.)

This discomfort is, by its own nature, a condition suggesting a new dislocation. The contraction that narrows the focus of a lens to record a fragment both captures the moment and sets forth the challenge of discovering what comes next. Robert Schumann is perfectly aware of all this and embodies in his work as a writer, critic, reader, musician, and poet, the quintessential romantic thinking on translation; and, like his contemporaries, he also contributed, in his own way, to prepare the ground for our present ideas on translation. Poetic creation, simultaneity, and movement: in music, as in translation, we do not have the solace of firm ground and must embrace the task of learning to live with the fleetingness of moments.

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[2] All the translations of quotations by Schumann and of Goethe's *Briefe* are my own. The author thanks Prof. Dr. John Milton for the translation of this essay into English.

The Translation of the Shakespearean Obscenity in *As Alegres Comadres*

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Abstract

The comedy *The Merry Wives of Windsor* (1597-8) by William Shakespeare was written at a time when the codes of rudeness, obscenity and indecency were less stringent. At that time, some tolerance prevailed towards the obscene language inserted by the playwright in his production by means of double meanings, metaphors, allusions and puns.

In the eighteenth and nineteenth centuries, due to the need to eliminate those constructions from a text that had become canonical, the Bard's idolizers banned obscenity from Shakespearean language, arguing that its use had been due to the playwright's desire to please less refined audiences. If, on one hand, that prevented Shakespeare's work from exclusion from school textbooks and family shelves, on the other, it led translators to ignore expressions with which Shakespeare built his lewd comical images.

The article thus proposes to expand the boundaries of thematic analysis of William Shakespeare's texts to the (re)construction of the obscene language in the film *As alegres comadres* (2003), directed by the Brazilian filmmaker Leila Hipólito, as an adaptation of the comedy *The Merry Wives of Windsor*. Here, the film is understood as a rereading, allowing for questioning concepts such as authenticity, originality and hegemony, all so dear to a tradition that ignores the plurality of a cultural production and the inexhaustible condition of its plurality. Thus, the film is understood as a translation resulting from decisions made by Hipólito and her crew, which only in the realm of utopia could be identical with the Shakespearean text, for it encompasses the singularities of the translator.

Throughout the article the term obscenity is used as a reference to the transgressing lexicon having to do with sexuality, being central to observe the solutions found by Leila Hipólito to recreate the Shakespearean lewdness in her filmic text.

Key words: William Shakespeare; *The Merry Wives of Windsor*; intersemiotic translation; Leila Hipólito

The lively comedy *The Merry Wives of Windsor* (1597-8 or 1600-1) by William Shakespeare was written at a time when the codes of rudeness, obscenity and indecency were less stringent amongst the populace. At that time, some tolerance prevailed towards obscene language, that is, the transgressing lexicon having to do with sexuality inserted by the playwright in his production by means of double meanings, metaphors, allusions and puns.

In the eighteenth and nineteenth centuries, with the attempts to moralize the plays for the sake of decorum and rectitude, obscenity was eliminated from the Shakespearean production, which had then become canonical. After all, it was argued that the use of lower forms of language had been due to the playwright's desire to please less refined audiences. If, on one hand, that sort of action prevented Shakespeare's work from being completely excluded from school textbooks and family shelves, on the other, it led translators to ignore expressions with which Shakespeare built his lewd comical images.

In the specific case of *The Merry Wives of Windsor* lewdness is somehow hinted right at the title of the play. The mentioning of Windsor, site of the famous castle, builds an antinomy with the adjective *merry* applied to the wives who are pleasurable, delightful, amusing. The title indicates therefore that Windsor relates to the market town, populated by middle-class tradesmen and merchants in this "citizen comedy", in which characters are quite distant from the world of the nobility or the aristocracy. The distance is manifested particularly in the use of language which is far from the patterns set by the fifteenth-century nobility who defined the rules of decorum and the parameters of humour within the limits of the adequate social conduct.

In addition to the two "merry wives" – Mistress Ford and Mistress Page – Shakespeare brings into the scene characters which he also inserts in some of his Henry plays: Sir John Falstaff, Mistress Quickly, the trio Bardolph, Nim and Pistol, a Welshman, a French native speaker – who make comic and lewd use of the English language by means of polyphony. Such wealth of vocabulary created and used by the playwright in a plethora of characters reflected times of major transformations derived largely from the English maritime expansion which, naturally, affected the sixteenth century English language. Shakespeare's most popular comedies, therefore, build creative innuendos that may result in lewdness, involving both grotesque and graceful bodies and language, the high and the low levels of society, the native and the foreign uses of English. And as there was not what we now know as special effects, the audience was accustomed to sharpen their eyes and ears in order to interpret the gestures, mimes and speeches of the actors, who also recreated in extraordinary ways invisible and unknown places and worlds.

Thus, the use of a particular language depending on the context where characters are inserted resulted from the transformative process derived, in its base, from the sea voyages. Plot and absence of decorum generate laughter, which is brought about by means of the character's accent, the register of their speech, the inappropriate use of words, their gestures or grotesque behaviour, all of them features which led critics to classify *The Merry Wives of Windsor* as the less "Shakespearean" of the playwright's works.

The representations of misuse of the English language inserted in some characters' speech led William Shakespeare to innovate. By means of linguistic flaws, the dramatist softens or disguises – never erases – creative puns with obscene content, inserted at particular situations. In Act III, Scene V, 37-38, for instance, Mistress Quickly, instead of saying "they mistook the directions" given by Mistress Page, says: "[…] they mistook their erection." To which Sir John Falstaff, the character with the best command of the English language in the play, responds: "So did I mine, to build upon a foolish woman's promise". He is obviously taking advantage of the lewd lead generated by Quickly's poor use of the language, to express his frustration for having been sexually aroused by Mistress Pages's false promise to have sexual involvement with him.

Obscenity therefore depends on who speaks to whom, as well as on the context and the tone of the scene. In the case of *The Merry Wives of Windsor*, for example, a pun built by Mistress Quickly may be less subtle than one coming from Anne Page.

The fact of the matter is that Shakespeare's lexical inventiveness, which allows the audience the possibility of decoding the obscenity brought onto the stage, reproduces the language spoken outside the play houses, where the practices of the sex industry prevailed amidst decay, filth and smut. The theatres, brothels and taverns located in the south bank of the Thames were part of an "underworld, outside the jurisdiction of the Lord Mayor and the Puritans, a place where criminals operated, and the convicted were thrown into one of its five prisons" (Kiernan 17). In *The Merry Wives of Windsor*, Mistress Ford demands that the servants John and Robert take the basket on their shoulders "[...] and carry it among the whitsters in Datchet Mead, and there empty it in the muddy ditch by the Thames' side" (Act III, Scene III, 11-12).

In addition to an environment of decay, actors were literally vagabonds, operating in the margins of society, and could only acquire respect when sponsored by the nobility or court members.

Nevertheless, under variable cultural pressures, Shakespeare's works survived throughout time, taking multiple forms along the centuries. Recreating his language, and in particular his lewd language, imposes enormous challenges to translators and screenplay writers in apprehending and conveying the subtleties of the Shakespearean obscene language, in order to allow the audience at different times and places the pleasure of getting involved in the fabric woven by double meanings in scenes set in places as different as a palace, a bedroom, a tavern, or a street.

That being said, I want to examine the (re)configuration of some of the obscene language in *As alegres comadres*, whose translation into English could be *The merry gossipers*, a Brazilian film released in 2003, directed by filmmaker Leila Hipólito as an adaptation of the comedy *The Merry Wives of Windsor*. Here, the film is understood as an adaptation that resignifies the dramatic text, a view which allows us to question concepts such as authenticity and originality both so dear to a tradition that ignores the plurality of a cultural production and the inexhaustible condition of its plurality, and confirms the Freudian conclusion that "every living thing is different and requires us to make some sort of effort to understand it" (Freud 80). Thus, the film can be seen as an intersemiotic translation resulting from decisions made by Hipólito and her crew

that only in the realm of utopia could be identical to the Shakespearean text, for it encompasses the singularities of the translator, and the particularities of a different kind of art, performed at a different time and place.

Therefore, if the Canon is to survive, it is certainly by means of translation/adaptation, even though there is no possibility for total reproduction of any canonical work, for they will be woven with fibres of a different intertextual relationship between the written and the filmic texts. But, even transformed, the original becomes indebted to its translation for its afterlife. "The work does not simply live longer, it lives longer and better, beyond the means of its author", affirms Jacques Derrida in his *Des Tours de Babel* (179).

Hipólito's film, shot in seven weeks in 2002, shifts Windsor to the Brazilian colonial town of Tiradentes, where the bankrupt and cheating aristocrat, João Fausto, plans to seduce and fool the two young and rich ladies, Mrs. Lima and Mrs. Rocha – the gossiping wives of the title. The potential victims, who are anything but naïve, come to grips with the trickster's intentions, and decide to entertain themselves in a joint vengeance plan. The problem is that jealous Mr. Rocha finds out about Fausto's attempts of harassment, and, trusting his wife corresponds to the cheater's intentions, develops plans to catch her in adultery. In parallel, there's the forbidden relationship between the gallant Franco and pretty Ana, who's been promised to Abrahão Silva, who, in his turn, ends up marrying a young man.

Hipólito's decision to openly address homosexuality brings together both the behavioural pattern of the English Renaissance when young men dedicated more attention to their bodies, skin, hair and ornaments, giving less importance to the sword, preferring environments where peace and courtesy prevailed, and aspects of our contemporaneity, with the recent legalization of marriage between individuals of the same sex in countries like Brazil.

Both the site and the costumes worn by the actors and actresses take the spectator to the early nineteenth century, when Brazil was still a Portuguese colony, a time when lewdness had been eliminated from Shakespeare's plays. That may be one of the reasons why the twenty-first-century audience is refrained from enjoying one of the most outstanding obscene references, i.e., the allusions brought up by some of the characters' names. That is the case of Mistress Quickly (*quick lay*), who is everyone's messenger, and whose name announces a character who chronically misunderstands or mishears other people, hearing sexually charged conversations where there are none. In the film, the character becomes merely Maria. Other characters such as Pistol (a clear reference to a phallic weapon), Slender, and Shallow do exist in the film narrative but their names are not mentioned. One of them becomes merely Cabo Luiz, or Corporal Luiz in English. The erasure of the other two characters' names raises some critical consideration: both subaltern subjects are unable to be inscribed in the new language even if their names can be a source of laughter resulting from obscenity.

On the other hand, John Falstaff, the character with the best command of the English language in the play, as pointed out above, is ironically assigned as the voice of power. Although losing his title "Sir", he is a Portuguese man, who represents the

metropolitan authority in the colony in those days. The choice may reinforce the fact that in the Shakespearean text Falstaff is the protagonist, after all.

Hipólito then moves to the opposite extreme end of the colonial social scene, and chooses an African-Brazilian actor to play Sir Hugh Evans, the local Welsh clergyman in the Shakespearean play, in a clear attempt to present the racial plurality which was being formed in the colony in the late years of the nineteenth century, with the abolition of slavery (1888). Her choice to transform the character into a priest of African origin deprives him of the comical effect Evans' accent grants the play text with its polyphonic and ambivalent linguistic games.

On the other hand, quite often the comical effect, which emerges from the misuse of language is hinted at by the filmic resources of images of objects, body language or facial expressions. That somehow visually translates William Shakespeare's use of metaphors, avoiding, for instance, the direct mention of female and male genitals or sexual activities of any sort. The camera can then translate lewdness by concentrating in a character's eye or body movement, or forms of objects leading the spectator to have a good laugh.

In the very first scene of the film, the audience is presented with a combination of linguistic and image solutions allowing the decoding of lewdness. The city Judge Luiz Braga regrets not being a young man any longer, for otherwise he would resort to his sword to solve a specific problem. The scene translates Judge Shallow's words from the play text: "Ha! O' my life, if I were young again, the sword should end it" (Act I, Scene I, 36) The dialogue between the judge and a young man, bringing together terms as youth and the sword, a phallic weapon mystified after sword fighting became a historical and prestigious challenge for the defence of a man's honour (Briost, Drévillon, and Serna 12), helps the film's audience to identify the term as a metaphor for penis.

Still in Act I, but later on in Scene 3, 30-31, Sir John Falstaff says that: "There is no remedy: I must *cony-catch*", to which Pistol responds: "Young ravens must have food", alluding to the act of copulating with a woman roughly or even brutally. Shakespeare borrows from the French language the word "con", meaning not only vagina, but also an idiot. He then adds the "y" to anglicize it, and "cony catch" ends up fully revealing Falstaff's intentions – to fool the wives in order to get some sexual and financial advantages. The dialogue summarizes the personality of the play character for whom sexual desire goes hand in hand with his wish to make some money without too much effort. We can't help thinking of Balzac, when, in his *Splendeurs et misères des courtisanes*, he concludes that "the excesses of love require some rest and repairing nourishment".

Sigmund Freud in his *The Joke and its Relation to the Unconscious* provided a clear picture and a generous assessment of Falstaff's personality, based on the close affinity of humour to the comic, thus going beyond the character's body features and moral weaknesses:

> The grand humorous effect of a figure like the fat Knight Sir John Falstaff relies upon savings in contempt and indignation. We do, it is true, recognize that he is a good-for-nothing glutton and swindler, but our condemnation is disarmed by a great number of factors. We understand that he knows himself just as well as we do; he impresses us with his wit and, apart from that, his bodily prodigiousness has the contagious effect [upon us] of making us regard his person comically instead of seriously, as though our demands for morality and honour could not but bounce off so fat a belly. What he gets up to is harmless on the whole and is almost excused by the comic baseness of the figures he cozens. We admit, the poor man has a right to live and enjoy like the next, and we almost feel sorry for him because in the most important situations we discover him as a plaything in the hands of a figure far superior to him. That is why we cannot get angry at him, and why we add all the indignation we save on him to the comic pleasure that he otherwise creates for us. Sir John's own humour actually arises from the superiority of a self which neither his bodily nor his moral defects can rob of its cheerfulness and its security. (Freud 10, Notes)

The combination of the character's linguistic and body features is fully eliminated in the film scene which shows the three men sitting around the ale house table. Fausto, while drinking his beer, acknowledges he is broke and needs to cheat someone in order to get some money. To that Cabo Luiz answers "youngsters need food". Since Fausto does not give the lead with a pun, the corporal's answer does not offer the possibility for a double meaning.

Virility being considered a virtue in Shakespearean days, courts and villages invented different models of the virile ideal. In *The Merry Wives of Windsor* preservation of such a virtue depended, in great part, on the fidelity of the wife to her husband. The breach of this requirement is to be represented by the horns, endowing men with less human and more animal features. The term *cuckold* is therefore a constant in the comedy under consideration, since the play deals with the potential breach of the wives' loyalty to their husbands, stimulated by Sir John Falstaff's harassment. At one point in the play (Act II, Scene II, 281-2) the character expresses his horror towards cuckoldry by saying: "Cuckold! Wittol! Cuckold! The devil himself hath not such a name".

The expression is also repeated in the film in Portuguese numerous times, and, in the final scene, just like in the play, the character does appear with huge antlers, being punished for what he had intended to do to Mr. Ford. The film ignores the punishing and guilt aspects and injects some lewdness into the scene. Falstaff offers his body for the wives to enjoy it, and adds: "Quanto aos chifres, deixo-os para vossos maridos" ("As for the antlers I leave them to your husbands") (1:30:32).

The word horn also holds a polyphonic feature, being associated to penis, as we may observe in Act V, Scene V, 1ff., when Sir John Falstaff says: "The Windsor Bell hath struck twelve; the minute draws on. Now, the hot-blooded gods assist me! – Remember, Jove, thou wast a bull for thy Europa; love set on thy horns. O powerful love, that in some respects makes a beast a man; in some other, a man a beast!"

Earlier on in the play, the character uses a nautical metaphor to build an obscene pun. In the third scene of Act I, he says to Robin: "[…] Sail like my pinnace to

these golden shores" (74-75). Here, the word "pinnace", a small speedy boat with a single mast, establishes a phonological connection with the male genital both in a homophonic and a metaphoric word play. In the film, Fausto orders his servant to deliver his letters to the wives merely saying: "navegue como minha caravela, para as costas douradas" ("sail on like my Portuguese sailing boat, to the golden shores"), thus making lewdness vanish with the exclusion of the oral word play. Nevertheless, the image is compensated by the expression "costas douradas", which in Portuguese also means "golden back".

In *The Merry Wives of Windsor*, obscenity is not limited to men's speech. In Act II, Scene I, 85-88, both Mistress Page and Mistress Ford, use terms such as "board" and "hatches" as nautical metaphors to refer to sexual preliminaries in the following dialogue:

> Mistress Page: He would never have boarded me in this fury.
> Mistress Ford: Boarding, call you it? It'll be sure to keep him above deck.
> Mistress Page: So will I: if he comes under my hatches, I'll never to sea again.

The film repeats the same dialogue in Portuguese substituting the metaphor "hatches" by "quarterdeck", thus preserving the subtle obscenity reinforced by the facial expressions of both female characters.

One of the best examples of obscene language in the Shakespearean theatrical production can be seen in *The Merry Wives of Windsor*'s Act IV, Scene I 37-75, in the famous Latin lesson. Here the reader or the play and the spectator are presented with creative plays with words which, by means of homophonic effects, raise sexual connotations: the plural of "hic, haec, hoc" as "horum" certainly alludes to "whore"; "focative case" instead of vocative generates a phonological play with the word "fuck"; the "genitive case" is confused with "Jenny's case", "case" being a metaphor for vulva. Access to those creative examples of lewdness built by a witty use of language is denied to the film audiences for the scene is not translated either by means of image or verbally.

> This comic scene revising basic Latin grammatical principles doesn't appear in the Quarto text, and is often cut out of the stage version of the play, and just as often rejected by critics as insipid or insignificant. It is a marginalized scene within a play that has itself long been marginalized in Shakespearean studies. Indeed, for centuries *The Merry Wives of Windsor* was considered to be a pure entertainment piece, dashed off in a hurry in order to satisfy a passing whim of the Queen. (Déprats)

William Shakespeare's subtle double entendres, a trend of style in his days, carried a great deal of wit. The spectators, free from the interdict and motivated by a sense of relaxation were puffed up with pride after being able to share the transgression shown or referred to on stage, as they unveiled the verbal games, understood the humour,

and laughed. Often the obscene language metaphorically undressed the actor, exposing to the public the degradation of his bodily needs or functions, thus inducing the comical effect in a situation where there was no intimacy between the spectator and that *persona* on the stage.

Everyone regardless their level of education was able to laugh cunningly, ignoring behaviour patterns, the limits imposed by what was considered as an adequate conduct, and the norms of decorum set by the sixteenth-century English nobility. Laughter could result from the multiple plots, the mixed identities, the misuse of the language, the character's bodies, gestures, and foreign accents (seen in Caius, the French doctor who is Mistress Quickly's master and has a broken English; and in Hugh Evans, the local clergyman, who's Welsh, and speaks in an accent that the other English citizens may find very amusing).

The fact of the matter is that there is no obscenity without transgression, meaning that the erasure of the disorder established by the rupture of the interdict results in the erasure of obscenity. Therefore, transgression goes beyond and completes the interdict, justifying its existence. For the impulses of the sexual activity to be released, thus revealing pleasure, the interdict must be transgressed. That is what we witness, for instance, in the period of Brazilian Carnival, a festivity in which permissiveness not only is allowed, but also expected.

That transgressing feature is precisely what dismisses obscenity to the realm of jokes, which, in their turn, observe obscenity through the lenses of shameless sexuality, since the experience of transgression, even in its condition of an expected complement of the interdict, generates the necessary anguish for the state of violence associated to it: "Essentiellement, le domaine de l'érotisme est le domaine de la violence, le domaine de la violation. […] il y a dans la nature et il subsiste dans l'homme, un mouvement qui toujours excède les limites, et qui jamais ne peut être réduit que partiellement" (Bataille 23/46).[1]

Both texts – the play *The Merry Wives of Windsor* and the film *As alegres comadres* – confirm Bataille's consideration, by finally bringing Falstaff to the woods, carrying huge antlers on his head, reinforcing a certain similarity between the Shakespearean comedy and the seasons' medieval plays, defining what Northrop Frye calls the *green world*, where the ritual of triumph of life and love upon the waste land is reaffirmed. "Thus, the action of the comedy begins in a world represented as a normal world, moves into the green world, goes into a metamorphosis there in which the comic resolution is achieved, and returns to the normal world" (Frye 182). The *green world* is thus associated to the world of dreams and desire, which conflict with the madness of the world of experience.

Surrounded by Nature in a world of fairies, Falstaff's attempts of transgression are not only punished, but reaffirm the evil particularity of the profanity of sexual activity outside the married bed.

Revitalization or subversion of the canon?

Walter Benjamin's essay "The Work of Art in the Age of Mechanical Reproduction" (1937), published in a volume entitled *Illuminations*, brings an epigraph by Paul Valery which clearly addresses the derivations and implications of the subversion of the canon:

> […] In all the arts there is a physical component which can no longer be considered or treated as it used to be, which cannot remain unaffected by our modern knowledge and power. For the last twenty years neither matter nor space nor time has been what it was from time immemorial. We must expect great innovations to transform the entire technique of the arts, thereby affecting artistic invention itself and perhaps even bringing about an amazing change in our very notion of art. (Valery 225, quoted in Benjamin 217)

Let us take Valery's assertion, and associate it to the usual denotations of the verb "to subvert" which are often used to mean "to turn upside down, to revolve, to ruin, to destroy, to submerge, to pervert, to plunge, to revolutionize".

A quick glance at the meanings above may help us to argue that intersemiotic translations or adaptations of the canon are not subversive, as much as they do not operate on the basis of "infidelity, betrayal, deformation, violation, vulgarization, and desecration" (Stam 54).

In order to build our argument, we may, for instance, deconstruct the negative terms above, applying a different frame of mind to each of them. An adaptation of a Shakespearean play into mass media, i.e., the cinema, is indeed a movement "to turn it upside down", for adaptations do make a work of art accessible to the great public previously excluded and prevented from their right to enjoy canonical productions. In this sense, translations and adaptations indeed are "revolutionizing" tools, which deconstruct rather than "destroy" the aura of canonicity. Finally, by "plunging" into the original, the translator is able to build a critical view of the previous text, inserting in the new work signs of his/her contemporaneity.

Therefore, translating in the form of adaptation is no easy task, and requires a broader understanding of the term "subversion", expanding it to a work of "reconciliation of languages" (Derrida 200), inscribed by the translator's subjective interpretation of the original. If we concentrate in the lewd and malicious use Shakespeare makes of the lexicon in the construction of comical images with sexual content, we will soon come across difficulties which are sometimes unimaginable even to the translator who takes on the task of transforming the dramatic texts into other languages, i.e., from the written to the filmic language. That difficulty certainly stems from the struggle to reconcile both original and translated text, instead of operating simply an act of subversion.

As for the specific case of the translation of obscenity, we must bear in mind the extreme volatility and variability of the concepts of obscenity between the late

sixteenth century and the present day, subject to the interests and existing mechanisms regarding this sort of language in different geographies over time. In fact, there have never been safe criteria for establishing boundaries between what different societies consider being licit, illicit, and are able to tolerate, in the literary realm. Various terms labelled as offensive in a particular time and place are no longer considered as such in other times and places. On the other hand, a term or phrase that now seems extremely subtle with reference to obscene images could easily be understood as morally transgressing for an audience in the sixteenth century.

Moreover, Shakespeare does not make explicit use of so-called low words. He prefers to build a semiology usually dominated by the use of puns, homophonies, culturally specific terms, all identified by Barbara Heliodora, one of the most distinguished translators and Shakespearean scholars in Brazil, as "the curse of every translator" (Heliodora 101). Since these may not find a counterpart in someone else's culture, they usually end up imposing difficulties in the reconciliation and transformation processes into Portuguese.

The temporal and spatial distances result in at least one more difficulty for the translation of aspects of language with sexual connotations: to be subtle and, simultaneously, direct. Four centuries after the staging of the Shakespearean plays, it often becomes difficult to fully identify the extent to which the lexicon used by the dramatist, in certain cases, fits the obscene label:

> Au début du XVII siècle, encore, une certaine franchise avait cours, dit-on. Les pratiques ne cherchaient guère le secret; les mots se disaient sans réticence excessive, et les choses sans trop de déguisement; on avait avec l'illicite, une familiarité tolérante. Les codes du grossier, de l'obscène, de l'indécent étaient bien lâches, si on les compare à ceux du XX siècle. Des gestes directs, des discours sans honte, des transgressions visibles, des anatomies montrées et facilement mêlées, des enfants délurés rodant sana gêne ni scandale parmi les rires des adultes: les corps "faisaient la roue". (Foucault 9)[2]

The fact that the translator is a careful reader cannot be dismissed either and a careful reading of all William Shakespeare's comedies points to an author who is far from being just the playwright of innocence and amorous inclinations. As much as the tragedies, his comedies also draw attention to the vast spectrum of human experience in its folly, pains, sorrows, joys, and mordacity. The difference between the two genders relates basically to how situations are constructed, and the resources which are used, among which we find the use of language.

Concluding remarks

By adapting the play text, recreating it, without fully breaking the bond with the source, Leila Hipólito takes a critical stand (after "plunging" into the original) and builds a new network of intertextual dialogues which work as a projection of her

aspirations, cultural and social views associated to the several aspects of contemporaneity. In building her film, she basically answers the question: "Who is Shakespeare for me?" instead of considering the mere question of "Who's Shakespeare?" Her interferences in the source text, by means of eliminations, expansions, and re-significations of the Shakespearean language, make translation, therefore, a tool of empowerment and a search for reconciliation of differences between the past and the present. After all, a language on its own "is as if atrophied in its isolation, meagre, arrested in its growth, sickly" (Derrida 202). Translation, as a spring season, comes to revitalize and supplement what could otherwise be dormant after a long and severe winter. Hipólito's film therefore, regardless of being a good film or not, is what Shakespeare's *The Merry Wives of Windsor* lacked.

By reviewing the traditional ways of seeing translation we move in the direction of reconciliation, breaking hierarchies and healthily deconstructing the canon. William Shakespeare wrote his plays, and they are all around to be recuperated by means of translations, transformations, adaptations, interpreted by readers, film makers, play directors, song writers, sculptors, painters, all assessed by new publics.

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Notes

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[1] My translation: "Essentially, the domain of eroticism is the domain of violence, the domain of violation . . . it exists in nature and it subsists in the human being, a movement that always goes beyond limits, and can never be reduced other than partially".

[2] My translation: "Apparently, in the early seventeenth century a certain frankness was still in force. The practices did not seek secrecy; words were spoken without excessive reticence, and things were done without too much concealment; one had with the illicit a tolerated familiarity. The codes of rudeness, obscenity, decency were lax, when compared to the ones in the nineteenth century. Direct gestures, shameless discourse, visible transgressions, displayed anatomies, artful children wandering without hassle or scandal amongst adults' laughter: a display of bodies".

Fairy Tale Characters in *Shrek*: Subversion and New Canon

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Abstract

When William Steig wrote in 1990 *Shrek!* he did not know his 30 colorful pages, filled with rhymes and playful language, would be transformed eleven years later into one of the most successful animated feature films, both for children and adults alike, namely, *Shrek* (2001). This box office hit led to the production of three more films, *Shrek 2* (2004), *Shrek the Third* (2007) and *Shrek Forever After* (2010) which have modified the way the classical fairytale canon is understood in the twenty-first century. The entertainment offered by this film is the result of what Raquel Segovia has termed in Spanish *transferencia o trasvase* (223), which includes translation and adaptation in a process where the original text belongs to a printed means of communication (a children's storybook in this case) to be subjected to a transference process. This process transforms the literary text into a new audiovisual product.

The aim of this paper is to analyze how Dreamworks dealt with this transference process while taking into consideration the concepts of subversion of the classical fairytale canon and rewriting. The latter can be understood thanks to the definition given by André Lefevere: "the adaptation of a work of literature to a different audience, with the intention of influencing the way in which that audience reads the work" ("Mother courage's cucumbers" 4). Examples extracted from the original fairytale will be contrasted with the work done by Dreamworks where characters subvert the traditional stereotypes and functions described by Vladimir Propp in *Morphology of the Folktale*.

Key words: Fairy tales; Intersemiotic translation; Animation; *Shrek*; Subversion

Introduction

Fairy tales have always been part of our lives. Many of us were introduced to the magic of a fairytale world even before knowing how to read. Those stories heard first in bed read by our family members were afterwards our first readings in school. Nowadays, surrounded by so many forms of entertainment we still come across fairy tales in the form of comics, films, advertising, TV series and songs which evidence the fact that advances in the entertainment industry promote and serve as means of spreading these tales. Even traditional storytelling is becoming a popular socio-cultural activity among children and parents, the latter being those who appreciate the most the entertainment beneath a tale and the pedagogical nuances underlying them.

Finding out the origin of these stories is a hard quest, as well as learning if they appeared together in the same geographical area or if they were conceived in an independent and simultaneous way. Whether born in one area or in several places, which implies possible divergences in the plot and characters of each tale, traditional tales, as we may recall them, have undergone several transformations throughout history. And changes affecting their plot, characters and structure are being constantly introduced in the literary canon due to each society's comprehension of the story and the usage given to it.

Just as Jack Zipes has described, this is how we understand fairy tales:

> Fairy tales for children as universal, ageless, therapeutic, miraculous, and beautiful. This is the way they have come down to us in history. Inscribed on our minds, as children and then later as adults, is the impression that it is not important to know about the mysterious past of fairy tales just as long as they are there and continue to be written. The past is mysterious. The history of the fairy tale for children is mystery. (*Fairytales* 1-2)

Literature, Polysystem, Children's Literature and Fairy Tales

To underpin some of these reinterpretations of classic fairy tales, there is a need to discuss several key concepts, as will be introduced below, which will allow us to explain how the *Shrek* saga has been able to use fairy tales in a subversive way probably with the purpose of updating fairy tales to the needs of the twenty-first century western society.

Let us first begin by defining fairy tales, which can be considered as the first manifestation of literature in its narrative form and within whose pages there is space for: "lo real y lo maravilloso, la enseñanza y la diversion, lo trágico y lo cómico, el mundo cotidiano y el sueño misterioso, el mundo infantil y el del adulto, el amor y el odio, la crueldad y la bondad, la venganza y la generosidad" (what is real and marvellous, didactics and entertainment, what is tragic and comic, the household world and a mysterious dream, a children's world and the adult's, love and hate, cruelty and kindness, vengeance and generosity) (Diez). Due to the complexity which is found in the plot of any fairytale, these stories allow the representation of human feelings.

Therefore, if we consider the degree of subjectivity used in each tale to narrate human feelings within different cultures and time, meaning the progress and settlement of the ideas of certain social classes of a given society as has been proven in Jack Zipes (*Happily Ever After*), the need to share these imposing ideas and feelings had as an initial form of expression the oral narration. However, the need to preserve tales and the pedagogical material which they included demanded the compilation of these stories in a written form becoming part then of a complex system known as literature.

Thus, based on the description made by the Russian Formalists, literature is considered by André Lefevere as "one of the systems that constitute the 'complex "system of systems"' known as culture" (*Translation* 14). And Even-Zohar (18) has posited that

> "literature" cannot be conceived of as either a set of texts, an aggregate of texts (which seems to be a more advanced approach), or a repertoire. Texts and repertoire are only partial manifestations whose behaviour cannot be explained by their own structure. It is on the level of the literary (poly)system that their behavior is explicable.

In other words, literature cannot be defined only as a set of texts, but a polysystem "in which diverse genres, schools, tendencies, and what have you are constantly jockeying for position, competing with each other for readership, but also for prestige and power" (Holmes, cited in Snell Hornby 24).

Within the literary polysystem, written fairy tales, which were reintroduced into the canonized children's system in the nineteenth century (Shavit 26), gained prestige, first, due to their educational value granted by parents and teachers, second, owed to the fact that these readings were, and still are, chosen by children as their first readings and, third, thanks to the magic in these tales capable of bringing adults back to their childhood. However, when comparing Children's literature to adult's literature,

> children's literature, unlike adult literature, was considered an important vehicle for achieving certain aims in the education of children. This belief, however, meant that children's literature could not be accepted by highbrow society as having a status equal to that of adult literature; consequently, children's literature suffered from an inferior status within the literary polysystem. (Shavit ix)

Despite including then fairy tales as one of the narrations of Children's Literature, there has been and still is a debate among scholars who do not accept Children's Literature as a literary system independent from literature. According to Gisela Marcelo Wirnitzer (13):

> Son muchos los teóricos que admiten que existe LIJ, pero bajo la categoría de "subgénero" o *Durchgangsliteratur*, y también hay quienes admiten y defienden que es auténtica literatura, con un intrínseco valor artístico, pero con unas características propias que la distinguen de la literatura para adultos.
>
> (There are many theorists who admit that an ICL (Independent Children's Literature) exists, but under the category of "subgenre" or *Durchgangsliteratur*, and there are also those who admit and defend that it is an authentic literature with an intrinsic artistic value, but with some intrinsic characteristics which distinguish it from adult literature).

Given then the existence of this literary system, for a long time Children's Literature has seemed to have occupied a marginal place within the literary polysystem. Yet, as Even-Zohar (46) has noted, several criticisms have arisen against this interpretation which, according to Pérez Díaz, demands "desmentir ese rumor harto escuchado de

que la literatura infantil es asunto de poca hondura, de esa gente rarita o incapaz de escribir algo mejor y otras especies por el estilo" (Pérez Díaz, cited in Pascua and Marcelo 211) (those false rumours heard *ad nauseam* that Children's Literature is a superficial matter written by that strange sort of people unable to write anything better or of another kind).

Being aware of this debate, the existence of Children's literature is undeniable and once again Gisela Marcelo Wirnitzer's words must be quoted to explain these researchers' opinion about Children's Literature:

> La literatura infantil y juvenil existe, fundamentalmente, por la presencia de un lector infantil que precisa una adaptación especial a su nivel lingüístico, cultural y literario. Aceptamos pues que la LIJ abarca tanto aquellas obras con valor literario y artístico, escritas específicamente para el público infantil, como aquellas otras que pertenecían a la literatura para adultos y de las que se apropiaron los niños por reunir unas características determinadas, y también aquellas obras que escriben los propios niños. (13-14)
>
> (Children's and young adult literature exist, fundamentally because of the presence of a child reader who needs a special adaptation to his or her linguistic, cultural or literary level. Thus, one must accept that Children's Literature encompasses those works of literary and artistic value, written specifically for children, as well as those which belong to literature for adults and have become part of children's literature because they combine specific characteristics, and there are those works written by children themselves).

For this reason, we share the opinion that Children's Literature must be understood as part of the system not as a subgenre but as a well-established system. Within this system there are certain works which are part of the canon, as, for example, fairy tales. These stories now set in the centre of the system have been translated into several languages, being spread worldwide.

To prove how Children's Literature is gaining more weight in the cultural system, moving further away from the periphery of this system, some data regarding 2012's year-over-year progress in the production of children's books in Spain can be discussed. This data has been collected by the Spanish Ministry of Education, Culture and Sports under the title *Panorámica de la edición española de libros 2012*.

Despite the consequences of the economic crisis currently hazarding household expenditure in Spain, the number of books published has increased since 2003, and exceeded the figure of 10,000 books per year. This increase responds to the demand which hopefully will continue rising in the following years.

The consequences of the rise in numbers reflect how publishing companies find in Children's Literature a main source of income independently of it being considered a genre or subgenre part of the literary system or not.

Another interesting fact regarding the number of published stories targeted to children is the 45.0% figure representing the percentage of translated books. Specifically 42.3% of the published books were translated from English into other languages in Spain which explains the importance of both Children's Literature and Translation within the cultural system.

Rewriting

Being aware of how fairy tales have been used as a dynamic part of the historical civilizing process within each society as mentioned above, there is a need to think about the role of translation in the writing of these fairy tales. According to Román Álvarez and Mª Carmen- África Vidal, Lefevere has defined translation as:

> […] una actividad que, por haber existido desde siempre, es casi inherente al ser humano en tanto que se trata de la acción interpretativa por excelencia, de la comunicación entre los pueblos. En efecto, las traducciones hacen posible el descubrimiento de otros mundos, puesto que mediante ellas expresamos, transmitimos –trasladamos – emociones y conocimientos, sensaciones y realidades. A lo largo de los siglos la actividad traductora, con su preciado bagaje, ha ido dejando tras de sí toda una estela de progresos y avances materiales, sirviendo, al mismo tiempo, de guía y luminaria para nuevos cauces de entendimiento entre los seres humanos. (Álvarez and Vidal 9)
>
> (an activity which is almost inherent to the human being due to its timeless existence, so much so that it is an interpretative action, par excellence, among peoples. To this effect, translations make the discovery of other worlds possible since through them emotions and knowledge, sensations and realities are transferred-transmitted-expressed. Throughout centuries, the translating activity,

> with its highly-valued baggage, has been leaving behind a trail of progress and material gains, serving at the same time as a guide enlightening the source of understanding among human beings.)

This definition of translation fits within the concept of rewriting according to the point of view of this same scholar:

> [T]oda reescritura – entendiendo que la reescritura va desde las antologías y compilaciones hasta las traducciones, pasando por la historiografía, la crítica o la edición de textos - implica una manipulación; y que esa manipulación puede ser positiva o negativa según la incidencia que ejerza para perpetuar o para socavar el poder establecido . . . , y para que una cultura "superior" se imponga sobre otra . . . . (Álvarez and Vidal 10)
>
> (all rewriting - given that it encompasses anthologies and compilations to translations, from historiography, criticism to the publishing of texts - involves manipulation; and this manipulation can be positive or negative according to its incidence on perpetuating or destroying the established power . . . , and for a superior culture to overtake another . . . .)

According then to these definitions, translation can be seen as a rewriting process which allows the interpretation of texts and implies some sort of manipulation of the content in the ST to fit the demands of the established power in the target society. This situation perfectly fits within the idea Zipes expressed about how fairy tales have been changing their purpose throughout time and cultures. Rewriting these tales to adapt to the canon means complying with the power structures of each society. Zipes has pointed out how the literary fairy tale for children "became more an institutionalized discourse with manipulation as one of its components" (*Fairytales* 10).

In the search to explain how this manipulation can comply with the demands of the canon or subvert them, the intersemiotic translation of the storybook *Shrek!* into the four films produced by DreamWorks has been studied. Yet, before exemplifying some of these cases, this type of translation needs to be defined.

Intersemiotic Translation

Regarding translation then, there is a need to say that in this paper our attention will be focused on the procedure named by Raquel Segovia as "transferencia o trasvase" (transference or transfer) (Raquel Segovia 223). Segovia explains that there is a need to establish the boundaries between cinematographic adaptation and translation since many experts on both matters have noted the need to differentiate both activities. This scholar also considers that there is a problem in terms of the terminology to be used and for this reason she points out that although sharing common characteristics the introduction of a different term is required and necessary ("se hace necesaria la introducción de un término diferente") (ibid). Hence, this same author adopts the terms transference or transfer ("transferencia o trasvase") (ibid) as a higher level within itself bridging translation and adaptation ("como categoría superior que engloba dentro de sí a . . . la traducción y la adaptación") (ibid). Therefore the term transference will be used from now on when dealing with the materials studied herein.

In addition, the creation of a film or films based on a story book may fit within the first category described by Segovia, that is, the adaptation of a story book for the screen or the translation of the book into another format. The terminological dilemma explained above can be solved by considering the term transference. The transference of William Steig's book *Shrek!* into a saga of films responds to an intersemiotic transference process by which the ST belongs to a printed means of communication, a tale of an ugly ogre, in turn transferred into a TT classified as a set of audiovisual texts.

Once this literary text is positioned at the centre of the cultural system, as a children's literature work which undergoes an intersemiotic transference process, there are two more steps which must be taken in order to be able to find subversive elements in the TTs: first, the plot of each of the texts studied and, second, some of the most important characteristics concerning the characters of any fairytale.

The book and the films

In order to learn about the transference done in the creation of the *Shrek* saga, the content of the ST and TTs must be commented on. William Steig, famous for his illustrations and cartoons in the magazine *The New Yorker*, introduced his own children to the world of an ogre whose name is derived from the German word

Schrecken meaning "horror" or "terror" in Yiddish (see Zipes, "On re-reading William Steig's book *Shrek!*"). Shrek's ugliness and special qualities – he "could spit flame" and "vent smoke from either ear" – let the reader know how special Shrek is as a main character. The story of the green ugly monster presents an ogre whose parents have decided to literally kick him out of his home. The beginning of this adventure is similar in its structure to any other fairytale, yet the monster is the hero of this tale. In his way along the forest he meets a witch who foretells that he will meet a donkey, a knight and the ugliest princess he has ever met.

Excited about meeting the princess, Shrek begins to walk through the forest, where he meets a horrible dragon who is tamed thanks to Shrek's strength and powers. Shortly after, Shrek meets a group of children willing to play with him, which becomes his worst nightmare. Steig then chooses to let Shrek meet his companion in the tale, donkey. His role in the story is to carry Shrek to the castle where the princess lives. But, before that, Shrek must fight a knight to cross the bridge which leads to the princess.

This lady in distress is far from being the girl waiting to be rescued since her ugliness could scare any invaders to the castle. Despite her looks, Shrek falls for her, wanting to marry her as soon as possible.

As can be seen, this tale constitutes the pillar on which DreamWorks based the plot for the successful *Shrek* saga. The first film, with a homonymous title, presents the main character as well as Donkey, Dragon and the Princess, but the plot needs to be extended to cover the 86 minutes of animated work. For this reason, a few misunderstandings between Shrek and the princess, Fiona, take place as well as some dilemmas about the importance of judging people before knowing them, or distinguishing beauty or ugliness from good and evil.

The second film develops Shrek's personality by introducing him to his in-laws and Far Far Away. Shrek needed to accept himself before being able to meet Fiona in the first film and the next step in his life means accepting his responsibilities as a husband and trying to be part of Fiona's family. Yet this need makes the audience laugh at the scene of King Harold, who dislikes this ogre, trying to hire Puss in Boots to get rid of his son-in-law, twisted roles regarding characters as the Fairy Godmother or Prince Charming, and the parts played by Pinocchio or the Three Pigs, which turn to be quite unconventional.

Shrek the Third tells the story of Shrek being the next in line for the throne of Far Far Away. However, being an ogre king is not exactly in Shrek's plans. As a consequence, he decides to seek Artie, the next heir to the crown. This adventure is mixed up with Shrek's near fatherhood which worries him profoundly, especially since his own father had tried to eat him when he was a baby ogre.

To go one step beyond, *Shrek Happily Ever After* explores what happens when Shrek feels unhappy with his daily routine. To grant him a chance of enjoying a day as a real ogre, Rumpelstiltskin offers Shrek a tricky contract. Unaware of the consequences of his selfishness, Shrek loses his family and friends, having to fight the witches and Rumpelstiltskin with the help of an army of ogres searching for freedom.

Fairytale Structure and stereotypes

Before diving into some of the most outstanding subversive elements regarding the four main characters of this extremely successful saga there is a need to do a flashback bringing us back to the work carried out by Vladimir Propp.

Vladimir Propp (1895-1970) renamed fairy tales as marvellous tales, which matches the concept of characters being marvellous themselves; let us think of fairies, witches, gnomes, giants, etc. This scholar and literary critic noted that every tale followed a specific narrative structure in which certain character types were always used.

In his book, *Morphology of the Folk Tale* (1928), the Russian structuralist proved that these tales were not as spontaneous as they seemed since each character fulfils a set function which enables the development and ending of the story. Each character has an event associated to him/her and in total Propp described 31 events named functions by him. The analysis of 100 tales allowed him to come to the conclusion that there are seven basic or fundamental characters which play a specific role in any tale:

1. The hero: He/She may be the victim of the circumstances or the plot of the tale. Although here a female hero is mentioned, in most of the traditional fairy tales the role of the hero is played by a single male searching for adventure or fighting the changes which have affected his early status of peace and wealth. This character is frequently helped by a donor or magical helper.

2. The donor: His/her role consists on helping the hero through his quest by supporting his decisions and following him throughout the story or by granting the hero with some kind of power, a magical token which will allow the main character's final success and the achievement of a happy ending.

3. The villain: The hero's success cannot exist without him having to prove his value by fighting the villain. This character changes the hero's situation of comfort and happiness and lacks any virtues.

4. The dispatcher: Often sent by the villain. This character is in charge of sending the hero out of his happy world and makes the villain known as well as his evil intentions.

5. The princess: She is the prize, the award deserved by the hero. If he is brave enough to fight the villain and win, she will be the end of the hero's journey since he will have power, wealth and love in return for his services.

6. The king or the princess' father: In some tales he gives the hero the task of saving the kingdom from the villain. He sometimes identifies the false hero and often gives her daughter's hand to the hero as a way of payment for his resolution of the evil attempts carried out by the villain.

7. The false hero: This character is not always included in every tale. The false hero tries to take credit for the hero's actions and sometimes even tries to marry the princess. It is the king or the princess who discovers the false hero's real intentions.

As can be noted these seven characters are part of almost any fairytale. And in *Shrek!*, the storybook and four films, the interaction of these stereotypes can be spotted with quite a few interesting changes which may lead to the possible idea that each of these roles is subject to some degree of subversion as will be explained in the following part of this work.

Subversion

Subversion means escaping from traditional conventions, mocking (making fun of) the concepts established by those who rule and impose their power on others. Subversion might also result in innovation of the literary canon, or the manipulation of the texts

which are being rewritten. Subversion can also mean a way of translating TTs for those thinking about visibility and "domestication" (Venuti).

Yet, let's think about the essence of the meaning of this word. Subversion is defined by the Merriam Webster Dictionary as: "a systematic attempt to overthrow or undermine a government or political system by persons working secretly from within". Mínguez López has also used the Spanish definition of subversion from the R.A.E. (*The Royal Spanish Academy Dictionary*) "trastornar, revolver, destruir, especialmente en lo moral" (to overturn, stir, destroy, especially in the moral sense) to refer to the action of making fun of the control adults impose over certain moral conventions. This scholar also quotes Allison Lurie (1989) to explain the power subversion might have in the process of innovating and changing our surroundings: "Hacen una llamada a ese niño imaginativo, interrogante y rebelde que todos llevamos dentro, renovando nuestra energía instintiva y actuando como una fuerza que nos impulso al cambio". (A call to the inner child we all have inside is made – the imaginative, questioning and rebellious one – to renew our instinctive energy and act as a force to trigger change) (Lurie 13, quoted in Mínguez López 257-9).

These terms can be applied then to both, the book written by William Steig as well as the DreamWorks saga. About the storybook, Jack Zipes has recently made reference to how:

> This mock fairy tale plays with all the conventions of the traditional folk and fairy tale to provoke readers to consider the relative nature of evil and beauty. Instead of a handsome prince or a gifted third son, there is an outsider from the swamps, ugly and stinking, who wins a repulsive princess by overcoming fear of himself. The tale is obviously a parody of the Grimms' "The Young Man Who Went Out in Search of Fear," but is also more than that, for Steig levels the playing field for people considered to be despicable and evil. Shrek represents the outsider, the marginalized, the Other, who could be any of the oppressed minorities in America. He may even come from the streets of the Bronx, and the humor of the tale is clearly identifiable as New York Jewish humor. What was once a European folk tale has become, through Steig's soft water color images and brazen irreverent language, a contemporary literary fairy tale that thrives on playfulness, topsy-turvy scenes, and skepticism. This is a fairy tale that radically explodes fairy tale expectations and fulfills them at the same time: the utopian hope for tolerance and difference is affirmed in an unlikely marriage sanctified by a dragon. The ogre and his wife will continue to frighten people, but

> they will be happy to do so in the name of relative morality that questions the bias of conventionality associated with evil. ("On re-reading William Steig's book *Shrek!*")

Which in other words can be summarized as:

> In keeping with the postmodern spirit of the last twenty-five years, Steig modestly produced one of the best examples of how the fairy tale has been fractured and continually transformed, indicating its radical potential in our digital age, especially with the production and success of the twenty-first century digitally animated films. (Zipes, "On re-reading William Steig's book *Shrek!*")

This irreverent language and this way of playing with the expectations any reader would have about fairy tales has then been rewritten and transferred into a new type of text: an audiovisual text which shows several subversive traits. Mínguez López (249-262) has systemized the latter into five categories:

1. The eschatology and restructuring of traditional roles.
2. The message about beauty.
3. The claim of women's active role in society.
4. The Unsweetening.
5. Demythisizing comments.

To exemplify these five cases of subversion which can be spotted in the audiovisual text, we would like to share the following cases which present a subversive role of the main characters not only in the book but also in the films. These subversive characters do not follow the stereotype and the fairy tale structure presented by Vladimir Propp.

Example 1 –The Restructuring of Traditional Roles

This first example belongs to *Shrek* and exemplifies the restructuring of traditional roles. In this sequence, Shrek and Donkey have saved Princess Fiona. Before going to sleep, Donkey and Shrek have a conversation because donkey does not stop asking him

questions. Shrek is annoyed because donkey would not leave him alone and he wants donkey to understand that he does not want to have any company. Shrek says that people are afraid of him and always try to escape from him. We can understand from his words that he feels lonely and that this loneliness has not actually been a choice, but rather the only option he has to live his life. He does not try to give an image of an ugly ogre. On the contrary, the audience feels sorry and pity for him. This scene shows that Shrek has feelings and that he has suffered as he has been forced to live on his own. He is not the stereotypical ogre who has to play the role of the villain in this fairytale.

Example 2 –The Message about Beauty

The happy ending of any fairytale is sealed with a kiss and this is what happens at the end of *Shrek*. Fiona needs to be kissed by her true love in order to break her ugly night-time ogress spell. But, when Shrek kisses her, the spell does not disappear. She is still an ugly ogress. She seems to be disappointed as she is not beautiful. Yet, Shrek replies, "But you ARE beautiful". This scene wants to teach us about the concept of beauty. Ever since the beginning of the first film, we learn that Fiona will become a beautiful princess forever, once kissed by a prince. However, when Shrek kisses her, the spell does not break. Shrek does not care as he has fallen in love with her when she was an ogre, and for him Fiona is more beautiful than a traditional princess.

Example 3 – The Claim of Women's Active Role in Society

In *Shrek The Third*, Fiona is having a baby shower. She starts opening the presents that her friends have brought for her. Snow White brings the biggest one. She offers one dwarf as a 24/7 baby sitter. Fiona is surprised and she asks what it is for. Snow White says that it can be in charge of the cleaning and the feeding. Fiona asks what she and Shrek are supposed to do. The girls say it is necessary as they will have to work on their relation once the baby is born. Fiona states her intention to take care of the baby together with her husband, and no one else. She refuses to have help around and thus reinforces the defence of the active role of women who share domestic duties with their partners.

Example 4 – The Unsweetening

In *Shrek 2*, physical appearance seems to be one of the main plot elements. In this particular scene, Prince Charming, pretending that he is Shrek, who has become a beautiful man, attends a party at Far Far Away with Fiona. He overacts his role as a haughty Prince. Fiona does not love him any longer as she cannot recognize the man she fell in love with. Looking at his lips, she realizes that he had put some glitter on them. She decides to leave angrily. Fiona is not a girl worried about her appearance. Once again, the traditional princess role has been broken and the fairytale is unsweetened.

Example 5– Demythisizing Comments

In *Shrek* (the first film), Fiona, Donkey and Shrek are on their way to Lord Farquaad's castle. They have just had breakfast and Shrek burps. Donkey scolds him for having done it in the presence of a princess, as it is "no way to behave in front of her". Shrek does not seem to understand it and even laughs at him. At that moment, Fiona does exactly the same, astonishing both Donkey and Shrek. The latter tells her that he would never expect that of her, and she, who had overhead the conversation Shrek had with Donkey about appearances the night before, insists on the fact that, "You should not judge people before you get to know them". This example shows that we cannot judge people before getting acquainted with them.

In addition to that, Fiona is giving an example to the audience, once again that she is not a traditional princess. The film also uses certain lines to break the myth of how a fairytale should be understood, or how its characters should behave.

Conclusions

As seen, a fairytale is that story that is perpetuated through generations. Excluded once from the canon and literary systems, Children's Literature seemed to be just that, those stories heard and read by children, which would be occasionally translated on demand. Despite this first erroneous impression, Children's Literature has now its own market, selling, for example, every year thousands of books in Spain.

But the power of these not-so-innocent tales has conquered more than the printed page. Several cases of intersemiotic translation have modified the

presentation of these materials leading to the release of films which narrate in an apparently new way those old stories.

The Shrek saga is a good example of a transference by which a book is transformed into a set of subversive films. However, we must not forget that Steig's original story had already included subversive elements.

The analysis of the subversive content extracted from the four animated films produced by DreamWorks SKG has allowed the classification of these phenomena into five different categories, as stated above.

The subversive message can be clearly spotted in four of these five categories. In fact, the claim of women's active role in society is not clearly traced in the four films due to the existence of certain contradictions with regard to the creation of Fiona's identity and personality. She is independent, does not need to be rescued, but marries Shrek and stays at the castle while Shrek lives the adventure of finding Far, Far Away's new king. And, what is more, in the fourth film, *Shrek Happily Ever After*, Fiona's independent role only belongs to a parallel world close to a dream or Shrek's worst nightmare.

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