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Student number 21353116

Literary Translation Portfolio

Trinity College Dublin
MPhil in Literary Translation
2022
Supervised by Sheila Castilho
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The source texts and target texts have been numerically rearranged so they can align with each other.
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<th>21353116</th>
<th>Text Number</th>
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**Source Text**

<table>
<thead>
<tr>
<th>Title</th>
<th>Stand Still, Stay Silent: Book 1</th>
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<tr>
<td>Year Published</td>
<td>First online publication 2013 (first printed edition 2018)</td>
</tr>
<tr>
<td>Author</td>
<td>Minna Sundberg</td>
</tr>
<tr>
<td>Language</td>
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**Target Text**

<table>
<thead>
<tr>
<th>Title</th>
<th>Stand Still, Stay Silent</th>
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<table>
<thead>
<tr>
<th>Word Count</th>
<th>1,101</th>
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**Word Count**

| 1,141 |

**Description of Source Text**

- **understanding of source text**
- **knowledge of genre within source contexts**
- **situation of source text**
- **familiarity with the formal features of a text (language variation(s), register, dialect)**

- *Stand Still, Stay Silent* (hereafter SSSS) is a webcomic portraying Nordic countries 90 years after the beginning of the apocalypse caused by the mysterious Illness.
- In this excerpt, SSSS uses two different registers. The first is informal in the dialogues between the teenage characters (predominant in 8 out of 10 pages). The other is more standard than the other and has neologisms from fantasy literature (e.g., ‘Vermin Beasts’ and ‘Cleansers’) in the descriptive pages that explain how this world works (2 out of 10 pages).
- The multilingual factor is present in the worldbuilding and the characters’ background – three Swedish and two Finnish people – and is as important as the narrative. This multilingualism is represented in two ways. One of them is the English language usage with a Nordic flag drawn in the balloon depicting the spoken language (7 out of 44 dialogue panels). The other way is the usage of Nordic languages – which vary depending on the character’s background – in the dialogues (5 out of 34 panels).
### Source Text

95 balloons). Also, the author uses Nordic words in her descriptive world lore illustrations (5 out of 66 words) and these seem to work as a ‘cultural mediator’ (Bassnett 2012, 5).

### Strategy

- **identification of translation problems**
- **knowledge of genre within target context and situation of target text**
- **justification of translation**
  - production of genre for target context

### Critical Reflection

- **textual analysis**

Because of the layout size, I shortened eight sentences (e.g., balloon two, panel five), which was an unexpected challenge. For future translations, I can count the characters in each balloon and stating that as a limit, which would most likely help in unforeseen difficulties related to sentence size.

The register portrayed by the young characters sounded like a standard register and similar to the adults (e.g., balloon 2, panel 3). Mayne that happened because I had to eliminate phrasal verbs - which were part of my strategy - to shorten the sentences. Having a conversation to the responsible for the department might help to solve the issue in a real-life paid translation.

The flag sheet was handy to keep pace with the story. The audience mentioned that specific balloons in a Nordic language (balloon 1, panel 4) do not have a flag. Even though the flag was not there in the ST, I understand and agree that I should have standardised the flags.
More resources were requested to explain the Nordic elements (e.g., the pronunciation and meaning of the sentences), which could be implemented as panel footnotes and considered to stimulate the audience's interest in learning one of those languages.

Os peixes, os pássaros, os insetos e os répteis. Essas criaturas quase sem consciência da nossa terra permaneceram sem problemas enquanto todos os membros do Reino Mamífero sucumbiram à Doença. Todos, menos o gato. Talvez por sorte, talvez por destino, talvez por terem uma conexão com o mundo espiritual, esses animais abençoados nunca tiveram que testemunhar sua espécie ser devastada e destruída. Ao invés disso, eles se tornaram um aliado inestimável para a raça humana contra os horrores do Mundo Silencioso, dando conforto e proteção.
Todos os gatos são capazes de sentir a presença de mal e detectar qualquer criatura maligna muito antes de um humano comum tomar conhecimento do perigo que se aproxima. Parece que eles compartilham essa peculiaridade da visão com os magos, e essa habilidade os torna excelentes guardas e batedores.

Os instintos naturais de caça tornaram os gatos uma das defesas mais confiáveis contra as Feras Vermin, consideradas as mais perigosas. Mesmo que essas criaturinhas consigam passar sorrateiramente pelos guardas e entrar em território humano, elas não conseguirão escapar das garras ágeis dos gatos.

O gato doméstico ou da fazenda comum e sem treinamento. Eles possuem suas habilidades naturais e são capazes de fornecer algum nível de proteção, apoiar a falta de um treinamento formal. Um gato comum é melhor do que nenhum.

Todos os gatos de 0-5 anos podem participar de um treinamento rudimentar para se tornarem Classe B. Um gato de Classe B saberá como alertar adequadamente os humanos por perto do perigo e como se livrar das Feras Vermin mortas de maneira segura.

Os gatos de Classe A são criados e treinados para lidar com missões rigorosas de nível militar. Esses gatos servem para tudo, desde guardas especializados em fazendas até batedores do exército. Um Gato de Classe A somente pode ser adquirido em um centro de treinamento oficial.

Está procurando um gato para proteger a SUA família? Vá até o centro de treinamento nacional para descobrir exatamente qual tipo de gato é o melhor para você!

Com este cupom, você ganha uma avaliação GRÁTIS das suas necessidades felinas!
Ai, nossa, mil desculpas!

Hã… Olá?

Acho que você vai ter que trocar de blusa.

Deixe o pobrezinho dormir.

Você pode se desculpar depois que ele acordar. Ele deve estar terrivelmente cansado pra dormir por tanto tempo.

AAHH!

Não tô dormindo, só lendo!

Sou eu. Já está na hora de levantar.

Os finlandeses estão aqui.

Quê?!

Mas...!
Source Text

Click or tap here to enter text.

Helvetes jaulas!

I told you, I didn't think you'd really sleep for that long.

I look like a normal kid. Poor impression will be reversed.

Eu falei pra me acordar antes dasles chegarem aqui!

Me... me desculpe. Não achei que fosse dormir por tanto tempo.

Eu tô um caco! Minha primeira impressão tá arruinada!

Target Text

Click or tap here to enter text.

Eu falei pra me acordar antes dasles chegarem aqui!

Me... me desculpe. Não achei que fosse dormir por tanto tempo.

Eu tô um caco! Minha primeira impressão tá arruinada!
Oi! Olá! Oi!
Sou o Tuuri!
Ah, oi!
Eu...
Eu sei, você é o Emil, o nosso vizinho.
É tão, TÃO bom te conhecer e finalmente estar NOSSA, QUE CABELO DA HORA! E esse é o Lalli meu primo ele não tá se sentindo muito bem então não dá bola pra ele tenho certeza que vocês vão ser MUITO amigos e nós também porque você parece um cara legal seu trabalho é tão interessante sabe e sinto muito tô falando sem parar mas vou parar agora!
Ah, tá tudo bem. Não sabia que você falava sueco, pra ser honesto.
Ah, quase ninguém sabe. Eu só estudei um pouquinho mais depois de aprender islandês.
São bem parecidas, né?
Hã, na verdade, não.
Torborn, preciso ver uma coisa nos seus pés.
Hã... tá?
Ah é, não se preocupe com isso. Também derramo comida em mim o tempo todo.
Isso não pode estar acontecendo!
The worst first impression possible! Two boys near 18, both near 1, those! They, at the age of 15, exercising GIS almost request their request.
There, you’ll have time to make plenty of new impressions.
Men could very well be being, lonely too.
We’ll first make a trip to the headquarters in Mora and let them know about your mission. Our ride to the southern border is no longer far.
Oo, that’s right. We have been in the border area before.
Ah, do best eating GIS about mine.
Tenho certeza que vocês têm coisas mais interessantes pra fofocar do que você.
Ele já foi fofocando GIS sobre mim!
Ele está bem banal para um sujeito, né?
Ele é meio banal pra um sujeito, né?
Primeiro, vamos parar no novo OIS em Mora e deixar todos vocês por dentro da missão.
Nossa viagem à fronteira sul é hoje à noite.
Vamos, pessoal! Espero que não fique em crise de hora, então precisamos ir andando.
IslandêS e Norueguesa
Se precisarmos falar sueco, eu traduzo pra você, Taru.

Claro.

Eu traduzo pro Emil quando a gente falar islandês.

Eu traduzo pro Lali quando falemos qualquer uma dessas línguas.

Não quero ser aquela que tá sempre reclamando, mas acho que vamos perder nosso trem.

Com licença, moça querida! Poderia me dizer que horas o trem pra Mora parte de manhã?

10:10.

Você já deviam ir andando ao invés de ficarem tagarelando feito um bando de esquilos.

Corram, pessoal! Peguem suas coisas! CORRAM!

Ah, não, não não! Não vamos chegar a tempo!

O que vamos fazer?!

Que tal pelo menos tentar chegar lá?

Lalli! Corre e segure as portas do trem pra nós!

O que é um...
Source Text

No, never, darling, again. I’m going to pass out and die.

No... and I’m not going to blame you for that.

Opa!

Target Text

Nunca... mais... vou correr de novo. Vou desmaiar e morrer.

Eles não vão se fechar.

Somos aí! A janela é minha!

Eu... ainda estou em ótima forma. Eu podia continuar correndo... por horas!
Espera… elas estão quebradas?

É que não precisamos durante o dia, só isso. É perfeitamente seguro viajar sem elas.

Uau, então é verdade…

...vocês são abençoados mesmo.

Pfft. Não tem nada a ver com bênção.

Tudo isso é o resultado de décadas de trabalho duro e persistência.

São os varredores que não devem agradecer pela segurança das áreas por par…

Preciso dar um pulinho no banheiro.
Como se sente, Lalli?

É melhor viajar de trem do que de barco?

Eu tô bem.

O trem é bom.

Por que temos que sentar com o sueco atrapalhado?

Hã... porque temos que nos acostumar uns com os outros, já que ele vai trabalhar com a gente. Principalmente com você.

... Não trabalho com outras pessoas.

Às vezes, você tem que fazer coisas novas, sabe.

Não se preocupe.

Você vai trabalhar a maior parte do tempo sozinho. Mas tenho certeza que você também vai se dar muito bem trabalhando em dupla.

Hum...

...desde que não seja uma pessoa estranha.
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<thead>
<tr>
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<tbody>
<tr>
<td><strong>Source Text</strong></td>
<td></td>
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<tr>
<td>Title</td>
<td>The Banner Saga</td>
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<td>Year Published</td>
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<td>Author</td>
<td>Stoic Studio</td>
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<tr>
<td><strong>Description of Source Text</strong></td>
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| • understanding of source text  
• knowledge of genre within source contexts  
• situation of source text  
familiarity with the formal features of a text (language variation(s), register, dialect)  
(200 words max) |  |
| • The Banner Saga (hereby TBS) is a fantasy and role-playing game (RPG) based on Nordic mythology about a world collapsing after the gods’ death and how the world tries to survive in the forthcoming chaos.  
• The world built consists of races (e.g., ‘Dredge’, ‘Varl’), classes (‘Shieldbanger’) or city names (e.g., ‘Strand’, ‘Ridgehorn’) that are created through modulating a verb into a noun or through blended words. One of these words specifically (‘dredge’) has a machinery allegory because it represents a race of metal-like creatures that hold drills as weapons and live underneath the surface  
• The source text has a high-standard register with one inversion (line 28) and wordy, subordinative sentences (l. 6) in the cutscenes (segments 1 to 9 and 28 to 35). The register changes to a standard register with a straightforward style formed by simple, descriptive or imperative sentences (segments 10 to 27) when the tutorial comes into the scene. This change of registers is expected in video games and consists on the ‘hybrid characteristics’ (O’Hagan and Mangiron 2013, 70) that possess the creative and technical parts in one same product. |  |
| **Strategy** |  |
| • identification of translation problems  
• knowledge of genre within target context and situation of target text |  |
| • This translation will be sent as a voluntary translation to the Steam Translation Server. The Valve Corporation created it as an opportunity for gamers voluntarily contribute with their game translations for whoever would like to play the game in Portuguese for entertainment purposes.  
• I will translate the race, classes, and city names based on a Transcreation approach (O’Hagan and Mangiron 2013, 42) focused firstly on the usage of compound nouns, neologisms, verbalised nouns and adjectives. |  |
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| **justification of translation production of genre for target context** *(200 words max)* | I will consult Yggdrasill, an RPG book based on Nordic sagas and Neil Gaiman’s *Norse Mythology* (2017), both in English and Portuguese, as reference material to have an insight into how names and fantasy neologisms have been translated.  
- The high-standard register will be reproduced by the usage of parallelisms, omission of the subject, and the usage of verbs conjugated in the first-person plural and subordinate sentences.  
- The standard and the straightforward register and style will be reproduced by translating the tutorial sentences with simple clauses, imperative clauses, and avoiding complex sentences. |

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<th><em>textual analysis</em> <em>(200 words max)</em></th>
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| I showed my translation to a person who fits in the sample audience to have some feedback.  
- The reproduction of both different registers seems to have been effective. There is a clear differentiation on the say they sound by reading them out loud, and tutorial instructions were said to be clear and easy to follow, which is essential when learning how to play a game.  
- The sample audience highlighted the transcreation of two nouns that caught their attention. The machinery allegory in the word ‘dredge’ had surprising outcome through a neologism (*dragantes*) based on the naval terminology *draga* (literal translation for ‘dredge’). The sample audience said it is a race name with an interesting and appealing sonority which can manage to bring the machinery allegory to it.  
- The translation of the city called *Strand* through an existent compound noun (*Beira-mar*) managed to portray a simplicity can be found in the ST. However, it was said the sonority could portray more of a feeling of rustiness and harshness, two characteristics that the sample audience alluded to be fitting of Nordic representations. |

<table>
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<th>Works Cited</th>
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</table>
1. The gods are dead.
2. In their wake, man and giant survive through a tenuous alliance, driving back destroyers called dredge deep into the northern wastes.
3. Now is an era of growth and trade. Life goes on.
4. Only one thing stopped. The sun.
5. It has been several long months on the road. The first signs of snowfall accost us on our approach to Strand, largest of the trade cities on the varl-human borders, and our last collection before returning to the capital.
6. Several days ago, the sun simply came to a stop in the sky, though during these long winter days, none of us can be certain of how long it has been this way.
7. Some of the men in the caravan have taken it as a dire omen. I am not quick to superstition, but I myself will be glad to be done with this year’s rounds.
8. We have been warned by stranded travelers about brigands on the path through Ridgehorn, our road home.
9. Our captain seems unconcerned. Perhaps he is as eager as I to be done here. We will rest this day and inquire further when we speak to the governor.
10. You’ve arrived just in time. The Chieftain in red and his men are now looking at a tougher fight than they bargained for.
11. Drag around the screen to see your surroundings.
12. Click the check mark to continue.
13. Three portraits show the order of initiative, taking turns from left to right.
14. Your allies are blue, the enemy is red.
15. It’s your turn to act!
16. Movements happens before action.

1. Os deuses estão mortos.
2. Em sua vigília, os homens e os gigantes sobreviveram por meio de uma aliança tênue, forçando os destruidores chamados dragas a retornar à vastidão ao norte.
3. Agora vivemos uma era de comércio e crescimento. A vida seguiu em frente.
5. Estamos na estrada há vários meses. Os primeiros sinais de neve começam a aparecer em nossa caminhada à Beira-mar, a maior cidade comercial na fronteira entre as terras dos Varos e dos humanos, e nossa última parada antes de retornarmos à capital.
6. Há muitos dias, o sol simplesmente parou no céu, embora nenhum de nós saiba ao certo há quanto tempo estamos assim, nesses longos dias de inverno.
7. Alguns homens da caravana disseram que é um presságio terrível. Eu não sou muito supersticioso, mas ficaria agradecido de acabar com as rondas desse ano.
8. No meio do caminho, fomos avisados por alguns viajantes desamparados a respeito dos bandidos no caminho para Ponta do Chifre, nossa casa.
10. Você chegou bem na hora. O líder em vermelho e seus homens estão vendo que se meteram numa luta que não está à altura deles.
11. Arraste a tela para ver os arredores.
12. Clique no sinal verde para continuar.
17. The ring shows your Shieldbanger is active.
18. The blue tiles around him show where he can move.
19. Some characters fill more than the others.
20. The horned allies are a race of giants called Varl who can take up 4 tiles each, while humans fill a single tile. This can have a huge impact on your strategy.
21. Click the tile you want to move to, then click the check mark to confirm.
22. Move your Shieldbanger here, to get him into attack range.
23. To target an enemy, click the tile on which they stand. Ally tiles are blue; the enemy’s are red. Target this enemy now by clicking his tile.
24. You can choose to either attack the enemy’s Strength or break his Armor. The numbers beneath each icon (2.5) show the damage you will do to that stat.
25. Strength counts as both health AND damage. A loss of 2 Strength means you’ll now do 2 less damage. If Strength falls to zero, the character falls in battle.
26. Armor blocks strength damage, but can be reduced by a break attack.
27. By breaking Armor you open them up to take more damage in the future.
28. Like a rabid wolf, that one.
29. How did I come to this? We fool ourselves believing that peace will last. My grandfather built all this from a poor fishing village, you know.
30. He watched the gods die. Watched the chaos that followed. Watched man and varl slaughter each other, even before the dredge arose.
31. All we’ve done is traded one struggle for another. Now that there are no more dredge to war against, we war against ourselves.

13. Esses retratos mostram a ordem de iniciativa, e os turnos vão da esquerda para a direita.
15. É a sua vez de agir!
16. Os movimentos acontecem antes da ação.
17. O círculo mostra que é o turno do seu Escudeiro.
18. Os quadrados azuis ao redor dele mostram para onde ele pode se mover.
19. Alguns personagens precisam de mais quadrados do que outros.
20. Os aliados com chifres são uma raça de gigantes chamados de Varos. Cada um usa 4 quadrados, enquanto os humanos usam somente um. Isso pode causar um grande impacto na sua estratégia.
21. Clique no quadrado para onde quer se mover, e depois, clique no sinal verde para confirmar.
22. Mova seu Escudeiro aqui para ele conseguir atacar.
23. Para escolher um inimigo que você quer atacar, clique no quadrado em que ele está. Os quadrados dos aliados são azuis, e os dos inimigos são vermelhos. Para escolher esse inimigo, clique no quadrado dele.
24. Você pode escolher atacar a Força do inimigo ou quebrar sua Defesa. Os números embaixo de cada ícone (2.5) mostram o dano que você causará nele.
25. A Força é a saúde E o dano. Perder 2 de Força significa que você dará 2 a menos de dano. Se a Força cair para zero, o personagem estará fora de combate.
26. A Defesa bloqueia o dano causado na Força, mas a defesa pode ser reduzida por um ataque perfurante.
<table>
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<tbody>
<tr>
<td><strong>32.</strong> This chieftain meant to kill me, and he’s not the first. A dozen families in the city would gladly take my chair.</td>
<td><strong>27.</strong> Ao perfurar a Defesa, você abre uma brecha para causar mais danos nos próximos turnos.</td>
</tr>
<tr>
<td><strong>33.</strong> This one had waylaying merchants both north and south of the city, strangling trade; quite well I would add, though he denied it to his last. This sort of wolf doesn’t stop biting because the head is cut off, it just grows a new head.</td>
<td><strong>28.</strong> Aquele ali é um lobo raivoso.</td>
</tr>
<tr>
<td><strong>34.</strong> I am in a bad way, my friend. Help me finish this fight and I will gladly send you on your way, with double our king’s tither.</td>
<td><strong>29.</strong> Como vim parar aqui? Nós nos enganamos acreditando que a paz iria durar. Meu avô construiu tudo isso de uma vila pesqueira, sabe?</td>
</tr>
<tr>
<td><strong>35.</strong> Take any men you need. They’re loyal, I promise you that. They will meet you down in the proving grounds.</td>
<td><strong>30.</strong> Nós assistimos os deuses morrerem. Observamos o caos que se formou. Observamos homens e varos massacrarem uns aos outros, muito antes dos dragantes chegarem.</td>
</tr>
</tbody>
</table>

<p>| <strong>31.</strong> Tudo o que fizemos foi trocar um problema por outro. E agora que há mais dragantes para enfrentarmos, nós guerreamos uns contra os outros. | <strong>32.</strong> Esse líder queria me matar, e ele não é o primeiro. Dezenas de famílias nessa cidade adorariam assumir meu posto. |
| <strong>33.</strong> Esse aqui tinha comerciantes de tocaia no norte e no sul da cidade, corrompendo o comércio; e muito bem executado, devo dizer, embora tenha negado até o último momento. Esse tipo de lobo nunca para de morder só porque perdeu a cabeça, ele faz crescer uma nova. | <strong>34.</strong> Estou de mal a pior, meu amigo. Ajude-me a terminar esta batalha, e deixarei você seguir seu caminho com o maior prazer e com o dobro de homens do nosso usurpador. |
| <strong>35.</strong> Pegue todos os homens que precisar. São leais, eu prometo. Eles te encontrarão nos campos de treinamento. | <strong>36.</strong> |</p>
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<tr>
<td><strong>Title</strong></td>
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<td>Lupinas</td>
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<tr>
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<td>- understanding of source text</td>
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<tr>
<td><strong>Word Count</strong></td>
<td>- knowledge of genre within source contexts</td>
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<tr>
<td>131</td>
<td>- situation of source text familiarity with the formal features of a text (language variation(s))</td>
</tr>
<tr>
<td><strong>Description of Source Text</strong></td>
<td>- The animation Wolfwalkers is an Irish adventure/fantasy film set in Kilkenny in 17th Century Ireland about colonization and the Wolfwalker mythology (Rachel 2021) mythology whose target audiences are children and family. The extract below is a dialogue between the two female protagonists, an Irish wolfwalker and an English child, while the first is chasing the second to leave the woods.</td>
</tr>
<tr>
<td></td>
<td>- The language register in this movie is informal (e.g., ‘run away, townie girl’). Out of 19 segments in this excerpt, one has a subject pronoun drop, (‘Can’t get away from me’), one inversion (‘scared of your shadow, you are’), two colloquial pronouns (‘that’s me gear for hunting’ and ‘the wolves are after ya’), and one lack of subject-verb agreement (‘When I sleeps, I’m a wolve’).</td>
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<td></td>
<td>- One of the characters has an Irish name (Mebh Óg MacTire), the other has a name wordplay (Robyn), which Mebh relates to the bird with the same name and mentions her animal skills (‘I like birdies. I climb so high to catch them’).</td>
</tr>
<tr>
<td><strong>Source Text</strong></td>
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<tr>
<td><strong>Strategy</strong></td>
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<tr>
<td>- identification of translation problems</td>
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<tr>
<td>- knowledge of genre within target context and situation of target text</td>
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<tr>
<td>- justification of translation production of genre for target context</td>
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<tr>
<td><strong>Critical Reflection</strong></td>
<td></td>
</tr>
<tr>
<td>- textual analysis</td>
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<tr>
<td><strong>Target Text</strong></td>
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<tr>
<td>- The target audience will be families in an Irish film festival held by the Irish Consulate in Sao Paulo, Brazil.</td>
<td></td>
</tr>
<tr>
<td>- My Skopos will be respecting Subtitling technical norms - e.g., characters per line (CPL) - based on Netflix Portuguese guidelines as it has a good reputation according to some Translation Agencies (e.g., Andovar blog). I will not follow the Netflix register guidelines, so I can reproduce the linguistic features by doing the following:</td>
<td></td>
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<tr>
<td>- The pronouns ‘ya’ and ‘me’ will be reproduced by the reduced form of você [you] (ocê/cê) and a non-noun agreement, respectively;</td>
<td></td>
</tr>
<tr>
<td>- The sentence with no subject-verb agreement will be reproduced with an oblique pronoun misuse me [me/myself];</td>
<td></td>
</tr>
<tr>
<td>- For the name ‘Robyn’, I will search at <em>The Complete Illustrated Encyclopedia Of Birds Of The World</em> for a bird species familiar to the audience that could also be used as a Brazilian female name;</td>
<td></td>
</tr>
<tr>
<td>- I will write the transliteration of ‘Mebh’ so I can keep the Irish name;</td>
<td></td>
</tr>
<tr>
<td>- The inversion will be reproduced with topicalisation;</td>
<td></td>
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<tr>
<td>- The usual term used for ‘Werewolf’ is Lóbisomem, a male noun. Since the film is about female wolfwalkers, I will nominalise the adjective Lupina [wolf-like] (Aulete Dictionary).</td>
<td></td>
</tr>
<tr>
<td>- I invited a sample audience to provide some feedback.</td>
<td></td>
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<tr>
<td>- I could not find a noun to replace ‘Robyn’, which was unexpected. Still, I used the nickname ‘Dora’ and created a connection with the bird Andorinha [Swallow]. This alternative was effective because both the nickname and the bird exist in Ireland and Brazil and kept the connection with Mebh’s her animal skills.</td>
<td></td>
</tr>
</tbody>
</table>
‘Mebh’ transliteration was effective and did not overpass technical requirements. I asked the family if they had any problems reading the surname, as I left it as it is written in the ST because it matches the Portuguese phonology. The feedback was that it was a bit difficult for being an unknown surname, but they managed to read because the sentence was long enough (almost five seconds).

The oblique pronoun misuse was effective; the audience laughed, they could tell that it was grammatically wrong, and did not disrupt the audience’s immersion.

‘Townie’ in TT got unexpected negative feedback for losing its degenerative meaning. Even though it has lost this layer of meaning, in my opinion, it is the best option given the age rate and the other options (citadina and gringa), which would be too outdated and pejorative, respectively.

|             | Alter, Rebecca. 2021. “*Wolfwalkers* is giving kids a history lesson on the horrors of colonialism”. Vulture New York. Last accessed on 21st April 2022. URL: <https://www.vulture.com/2021/02/wolfwalkers-is-giving-kids-a-history-lesson-on-colonialism.html#text=Wolfwalkers%2C%20from%20Irish%20in%20promotion%20of%20British%20colonialism%20in%20the%201960s>.
1 00:00:10,170 --> 00:00:11,890
Run away, townie girl!

2 00:00:12,063 --> 00:00:13,596
The wolves are after ya!

3 00:00:13,770 --> 00:00:15,603
Can't get away from us, townie!

4 00:00:16,257 --> 00:00:17,723
Get away from me!

5 00:00:17,856 --> 00:00:20,110
But you're so slow.

6 00:00:20,470 --> 00:00:24,136
Scared of your shadow, you are.
What would a townie know about wolves?

7 00:00:24,370 --> 00:00:26,323
Why do you have so much stuff?

1 00:00:10,170 --> 00:00:11,890
Corra, forasteira!

2 00:00:12,063 --> 00:00:13,596
Os lobos vão te pegar!

3 00:00:13,770 --> 00:00:15,603
Não tem pra onde fugir, forasteira!

4 00:00:16,257 --> 00:00:17,723
Fica longe de mim!

5 00:00:17,856 --> 00:00:20,110
Mas você é tão lenta.

6 00:00:20,470 --> 00:00:24,136
Da própria sombra é que você tem medo.
O que uma forasteira sabe dos lobos?

7 00:00:24,370 --> 00:00:26,323
Por que você tem tanta coisa?
8
00:00:26,623 --> 00:00:28,063
Hey, stop! That’s me gear for hunting!

9
00:00:28,263 --> 00:00:31,450
Oh, a hunter. Ha! A little girl like you?

10
00:00:31,580 --> 00:00:34,149
- Well, you’re a girl, too.
- I’m no girl.

11
00:00:34,211 --> 00:00:35,547
I’m a Wolfwalker!

12
00:00:37,531 --> 00:00:38,747
Up you go!

13
00:00:40,270 --> 00:00:41,950
When I sleeps, I’m a wolf.

14
00:00:42,325 --> 00:00:47,320
When I’m awake, I’m me, Mebh!
Mebh Óg MacTire!

8
00:00:26,623 --> 00:00:28,063
Para! É meus equipamento de caça!

9
00:00:28,263 --> 00:00:31,450
Até parece. Deixam uma garotinha como você ser caçadora?

10
00:00:31,580 --> 00:00:34,149
- Mas você também é uma garota.
- Não sou.

11
00:00:34,211 --> 00:00:35,547
Sou uma Lupina!

12
00:00:37,531 --> 00:00:38,747
Sobe aí!

13
00:00:40,270 --> 00:00:41,950
Quando me durmo, viro loba.

14
00:00:42,325 --> 00:00:47,320
E quando acordo, me chamo Mebh!
What’s your name anyway?

- Robyn.
- Robyn?

Mm. I like birdies. I climb so high to catch them.

I’m too smart for them, though. They can’t get away from me for long.

Caught again. Some hunter. That’s two for me and none for you.
**Student Number**: 21353116

<table>
<thead>
<tr>
<th>Source Text</th>
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<tbody>
<tr>
<td><strong>Title</strong></td>
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<td><strong>Word Count</strong></td>
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</tbody>
</table>

**Source Text**

- **Ghost of a Tale** is an action and role-playing video game set in a fantasy and medieval land. The protagonist is Tilo, a mouse bard who escaped prison and is looking for his loved one. This world is populated by anthropomorphic creatures, each species with its kingdom.
- The extract below has two songs found in Tilo’s songbook, *Rascals’ Whirligig* and *A Murder of Crows*. The first song praises two famous mouse thieves. The second song satirizes the collective nouns and adjectives associated with each folk and discriminates against the Rat folk.
- There are collective nouns forming wordplays that contribute to the song’s sonority (e.g., ‘Mischief of Mice’).
- The register is between neutral and formal because it contains: contractions (e.g., lines 6, 15, 21, 22, 27, 28), a topicalization (l.7), prepositional fronting (l.21 and 29), and old vocabulary (e.g., ‘whirligig’ and ‘rascals’), which impart an old-fashioned ambience to the game, according to game reviewers (Euro Gamer, 2018).
- Both songs have a free metric scheme. The first song has twelve verses and an AABBCCDDEEFF rhyme scheme, and the second song has ten verses and an AABBBBBBBB rhyme scheme.

**Description of Source Text**

- **understanding of source text**
- **knowledge of genre within source contexts**
- **situation of source text familiarity with the formal features of a text (language variation(s), register, dialect)**

(200 words max)

**Strategy**

- **identification of translation problems**
- **knowledge of genre within target context and situation of target text**
- **justification of translation**

- The target audience will be Brazilian young adults playing the game for entertainment purposes.
- I will work on a gloss translation as a first draft and then use modulation and transposition strategies (Vinay and Darbelnet 1995, 254) to produce a rhyme scheme as close as possible to the ST.
- Whenever possible, I will replace nouns and adjectives for words not commonly used in everyday conversations to reproduce this old-fashioned ambience. The nouns and adjectives will be chosen based on the word frequency list generated by an online corpus analysis (corpusdoportugues.org).
- Unlike the ST, I will avoid contractions as they are conversation speech features too informal for this translation.

**Target Text**

- **Title**
- **Language** Brazilian Portuguese
- **Word Count** 275
<table>
<thead>
<tr>
<th>Source Text</th>
<th>Target Text</th>
</tr>
</thead>
</table>
| **production of genre for target context** (200 words max) | • To enhance this old-fashioned feeling, I will place the object pronoun after the verb, add second-person single and plural pronouns and verb conjugations whenever possible without making the register sound too formal.  
• To translate the collective nouns, I will search for words belonging to this morphological group that can preserve the animal imagery and the sonority feature. If this strategy becomes unapplicable, I will choose to preserve the animal imagery by choosing adjectives to preserve imagery portrayal of the animals in the video game. |
| **Critical Reflection**  
• textual analysis (200 words max) | • I was capable of reproducing the same rhyme scheme of the first song. Still, the second song’s rhyme scheme got different (AABBCCDDEE) because I could not find rhythmic terminations close enough to emulate the one produced in ST and represent the message simultaneously. Still, the change of rhyme every two verses added a fast-paced cadence, which contributed to the rhythm.  
• Both the object-pronoun placement and the second-person pronoun and conjugated verbs were applicable twice - respectively, (l.5 and l.28) and (l.5 and l.16). Even though it was not used constantly, it was enough to add the old-fashioned ambience intended without sounding too formal.  
• I was unsuccessful in finding collective nouns to reproduce the intended wordplay, which dimmed the song's complexity. However, some of the noun-adjective formations (e.g., l. 22, 25, and 26) created unplanned alliterations that reproduced a sort of playfulness in the TT. |
| **Works Cited**  
• use of sources and reference material | Corpus do Português [Portuguese Corpus]. Last accessed on 28th April 2022. URL: <https://www.corpusdoportugues.org/>  
1. “Rascals’ Whirligig”
2. An original composition of your own, ‘Rascals’ Whirligig’ celebrates the pilfering prowess of Gusto and Fatale, two Mouse thieves.
3. Written at their behest, the song is a cynical attempt to bolster their renown.

4. May I present you to the greatest of crooks
5. But you’ll never have read about them in your books
6. Brother and sister, they’re siblings in crime
7. But they’ve never been caught and they’ve never done time
8. Fatale is wily, and brave to the end
9. But she’s not someone on whom you’d ever depend!
10. If Fatale’s the brains Gusto’s surely the muscle
11. They know how to rob and they know how to hustle
12. At thieving and stealing and crime they’re the best
13. You want to try outsmarting them? Be my guest!
14. Now please check your pockets, ‘cause for our finale
15. You’ve all been robbed blind by Gusto and Fatale!

16. “A Murder of Crows”
17. A satirical lay, popular among Mice living under the rule of the Red Paw.
18. It asserts the theory that the group name of each kind of creature accurately reflects their true nature.
19. I’ve found the true nature of creatures is shown
20. In the names by which each is collectively known

1. “A Volta dos Bandidos”
2. Uma composição original de sua própria autoria, “A Volta dos Bandidos” celebra as proezas ladinhas de Gastão e Fatale, dois Ratos que são ladrões.
3. Escrita a pedido deles, a canção é uma tentativa cínica de promover suas reputações.

4. Deixem-me vos apresentar os maiores trapaceiros
5. Que livro algum descreve seus atos faceiros
6. Irmão e irmã, parceiros no crime
7. Mas que nunca foram pegos e formam um belo time
8. Fatale até o fim é astuta e valente
9. Mas não confie nela, tenha isso em mente!
10. Se a Fatale tem o cérebro, os músculos são do Gastão
11. Eles são bons em roubar e arranjar confusão
12. No roubo e no furto ninguém é melhor
13. Se passar a perna neles, vai de mal a pior!
14. Agora vejam seus bolsos, pois nesse grand finale
15. Caíste no truque do Gastão e da Fatale!

16. “Os Corvos Malfeitores”
17. Uma canção satírica popular entres os Camundongos que vivem sob o regimento da Pata Escarlate.
18. Ela traz à tona a teoria de que o nome coletivo de cada espécie reflete exatamente suas verdadeiras naturezas.
19. Descobri que a natureza das criaturas é revelada
20. Nos nomes cujas espécies estão agrupadas
21. I’ve heard Tidings of Magpies and seen Murders of Crows
22. Smelled a Surfeit of Skunks with a peg on my nose
23. Met a Mischief of Mice, who were masters of prose
24. And a Sneaking of Weasels, who were light on their toes
25. But the Rats are the worst, as well everyone knows
26. ‘Cause a gathering of Rats is a Plague, as it goes!
27. And now that’s off my chest I have this to propose
28. That they’re creatures of whom I suggest we dispose!

21. Vi e ouvi Pegas Pregoeiras e Corvos Malfeitores
22. Farejei os Gambás Fétidos usando vários prendedores
23. Conheci, de boa lábia, os Camundongos Desordeiros
24. E as presunçosas Fuinhas Ladinhas de pés ligeiros
25. Mas os piores são os Ratos, como todos conhecem
26. Pois os Ratos reunidos são uma Praga, e assim prevalecem!
27. E agora que desabafei, trago-lhes a seguinte proposta:
28. Que essas criaturas sejam eliminadas, essa é a minha resposta!
<table>
<thead>
<tr>
<th><strong>Source Text</strong></th>
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<tbody>
<tr>
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<tr>
<td><strong>Author</strong></td>
<td>Ilustralu</td>
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<td><strong>Language</strong></td>
<td>Brazilian Portuguese</td>
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<td><strong>Word Count</strong></td>
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<table>
<thead>
<tr>
<th><strong>Description of Source Text</strong></th>
<th><strong>(200 words max)</strong></th>
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<tbody>
<tr>
<td>- <em>understanding of source text</em></td>
<td><em>Arlindo</em> is a webtoon that tells the story of a teenage boy living in the late 1990s in a country town in Rio Grande do Norte state, North-eastern Brazil. The story focuses on Arlindo’s struggles in accepting his sexual orientation and the prejudice from the town neighbours for him being different. The intended target audience is Brazilian teenagers and young adults from North-eastern states who belong to the LGBT community and identify with Arlindo’s struggles.</td>
</tr>
<tr>
<td>- <em>knowledge of genre within source contexts</em></td>
<td><em>Arlindo</em> has a nostalgic 1990s atmosphere through songs and a North-eastern representation through regionalisms (e.g., <em>mainha</em> [mommy], <em>painha</em> [daddy]). As North-eastern Brazil is known for its homophobic violence (Parente et al 2018), the webtoon has become a positive media representation for teenagers from this demographic background.</td>
</tr>
<tr>
<td>- <em>situation of source text</em></td>
<td>The register is informal, and the characters speak in a North-eastern language variant. The extract below is when Arlindo argues with his dad and remembers his four-year-old birthday party when he learns his aunt is a <em>sapatao</em>, which literally means ‘big shoe’ but is homophobic slang associated with lesbians. Two songs are represented in this webtoon, both are 1990s hits: one is a Marjorie Estiano’s song and the other is from the girl group Chiquititas.</td>
</tr>
<tr>
<td>- <em>familiarity with the formal features of a text (language variation(s), register, dialect)</em></td>
<td></td>
</tr>
</tbody>
</table>
**Strategy**
- **identification of translation problems**
- **knowledge of genre within target context and situation of target text**
- **justification of translation**
- **production of genre for target context**
(200 words max)

- The translation will be done through a domestication approach (Nida 1964, 159). The target audience will be from Southern US within the age specified above. This region was chosen because, like the Brazilian region, there are high rates of homophobic violence (NBC News 2022).
- Brazilian regionalisms will be translated and replaced with Southern US equivalents, and proper nouns will be domesticated with typical Southern proper nouns. The noun ‘Arlindo’ will be challenging because of the wordplay with *Lindo*, which means ‘beautiful’ and is also his nickname.
- To domesticate the band references and song lyrics, I will search for famous pop songs in the US from the 1990s at the Billboard website so the target audience will benefit from a nostalgic atmosphere.
- The most challenging part will be the word *sapatão* and the scene where the children reflect on this word because of the visual mode in this scene. I will search for slang that can be used as a metaphor for the word ‘big shoe’ to explore the interplay between verbal and visual modes (Borodo 2015, 22).
- Finally, I will consult a US linguist expert to verify the strategies applied in the target text.

**Critical Reflection**
- **textual analysis**
(200 words max)

- Arlindo’s name had a better outcome than expected. His name has become ‘Beaufort’ and his nickname ‘Beau’ (‘beautiful’ in French). ‘Beau’ has a French etymology, but it is still understood because of the French cultural background in some Southern states (e.g., Louisiana).
- I could not find regionalisms for the words I mentioned before, so I used syntax structures (agreement errors and the -g drop in the -ing verb tense) and three regionalisms (‘ain’t’, ‘fixing to’ and ‘y’all’) to reproduce the regionalism.
- I found pop song equivalents that brought a compelling nostalgic feeling. For example, Marjorie Estiano’s song was replaced by Natalie Imbruglia’s *Torn*. As a plus, *Torn* lyrics are about disappointment, which adds to the protagonist’s feelings at that moment. The Chiquititas song was replaced with Spice Girls’ *Wannabe*, which also added to the target text because the song is playing while the protagonist is introduced to her best friend in high school.
The equivalent I found to replace the slang is the ‘100-footer’ (found in the queer and feminist media Refinery 29). Although the slang addresses queer people in general, the expression is well-suited and the visual reference is not lost in the scene.

Works Cited

- **use of sources and reference material**


  Parente, Jeanderson Soares; Moreira, Felice Teles Lira dos Santos; Albuquerque, Greyce Alencar. 2018. [Physical violence against lesbian, gay, bisexual, transvestite and transgender individuals from Brazil]
<table>
<thead>
<tr>
<th>Source Text</th>
<th>Target Text</th>
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</thead>
</table>
**Source Text**

Click or tap here to enter text.

**Target Text**

Click or tap here to enter text.
TOMÉ JEITO DE MACHO
ARLINDO JÚNIOR!

DON’T BE A SISSY BEAUFORT JUNIOR!
BEAUFORT JR, YOU GET BACK HERE!
LEAVE HIM BE, BEAUFORT!
I ASKED HIM TO HELP!

HANSON
LEAVE ME, DAD!

MAS EU NEM FIZ NADA
BUT I AIN'T DONE ANYTHING!

DEIXA O MENINO, ARLINGO!
FUI EU, EU QUE PEDI PRA ME AJUDAR!
AIN'T NO FAGGOT GONNA HAVE MY NAME!

I BET HE AIN'T MY KID!

THIS IS YOUR FAULT.

YOU KEEP DRAGGIN' HIM TO THE KITCHEN.

NOTHING IS FINE I'M TORN.

I'M ALL OUT OF FAITH, THIS IS HOW I FEEL...

I'M COLD AND I'M ASHAMED...

LYING NAKED ON THE FLOOR...

ANYTHIN' THAT HE DONE IS YOUR FAULT.
Dad wasn’t always this mad, y’kow?

He used to like me.

Mom used to be happier.

But that was a long time ago.
Source Text

Click or tap here to enter text.

BEAUFORT JR, COME SAY HELLO TO YOUR GUESTS!

Target Text

Click or tap here to enter text.

OLÁ PESSOAL, BEM VINDOS AO MEU ANIVERSÁRIO!

YOU BETTER WELCOME THE GUESTS!

HEY Y’ALL, WELCOME TO MY BIRTHDAY PARTY!

I’LL PUT ON SOME MUSIC.

Spice Girls
MY NAME'S BEAUFORT, IT'S MY BIRTHDAY!

OKAY.

Hey, I'm Mary Beth.

I'm gonna call you Mary.

Get with my make it last forever.

What is it?

This is for ya.

Friendship never ends.

If you wanna be my lover, you gotta blow like a dragon.

My lover, you have got to give.

Phwe eeee!
Source Text

Click or tap here to enter text.

Target Text

Click or tap here to enter text.
GEEZ, BEAUFORT. HE AIN'T NOTHING BUT A CHILD.

BEAU'S BARELY WALKING AND YOU'RE TALKIN' ALL THIS NONSENSE? LET HIM LEAVE HIS CHILDHOOD!

OF COURSE I'M HERE, BEAU! I MISSED YOU SO MUCH!

IT'S MY BIRTHDAY!

AND YOU THOUGHT I WOULD FORGET MY FAVORITE NEPHEW'S BIRTHDAY?

I BROUGHT YOU A PRESENT!
SALLY CHOSE IT, DO YOU REMEMBER HER?

YOU'RE A VERY SPECIAL AND LOVED BOY. YOUR AUNTIE'S HERE FOR WHATEVER YOU NEED!

OPEN IT ONLY BEFORE YOU GO TO BED, ALRIGHT?

THAT'S MY AUNTIE AMELIA.

WHO'S THAT LADY?

SO THAT'S YOUR FATHER'S 100-FOOTER SISTER?

YOU GONNA OPEN IT NOW?

SHE'S REAL NICE, SHE PLAYS THE GUITAR, WATCHES CARTOONS WITH ME AND HER FRIEND TRAVELS AND BRINGS ME PRESENTS AND THEIR CAT'S CALLED BARBECUE.

YOU'RE AUNTIE'S HERE FOR WHATEVER YOU NEED!

YOU'RE A VERY SPECIAL AND LOVED BOY. YOUR AUNTIE'S HERE FOR WHATEVER YOU NEED!

OPEN IT ONLY BEFORE YOU GO TO BED, ALRIGHT?

THANK YOU, AUNTIE!

MKAY.

WHO'S THAT LADY?

THAT'S MY AUNTIE AMELIA.

YOU GONNA OPEN IT NOW?

SHE'S REAL NICE, SHE PLAYS THE GUITAR, WATCHES CARTOONS WITH ME AND HER FRIEND TRAVELS AND BRINGS ME PRESENTS AND THEIR CAT'S CALLED BARBECUE.

YOU'RE AUNTIE'S HERE FOR WHATEVER YOU NEED!

OPEN IT ONLY BEFORE YOU GO TO BED, ALRIGHT?

THANK YOU, AUNTIE!

MKAY.

WHO'S THAT LADY?

THAT'S MY AUNTIE AMELIA.

YOU GONNA OPEN IT NOW?

SHE'S REAL NICE, SHE PLAYS THE GUITAR, WATCHES CARTOONS WITH ME AND HER FRIEND TRAVELS AND BRINGS ME PRESENTS AND THEIR CAT'S CALLED BARBECUE.

YOU'RE AUNTIE'S HERE FOR WHATEVER YOU NEED!

OPEN IT ONLY BEFORE YOU GO TO BED, ALRIGHT?

THANK YOU, AUNTIE!

MKAY.

WHO'S THAT LADY?

THAT'S MY AUNTIE AMELIA.

YOU GONNA OPEN IT NOW?

SHE'S REAL NICE, SHE PLAYS THE GUITAR, WATCHES CARTOONS WITH ME AND HER FRIEND TRAVELS AND BRINGS ME PRESENTS AND THEIR CAT'S CALLED BARBECUE.

YOU'RE AUNTIE'S HERE FOR WHATEVER YOU NEED!

OPEN IT ONLY BEFORE YOU GO TO BED, ALRIGHT?

THANK YOU, AUNTIE!

MKAY.
BUT I DUNNO WHAT THAT IS. SOUNDS LIKE AN UGLY NAME.

THERE'S NO WAY MY AUNTIE'S A BAD PERSON.

MY MOMMA SAID THAT IN A WEIRD WAY. IT SOUNDED BAD.

WOW, YOUR ANTIE IS SO COOL, AND IF HER FOOT SIZE IS REALLY 100, THEN I WANNA HAVE A FOOT AS BIG AS HERS WHEN I GROW UP!

BUT SHE HAS SMALL FEET!

HOW CAN SOMEONE TELL HER FOOT SIZE'S 100 IF THEY'RE SO SMALL?

THEN MAYBE SHE'S A 10-FOOTER.

MAYBE SHE'S A CLOWN AND WEAR 100 SIZE SHOES? CLOWNS WEAR REALLY BIG SHOES.

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### Source Text

<table>
<thead>
<tr>
<th>Source Text</th>
<th>Target Text</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Title</strong></td>
<td><strong>Title</strong></td>
</tr>
<tr>
<td>Oona</td>
<td>U’na</td>
</tr>
<tr>
<td><strong>Year Published</strong></td>
<td><strong>Language</strong></td>
</tr>
<tr>
<td>2020</td>
<td>Brazilian Portuguese</td>
</tr>
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<td>683</td>
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<td><strong>Target Text</strong></td>
</tr>
<tr>
<td>658</td>
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</tr>
</tbody>
</table>

### Description of Source Text

- **understanding of source text**
- **knowledge of genre within source contexts**
- **situation of source text familiarity with the formal features of a text (language variation(s), register, dialect)**

(200 words max)

- *Oona* is an experimental novel without the letter ‘O,’ an omission connected to the teenage protagonist’s name to symbolize her grief for her mother’s death. The novel is written by Irish author Alice Lyon who states that the decision to self-constraining the usage of this vowel made her find a strategy to ‘look beyond obvious’ and find new ways of expressing grief (Irish Times 2020).
- The source text register is ‘cluttered and compressed’ (Irish Times 2020) because of the lack of prepositions (e.g., 27 ‘in’, 9 ‘with’, 1 ‘by’, and 11 ‘at’ out of an excerpt of 658 words), which, according to the author, this is the right way to express the protagonist’s feelings (Irish Times 2020).
- The author uses figures of speech such as repetition (e.g., ‘I knew’, used 16 times), similes (e.g., ‘I was split-level like the Panzavecchias’ ranch-style place’), alliteration (e.g., ‘I talked talk a Jersey teen talked’), and metaphor (e.g., ‘in the sunlit-den me, I was nice’).

### Strategy

- **identification of translation problems**
- **knowledge of genre within target context and situation of target text**
- **justification of translation**

- The target public will be Brazilian adults interested in experimental and contemporary Irish literature and culture for entertainment purposes with little knowledge of the English language.
- My skopos will be focused on the sound of the title and the protagonist’s name. ‘Oona’ would be read as [O’na]/[b’na] because the vowel O sounds are /o/ and /õ/ in Portuguese (Seara et al. 2011). Therefore, to indicate the adequate reading of this name, the title will be [U’na], and I will translate by removing the vowel U instead of the O to reinforce this connection to the name pronunciation and the skopos I proposed.
- I will remove conjunctions and adverbs without U (e.g., *que* [which/that], *quem* [who], *cujo* [whose], *no qual/na qual* [in which], *quando* [when], and *enquanto* [while]) and compress sentences through punctuation to portray...
**Source Text**  
*Click or tap here to enter text.*

| production of genre for target context (200 words max) | the ‘cluttered and compressed’ register in the target text. As for the prepositions, I will focus on using de/do/da [‘of’] and their variants to help me cause alliteration.  
- I will try to reproduce the repetitions, similes and metaphors in the same segments found in the ST. As for the alliterations, I will reproduce them whenever possible because of the skopos proposed above. |
|---|---|

**Critical Reflection**  
*textual analysis (200 words max)*  
- I showed a translation draft to a pre-pilot audience. At first, they did not notice that a vowel was removed but noticed some sentences were compressed and cluttered through punctuation. However, the audience also said that finding a vowel missing when immersed in the reading is satisfying, which can be interpreted as masked feelings during grief. Even though this masking feelings interpretation was not intended during the strategy, it is a satisfactory addition to a different way of portraying grief.  
- Because I could not use the letter U, some sentences became ambiguous for not using the pronoun Eu [I] (e.g., sentence 12). Some verbs are conjugated the same way in the first-person singular and third-person singular. Because of that, the potential reader said they could not distinguish whether the narrator was talking about herself or her mother. I was unaware of this ambiguity during the translation process. Still, I reflected with the potential reader whether this ambiguity could be interpreted as an additional resource to the cluttered and compressed sentences to express the protagonist’s feelings. It turned out the ambiguity removal was necessary because the risk of confusion was higher than the possible contribution to the grieving atmosphere (e.g., l.2). |

**Works Cited**  
*use of sources and reference material*  
1. I was split-level like the Panzavecchias’ ranch-style place where Apache Street and Pawnee Lane met.
2. Upstairs, in the sunlit-den me, I was nice.
3. Read all the signals, was well’behaved.
4. Acted as if she wasn’t in bed always uneating with a drip in her arm, nurses at her bedside, busy dying.
5. Attended cheerleading practice as usual.
6. In a basement party with mates, I admitted she might actually be terminal – cancer I guessed, explained I hadn’t seen her eat in weeks, that we had nurses all day and all night at her bedside.
7. Terry in the sweaty teenage basement gathering, when I’d said my bit, hissed, Shh. Think it and it might happen!
8. Her champagne terrier hair became white, wan and patchy.
9. I knew.
10. Sister Eugene, a nun-relative I’d barely seen, was making frequent visits.
11. I knew.
12. Her sudden relenting – letting me get my ears pierced at twelve rather than at sixteen, as decreed when she’d dug her heels in years back, and I had hated her strictness.
13. I knew.
14. Drip in her arm.
15. I knew.
16. Her in bed at Thanksgiving.
17. I knew.
18. Then at Christmas.
19. I knew I knew.
20. The paper scrap with her handwriting and all the names and the jewellery items they’d get.

1. Me sentia dividida em andares como o Rancho dos Panzavecchias, onde Apache Street e Pawnee Lane se encontravam.
2. No andar de cima, na sala aclarada pelo sol, me fazia de simpática.
3. Via todos os sinais, era bem comportada.
4. Agia como se ela não estivesse sempre na cama, sem comer, braço no soro, enfermeiras ao lado, atarefada com a morte.
5. Participava do treino das líderes de torcida como rotina.
7. Terry, na festa cheia de adolescentes transpirando no porão, disse após minhas palavras: Shh. Se pensar nisso é bem capaz de acontecer!
8. O cabelo champanhe como terrier se fez branco, pálido e assimétrico.
10. Irmã Gema, a parente freira parcamente presente, agora fazia visitas rotineiras.
12. O abrandamento repentinó dela, dando permissão para colocar brincos aos doze em vez de esperar até os dezesséis – como minha essência batia o pé e odiava essa rigidez dela.
14. O soro no braço.
15. Já sabia.
16. Ela na cama, no Dia de Ação de Graças.
17. Já sabia.
18. De cama no Natal de novo.
22. In this underside split-level ranch me, I was aware.
23. Truth leaked in unimpeded.
24. In my basement air were sensings.
25. Temperatures, shivers, plummets, eruptings, tightenings, releasings, halts, acidic pulses, warmings, freezings, spikes, gluts, glitches, cryptic, slight registers, trembles, gurgles.
26. As the adults in my midst talked, walked, were – all these sensings happened.
27. I registered them silently, packed them all away in my split-level ranch basement space, dragging this feeling-bag everywhere with me.
28. I knew I knew I knew.
29. In the feeling-bag I knew.
30. I wasn’t mute.
31. It wasn’t like that.
32. I was actually cute and I talked talk a Jersey teen talked:
   - Pick me up at this time talk.
33. Bus arrives at such-and-such a time talk.
34. Can I buy a Perry Ellis sweater? talk.
35. Will Ken call? talk.
36. Janet Crutch is a bitch talk.
37. What’re we having at dinner? talk.
38. I was slaving away at being the average teen.
39. The things I said were unremarkable.
40. The thing I didn’t remark: HELP.
41. The bridge between my head talk and my belly talk was fucked up.
42. Actually, there wasn’t a bridge.
43. Just the upstairs and basement ranch with an absent staircase.
44. Dual levels, each having a life by itself.

20. O pedaço de papel com a caligrafia dela e todos os nomes e joias a serem vendidas.
22. Na parte inferior em mim deste rancho de dois andares, me fazia corpo presente.
23. A verdade era despejada, desimpedida.
24. No ar do porão, havia sensações.
25. Calorões, arrepios, tombos, lesões, apertos, liberações, paradas, batimentos ácidos, acaloramentos, congelamentos, picos, excessos, falhas, enigmas, registros leves, tremores, gorgolejos.
27. Registava todas elas silenciosamente, armazenei-as no porão de dois andares, arrastando essa bagagem de sentimentos comigo por todos os cantos.
28. Sabia, sabia, sabia.
29. Na bagagem de sentimentos, já sabia.
30. Não era assim, calada.
31. Não era desse jeito.
32. Na verdade, me fingia de fofa e fazia conversa fiada feito jovem de Jersey: tipo, me pega nesse horário.
33. Tipo, esteja na parada na hora tal e tal.
34. Tipo, posso comprar o cardigã Perry Ellis?
35. Tipo, o Ken vai ligar?
36. Tipo, a Janet é vadia.
37. Tipo, e a janta?
38. Estava me escravizando para ser a típica adolescente.
45. Chastity-belted I was in my middle.
46. Cinched at the waist tight.
47. The split-level place.
49. Her cleaning knack: the scrubbing, shining, bleaching and refreshing ability.
50. The saucepan-gleaming gift.
51. The creative dinner-making, setting an abundant table each evening.
52. Leaving appliances, sink, surfaces, tiles all twinkling.
53. Nary a breadcrumb, nary a greasy splatter anywhere.
54. Smithereened after she died, her gleaming kitchen had a greasy film that defied scrubbing.
55. Rescue Pads, little lime-green rectangles, scrubby cleaning things.
56. There were her washing-up implements.
57. Afterwards, Rescue Pads never did the trick, didn’t live up their name.
58. The laundry still smelled like bleach and pets.
59. Bleaching stirring stick in the bleaching basin leaning in the laundry sink.
60. Plaid blanket pet bed still creased in her neat way.
61. Bench with the spindled back – she paid the antique man a pittance – standing tall in the hall.
62. Stickley desk beside it.
63. Upstairs, drawers stacked with her beautiful sweaters infused with her smells.
64. Tweed suit she’d picked up in Galway.
65. These things she selected.
66. Just sitting there dumbly, accusing in their thingness.
67. In their silence.
68. Winds blew up the stairs, in all the spaces we’d lived in.

39. As palavras ditas por minha boca não eram dignas de nota.
40. A não dita: SOCORRO.
41. A ponte entre minha conversa mental e estomacal estava fodida.
42. Aliás, essa ponte não existia.
43. Apenas o andar de cima do porão do rancho sem escalas.
44. Dois planos, cada plano com vida própria.
45. Com o cinto de castidade, estava entremeios.
46. Diafragma apertado.
47. O espaço entremeios.
49. Tinha o dom da limpeza: a capacidade de esfregar, dar brilho, deixar branco e refrescar.
50. A panela cintilante de presente.
51. O jantar criativo, a mesa farta todas as noites.
52. Eletrodomésticos, pia, balcões, paredes brilhando.
53. Sem migalhas nem respingos oleosos.
54. Abandonada depois dela falecer, a cozinha cintilante ganha camadas ensebadas em desafio ao esfregão.
55. Almofadas de resgate em formas geométricas verde-limão, palha de aço.
56. Lá estavam os itens de lavar as travessas.
57. Depois disso, as almofadas jamais deram certo, não deram honra à fama obtida.
58. Os trajes ainda cheiravam a alvejante e animais de estimação.
59. Vara e bacia de alvejantes encostadas na pia da lavanderia.
60. A caminha de pet e o cobertor xadrez ainda dobrados e ajeitados do jeito dela.
69. Everything shivered.
70. If I knew she was dying upstairs in the single bed while it was happening,
maybe I’d have released my attachment a little bit.
71. As it was, it was excruciating living with things, in this place she wasn’t but was.
72. I was thirteen.
73. Class, friends, beginner’s sex, keg parties.
74. *The best time in life*, adults had repeated.
75. Enduring manic and depressed Dad.

62. Escrivaninha da marca Stickley ao lado.
63. No andar de cima, gavetas empilhadas com lindos cardigãs impregnados com o cheiro dela.
64. Terno de lã batida comprado em Galway.
65. Essas coisas foram escolhidas por ela.
66. Apenas sentada silenciosamente, apontando aos pertences.
67. Envolta do silêncio.
68. Os ventos sopram pelas escadas em todos os espaços antes habitados.
69. O todo estremece.
70. Se tivesse me prevenido da morte a caminho do andar de cima e da cama de solteiro, teria libertado esse apego.
71. Era lancinante viver com as coisas desse jeito; nesse espaço ela não existe mais, mas existia.
72. Na minha adolescência aos treze anos.
73. Escola, amigos, sexo de iniciante, festas com cerveja.
75. Pai constantemente maníaco e depressivo.
### Source Text

**Title**
Castle Rackrent

**Year Published**
1800

**Author**
Maria Edgeworth

**Language**
English

**Word Count**
617

### Target Text

**Title**
O Castelo dos Rackrent

**Language**
Brazilian Portuguese

**Word Count**
860

### Description of Source Text

- **understanding of source text**
- **knowledge of genre within source contexts**
- **situation of source text familiarity with the formal features of a text (language variation[s], register, dialect)**

(200 words max)

- Castle Rackrent is a historical novel set in Ireland before the Constitution of 1782. It is ‘a satire on Anglo-Irish landlords of the late 18th Century and alludes to the rise of the Catholic middle class’ (Irish Times, 2021). The book is recognized as ‘the first Anglo-Irish, historical and “Big House Saga” novel’ (Irish Times, 2021).

- The satire is about three generations of extravagant landowners from the Anglo-Irish Rackrent family, narrated by the Rackrent’s English estate steward, Thady Quirk, in the first person. He is unreliable both as an observer and an active character (Kirkpatrick, 1995).

- The English register is high-formal, reflective of the language spoken by the 18th-century nobility. The novel consists of long sentences (45-words on average) and has an equal number of semicolons and full stops (12 each).

- In this excerpt, there is old vocabulary (e.g., ‘freezeth’, ‘maketh’), a quote in Latin, historical and mythological references (e.g., Scythians Aeneas myth) and a glossary entry for a costume (i.e., cloak/mantle). The narrator says the glossary entry is ‘for the information of the ignorant English reader’ (Castle Rackrent 1800, 4) and has a satirical function in the novel.
<table>
<thead>
<tr>
<th><strong>Source Text</strong></th>
<th><strong>Target Text</strong></th>
</tr>
</thead>
</table>
| **Strategy**    | **The target text will be a bilingual publication for academic purposes on the ABEI Journal (Brazilian Association of Irish Studies), whose readers are Brazilian undergraduate and graduate students of English and Translation. All Irish and Anglo-Irish references will be retained, explained and described in footnotes.**  
- identification of translation problems  
- knowledge of genre within target context and situation of target text  
- justification of translation production of genre for target context (200 words max) |  
- The glossary translation was successful. The sample audience (SA) to whom I delivered the translation said they got the overall idea of the historical costume back then. One editorial suggestion was the insertion of costume illustrations for contextualization purposes. That suggestion can be valuable in another translation because the illustration could enhance the narrator's satirical tone.  
- An unexpected situation was the addition of two glossary entries I had to do (e.g., Hollllantide) for being Anglo-Irish references that were not in the ST. The ironic and satirical content could be improved in these entries because it could dissonate with the other glossary entries that the author made. It would be interesting for the translator to participate in these satirical descriptions, adding a metalinguistic layer to the novel.  
- Even though I was able to reproduce quite an old and formal vocabulary, I was unsatisfied with the style. It seems the irony and intended were not palpable enough by the audience. One possibility this might have happened was the ambiguities and ambivalences in the TT should have been more explicit for a contemporary audience, as the younger generation has reported it is difficult to read Machado (Tribuna Parana Newspaper, 2008). |
<p>| <strong>Critical Reflection</strong> | <strong>Textual analysis</strong> (200 words max) |</p>
<table>
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<td></td>
</tr>
</tbody>
</table>
1. Having, out of friendship for the family, upon estate, praised be Heaven!
2. I and mine have lived rent-free time out of mind, voluntarily undertaken to publish the MEMOIRS OF THE RACKRENT FAMILY, I think it is my duty to say a few words, in the first place, concerning myself.
3. My real name is Thady Quirk, though in the family I always been known to no other than ‘Honest Thady’, afterward, in the time of Sir Murtagh, deceased, I remember to hear them calling me ‘Old Thady’, and now I’ve come to ‘Poor Thady’; for I wear a long greatcoat winter and summer, which is very handy, as I never put my arms into the sleeves; they are as good as new, though come Holantide next I’ve had it these seven years: it holds on by a single button round my neck, cloak fashion.
4. The cloak, or mantle, as described by Thady, is of high antiquity.
5. Spenser, in his VIEW OF THE STATE OF IRELAND, proves that it is not, as some have imagined, peculiarly derived from the Scythians, but that ‘most nations of the word anciently used the mantle’ for the Jews used it, as you may read in Diodorus; the Egyptians likewise used it, as you may read in Herodotus, and may be gathered by the description of Berenice in the Greek Commentary upon Callimachus; the Greeks also used it anciently, as appeared by Venus’s mantle lined with stars, though afterward they changed the form thereof into their cloaks, called Pallai, as some of the Irish also use; and the ancient Latins and Romans used it, as you may read in Virgil, who was a great antiquary, that Evander, when Aeneas came to him at his feast, did entertain and feast him sitting on the ground, and lying on mantles: insomuch that he useth the very word mantle for a mantle-
6. “Humi mantilia sternunt”.

1. Tenho, por amizade à família, acima da propriedade, louvados sejam os Céus!
2. Eu e meus familiares vivemos um tempo sem aluguel, voluntariamente comprometidos a publicar as MEMÓRIAS DA FAMÍLIA RACKRENT, é deveras meu dever dizer algumas palavras, primeiramente, a meu respeito.
3. Meu verdadeiro nome é Thady Quirk, embora sempre fora chamado de “Thady Honesto” entre meios familiares, e logo mais, após o falecimento de Sir Murtagh, lembro de me chamarem como “Velho Thady”, e agora sou conhecido como “Pobre Thady”; por causa do meu longo sobretudo de inverno e verão, que é muito útil pois nunca ponho meus braços nas mangas; elas estão novinhas em folha, embora essa vestimenta completará sete anos em minha posse no próximo Holantide*: ela é presa por um único botão ao redor do meu pescoço, como uma capa.
4. A capa, ou manto, como descrito por Thady, é da mais alta antiguidade.
5. Spencer, em sua obra UMA VISÃO DO ESTADO DA IRLANDE**, prova que não é, como muitos imaginam, originária dos citas, mas “a maioria das nações do Mundo Antigo usavam o manto” pois os Judeus assim o faziam, como podeis ler em Diodoro; assim como os egípcios também o usavam, como podeis ler em Heródoto, e pode ser identificado pela descrição de Berenice no Comentário Grego sobre Calímaco; os gregos também o usavam na Antiguidade, como Vênus aparece com seu manto revestido com estrelas, embora a forma em seus mantos fora alterada, chamada de Pallai, como alguns dos irlandeses também usam; e os antigos latinos e romanos usavam, como podeis ler em Virgílio, que foste um grande antiquário, sobre o incidente em que Evandro, quando Enéias lhe
7. So that it seemeth that the mantle was a general habit to most
nations, and not proper to the Scythians only.
8. Spencer knew the convenience of the said mantle, as housing,
bedding, and clothing: ‘IREN.
9. Because the commodity doth not countervail the discommodity, for
the inconveniences which thereby do arise are much more many, for
it is a fit house for an outlaw being, a meet bed for a rebel, and an apt
cloak for a thief.
10. First, the outlaw being, for his many crimes and villanies, banished
from the towns and houses of honest men, and wandering in waste
places, far from danger of law, maketh his mantle his house, and
under it covereth himself from the wrath of Heavn, from the offence
of the earth, and from the sight of men.
11. When it raineth, it is his penthouse; when it bloweth, it is his tent;
when it freezeoth, is is his tabernacle.
12. In summer he can wear it loose; in winter he can wrap it close; at all
times he can use it; never heaby, never cumbersome.
13. Likewise for a rebel it is as serviceable; for in this war that he maketh
(if at least it deserves the name of war), when he still fieth from his
foe, and lurketh in the THICK WOODS (this should be BLACK BOGS)
and straight passages, waiting for advantages, it is his bed, yea, and
almost his household stuff.’
14. To look at me, you would hardly think ‘Poor Thady’ was the father of
Attorney Quirk; he is a high gentleman, and never minds what poor
Thady says, and having better than fifteen hundred a year, landed
estate, looks down upon honest Thady, but I wash my hands of his
doings, and as I have lived so will I die, true and loyal to the family.

veio em sua festa, entreteve-o e banquetou sentado no chão,
deitado sobre mantos: de tal forma que ele usou a própria palavra
para mantos-
6. “Humi mantilia sternunt” ***.
7. E assim pareceis que o manto era um hábito geral da maioria das
nações, e apenas pertencente aos citas.
8. Spencer sabia o quão conveniente o tal do manto poderia se tornar,
como um utensílio para casa, cama e vestimenta: ‘iren.
9. Pois a comodidade não compensa a discomodidade, pois os
inconvenientes que dali surgem são muito mais numerosos, pois é
uma casa adequada para um fora da lei, uma cama adequada para
um rebelde e uma capa adequada para um ladrão.
10. Em primeiro lugar, o fora da lei, devido a seus diversos crimes e
vilanias, banido das cidades e casas de homens honestos, vagando
em lugares desolados, longe do perigo da lei, fizeste de seu manto
sua casa, e sob o manto, abrigaste a si mesmo da fúria dos Céus,
das ofensas da Terra e dos olhares dos homens.
11. Quando chovia, era sua cobertura; quando ventava, era sua tenda;
quando congelava, era seu tabernáculo.
12. No verão, ele pode usá-la solta; no inverno, ele pode envolver-se
com ela; pode usá-la em todos os momentos; nunca um peso, nem
um incômodo.
13. Da mesma forma para um rebelde é tão útil; pois nesta guerra que
ele faz (se pelo menos merece o nome de guerra), quando ele ainda
foge de seu inimigo, e espreita nos GROSSOS BOSQUES (digo
TURFEIRAS NEGRAS) e passagens retas, esperando por vantagens, é
sua cama, sim, e quase suas coisas domésticas.
14. A mim, dificilmente pensastes que o “Pobre Thady” era pai do
Advogado Quirk; é um cavalheiro, e nunca se importa com as
palavras do Pobre Thady, e ao ganhar mais de mil e quinhentos por ano, sem pagar pela propriedade, menospreza o honesto Thady, mas lavo minhas mãos sobre suas escolhas, pois assim como vivo, também morrerei, verdadeiro e leal à família.


Baseado no Dicionário de Oxford sobre a Mitologia Celta, de James MacKillop [Nota da Tradutora]

** Panfleto escrito pelo inglês Edmund Spenser em 1596. O texto é escrito na forma de um diálogo entre dois ingleses, Eudox e Irenius. O primeiro nunca esteve na Irlanda, e o segundo retornou recentemente no meio da conquista Tudor da Irlanda. Através do texto, Spenser defendeu o uso de táticas de terra queimada para subjugar a resistência irlandesa à conquista e criticou a cultura, religião, idioma e o sistema jurídico da Irlanda. O texto nunca foi publicado durante a vida de Spenser, embora tenha sido publicado postumamente por James Ware em 1633 [Nota da Tradutora]
Jogue os mantos no chão” [Nota da Tradutora]
<table>
<thead>
<tr>
<th>Source Text</th>
<th>Target Text</th>
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<tbody>
<tr>
<td><strong>Student Number</strong> 21353116</td>
<td><strong>Text Number</strong> 8</td>
</tr>
<tr>
<td><strong>Title</strong></td>
<td>Translations</td>
</tr>
<tr>
<td><strong>Year Published</strong></td>
<td>1980</td>
</tr>
<tr>
<td><strong>Author</strong></td>
<td>Brian Friel</td>
</tr>
<tr>
<td><strong>Language</strong></td>
<td>English</td>
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<tr>
<td><strong>Description of Source Text</strong></td>
<td><strong>Strategy</strong></td>
</tr>
<tr>
<td>• understanding of source text</td>
<td>• This translation will be proposed as a draft to Brazilian playwrights and theatre willing to adapt Irish plays to Brazilian theatre.</td>
</tr>
<tr>
<td>• knowledge of genre within source contexts</td>
<td>• Since this play is about colonialism and the loss of the Irish language, the play will be set in the Jesuit Missions in the Rio Grande do Sul State because of the Jesuit reductions and catechisation background (Backwell 1997). The other adaptation features will be:</td>
</tr>
<tr>
<td>• situation of source text</td>
<td>- The Irishwoman will become a Tupi-Guarani Indigenous woman;</td>
</tr>
<tr>
<td>familiarity with the formal features of a text (language variation(s), register, dialect) (200 words max)</td>
<td>- The Englishman will become a Portuguese coloniser;</td>
</tr>
<tr>
<td>• Translations is set in the 19th-Century village of Ballybeg in Donegal, Ireland. The play portrays the 'Anglo-Irish conflict and the decline of the Irish language under the impact of colonialism' (Pilkington 1990, 282). The extract occurs in Act Two, Scene Two. Yolland (an Englishman) and Maire (an Irishwoman) share a romantic moment and confess their feelings for each other, even though each other’s languages.</td>
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<tr>
<td>• Most of the play is in English (49 out of 64 sentences in this excerpt), whilst some sentences are in Irish (14 sentences), and some words are said in Latin (19 words). According to the playwright, English is the dominant language in the play so that the audience can focus on the political topics addressed by it (Magill Magazine, 1980). Also, he said, 'English onstage represents two separate languages – the Irish we are asked to imagine and the English which is now the &quot;natural vehicle&quot; for a play on an Irish stage' (Anthony 2006, 68).</td>
<td></td>
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<tr>
<td>• The language register is standard with abbreviations ('Manus'll wonder where I’ve got to'). The style consists of short sentences (average eight words).</td>
<td>- The characters’ names will be adapted to an Indigenous name and a Portuguese name;</td>
</tr>
</tbody>
</table>
### Source Text

**production of genre for target context**

- Indigenous religious references will replace the Christian ones, and the Portuguese army will replace the British army reference.
  - I will indirectly translate the Irish sentences using Google Machine Translation (MT) in the Irish>English order because Irish>English MT quality is superior to Irish>Portuguese. I will use Tupi-Guarani dictionaries (e.g., FUNAI's Tupi-Guarani Dictionary) to translate from Portuguese into Tupi.
  - To highlight that Portuguese is representing two languages on stage, Maire will have a colloquial register, symbolising Tupi-Guarani, and Yolland will have a standard one representing Portuguese.
  - I will keep the Latin words because of the catechisation background.

**Critical Reflection**

- The different registers were effective and highlighted that the characters speak two different languages. However, I am concerned with the possibility that I undermined the Tupi-Guarani language. By representing the Indigenous language with a colloquial register, this might be interpreted as an association of Tupi-Guarani as a low-status language. Therefore, the play might be seen as a negative representation of the Indigenous people and backfire on the play's intended criticism.
- Due to poor MT performance, certain Irish words were challenging to translate. As a result, I had to adapt them into the TT by writing loosed Tupi-Guarani words related to both characters' previous conversations, whose meaning was explained in the script so the actors and actresses could have an idea of the meaning. However, the target audience probably would not understand these words. I am uncertain whether only the words would be enough to create the atmosphere of love and connection through language intended on the ST.
- If the playwrights to whom I will submit this draft get interested in it, I would suggest consulting a Tupi-Guarani specialist and Indigenous descendent. That would assist with Tupi-Guarani representation and translation by making adjustments and ensuring these people will be portrayed appropriately.

**Works Cited**

- **use of sources and reference material**


1. The music rises to a crescendo.
2. Then in the distance we hear Maire and Yolland approach – laughing and running.
3. They run on, hand-in-hand.
4. They have just left the dance.
5. Fade the music to distant background.
6. Then after a time it lost and replaced by guitar music.
7. Maire and Yolland are now down front, still holding hands and excited by their sudden and impetuous escape from the dance.

1. A música sobe em um crescendo.
2. À distância, ouvimos Tainá e Humberto se aproximarem – rindo e correndo.
3. Eles entram correndo, de mãos dadas.
4. Acabaram de sair da festa.
5. A música diminui até virar um som ambiente.
6. Depois de um tempo, ela some e é substituída por uma batida sutil dos tambores.
7. Tainá e Humberto estão agora na frente do palco, ainda de mãos dadas e excitadas por sua fuga repentina e impetuosa da festa.
8. **Maire** O my God, that leap across the ditch nearly killed me.
9. **Yolland** I could scarcely keep up with you.
10. **Maire** Wait till I get my breath back.
11. **Yolland** We must have looked as if we were being chased.

12. They now realise they are alone and holding hands – the beginnings of embarrassment. The hands disengage. They begin to drift apart. Pause.

13. **Maire** Manus’ll wonder where I’ve got to.
14. **Yolland** I wonder did anyone notice us leave.

15. Pause. Slightly further apart.

16. **Maire** The grass must be wet. My feet are soaking.
17. **Yolland** Your feet must be wet. The grass is soaking.

18. Another pause.
19. Another few paces apart.
20. They are now a long distance from one another.

21. *(Indicating himself.)* George.
Maire nods: Yes-yes. Then:

Maire Lieutenant George.

Yolland Don’t call me that. I never think of myself as Lieutenant.

Maire What-what?

Yolland Sorry-sorry? (He points to himself again.) George.

Maire nods: Yes-yes. Then points to herself.

Maire Maire.

Yolland (points) Maire. (Points.) George. (Points both.) Maire and George.

Maire nods: Yes-yes-yes.

Maire Say anything at all. I love the sound of your speech.

Yolland (eagerly) Sorry-sorry?

In acute frustration he looks around, hoping for some inspiration that will provide him with communicative means.

Humberto Não me chame assim. Não me considero um Tenente.

Tainá Quê- quê?

Humberto Oi-oi? (Aponta para ele mesmo de novo.) Jorge.

Tainá assente: Sim-sim. Depois aponta para si mesma.

Tainá Tainá.

Humberto Sim, sei que você é Tainá. É óbvio que sei que você é Tainá. Quero dizer, estou lhe observando todos os dias e as noites nos últimos...

Tainá (animada) Quê- quê?


Tainá assente: Sim-sim-sim.

Tainá Não diz mais nada. Amo o som da sua língua.

Humberto (animado) Oi-oi?

Numa frustração aguçada, ele olha em volta, esperando encontrar alguma inspiração que lhe forneça um meio de comunicação.

Agora ele tem uma ideia: tenta levantar a voz e articular em estilo staccato com uma ênfase igual e absurda em cada palavra.
36. Now he has a thought: he tries raising his voice and articulating in a staccato style and with equal and absurd emphasis on each word.

37. Every-morning-I-see-you-feeding-brown-hens-and-giving-meal-to-black-calf — (the futility of it) — O my God.

38. Maire smiles.
39. She moves towards him.
40. She will try to communicate in Latin.

41. Maire Tu es centurion in — in — in exercitu Britannico —
42. Yolland Yes—yes? Go on — go on — say anything at all — I love the sound of your speech.
43. Maire — et es in castris quae — quae — quae sunt in agro — (the futility of it) — O my God.

44. Yolland smiles. He moves towards her. Now for her English words.

45. George — agua.
46. Yolland ‘Water’? Water! Oh yes — water — water — very good — water — good — good.
47. Maire Fire.
48. Yolland Fire — indeed — wonderful — fire, fire, fire — splendid — splendid!
49. Maire Ah... ah...

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50. **Yolland** Yes? Go on.
51. **Maire** Earth.
52. **Yolland** ‘Earth’?
53. **Maire** Earth. Earth.
54. **Yolland** still does not understand.
55. **Maire** stoops down and picks up a handful of clay.
56. **Holding it out**
57. Earth.
58. **Yolland** Earth! Of course- earth! Earth. Earth. Good Lord, Maire, your English is perfect!
59. **Maire (eagerly)** What-what?
60. **Yolland** Perfect English. English perfect.
61. **Maire** George –
62. **Yolland** That’s beautiful – oh that’s really beautiful.
63. **Maire** George –
64. **Yolland** Say it again – say it again
65. **Maire** Shhh. *(She holds her hand up for silence – she is trying to remember her one line of English. Now she remembers it and she deliver the line as if English were her language – easily, fluidly, conversationally.)*
66. George, in Norfolk we besport ourselves around the maypoll.
67. **Yolland** Good God, do you? That’s where my mother comes from – Norfolk. Norwich actually. Not exactly Norwich town but a small village called Little Walsingham close beside it. But in our own

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53. **Tainá** Terra. Terra.
54. **Humberto ainda não entende.**
55. **Tainá se abaixe e pega um punhado do chão.**
56. **Segurando esse punhado**
57. Terra.
58. **Humberto** Terra! É claro - terra! Terra. Terra. Meu Deus, Tainá, seu português é perfeito!
59. **Tainá (animada)** Quê-quê?
60. **Humberto** Perfeito português. Português perfeito.
61. **Tainá Jorge –**
62. **Humberto** Que Linda – ah, é muito Linda.
63. **Tainá Jorge –**
64. **Humberto** Diga mais uma vez – mais uma vez
65. **Tainá** Shhh. *(Ela deixa a mão erguida, pedindo silêncio – ela está tentando lembrar da única sentença que sabe em português. Ela se lembra e fala como se fosse falante nativa de português – de um jeito fácil, fluido e sociável.)*
66. Jorge, na tribo nós nos entretemos cantando e tocando ao redor de uma fogueira.
67. **Humberto** Minha nossa, é sério? Nós também cantamos – não temos os tambores nem as flautas que vocês têm, mas tenho um camarada em Coimbra que toca violão muito bem, se deixar tocamos e cantamos de noite até o amanhecer–
village of Winfarthing we have a maypole too and every year on the first of May –

68. He stops abruptly, only now realising.
69. He stares at her.
70. She in turn misunderstands his excitement.

71. **Maire (to herself)** Mother of God, my aunt Mary wouldn’t have taught me something dirty, would she?

72. Pause.
73. Yolland extends his hands to Maire.
74. She turns away from him and moves slowly across the stage.

75. **Yolland** Maire.

76. She still moves away.

77. Maire Chatach.

78. She still moves away.

79. Bun na hAbhann? (He says the name softly, almost privately, very tentatively, as if he were searching for a sound she might respond to. He tries again.) Druim Dubh?

80. Tainá para. Ela está escutando. Humberto se sente encorajado.

80. Maire stops. She is listening. Yolland is encouraged.

81. Poll na gCaorach. Lis Maol.

82. Maire turns towards him.

83. Lis na nGall.

84. Maire Lis na nGradgh.

85. They are now facing each other and begin moving – almost imperceptibly – towards one another.

86. Carraig an Phoill.

87. Yolland Carraig na Ri. Loch na nEan.
89. Yolland Machaire Mor. Cnoc na Mona.
90. Maire Cnoc na nGabhar.
91. Yolland Mullach.
92. Maire Port.
93. Yolland Tor.
94. Maire Lag.

95. She holds out her hands to Yolland.
96. He takes them.
97. Each now speaks almost to himself/herself.

82. Tainá se vira na direção dele.

83. Yené (“Nós”). Yer’u’a. (“Instrumento Musical”)

84. Tainá Yené (“Nós”). Imaraka (“Música”).

85. Agora eles estão um de frente para o outro e começam a se mover – quase imperceptivelmente – na direção um do outro.

86. Omaraka (“Cantar”). Yené (“Nós”).

87. Humberto. oye’ëng ane o’anúp (“dizer, agora, ouvir”).
88. Tainá. Yamí Yacamim (“noite, pai das estrelas”).
89. Humberto aquara tatapuí (“tocar flauta”)
90. Tainá etê requê icahê orocoá (“está bonito”)
91. Humberto karaiba nhe aysú (“homem branco falar amor”).
92. Tainá Ré (“amigo”).
93. Humberto Rudá (“deus do amor”).
94. Tainá. Aysú (“amo, eu te amo”)

95. Ela estende suas mãos para Humberto.
96. Ele segura as mãos dela.
97. Agora os dois falam para si mesmos.

98. Humberto Só Deus sabe o quanto eu queria que você me entendesse.
99. Tainá Que mãos macias; mãos de um cavalheiro.
98. **Yolland** I wish to God you could understand me.
99. **Maire** Soft hands; a gentleman’s hands.
100. **Yolland** Because if you could understand me I could tell you how I spend my days either thinking of you or gazing up at your house in the hope that you’ll appear even for a second.

100. **Humberto** Pois se pudesse me entender, diria como passo os dias pensando em ti ou observando sua tribu na esperança de te ver nem que seja por um segundo.
**Title**

Philadelphia, Here I Come!

**Year Published**

1964

**Author**

Brian Friel

**Language**

English

**Word Count**

1109

**Description of Source Text**

- *understanding of source text*
- *knowledge of genre within source contexts*
- *situation of source text*
- *familiarity with the formal features of a text (language variation(s), register, dialect)*

(200 words max)

- *Philadelphia, Here I Come!* is a 1964 tragicomedy play set in Donegal countryside, Ireland, whose protagonist is Gareth (Gar), leaving his country and moving to Philadelphia, USA. The play raises reflections on immigration, memory and identity (Mohor-Ivan 2012). The play also reflects the father-and-son relationship (Matthews 2019, 74). The excerpt below is the beginning of Episode One, set the night before Gar goes to America.

- There are two versions of Gar on stage: Public Gar and Private Gar nominated only as ‘Public’ and ‘Private’, respectively. While Public Gar is the person interacting on stage, Private Gar is the protagonist’s alter ego who does not interact with anyone, not even his Public self.

- The register is casual, with sentences ending in prepositions (e.g., line 26) and long, fast-paced sentences (e.g., l.28).

- There is a stream of consciousness and ‘stream of meaningless talk (Mathews 2019, 75) between Public and Private Gar, which involves Ireland and USA reflections and criticisms about violence (l.41-64), and also has a comic-relief effect on the play (Wheatley 2020).

- There is a song reference (l.35) starting a reflection about the protagonist’s journey about to begin.

**Strategy**

- *identification of translation problems*
- *knowledge of genre within target context and situation of target text*
- *justification of translation*

- My translation will be proposed to Brazilian theatre directors interested in adapting Irish plays to the Brazilian public. The target audience will be Brazilian adults who have done a work and study programme in Ireland.

- Since this play is about immigration, memory, and identity, it will be set in contemporary Brazil, the night before the protagonist leaves his country to go to a work and study programme in Dublin, Ireland. The Brazilian Government raised a statistic in 2018 that more than 4.2 million Brazilians were living abroad. According to the 2016 Census in Ireland, more than 13,000 Brazilians were living in Ireland.

- The setting features will be adapted by doing the following:

  - Gareth (Gar) will have a Brazilian name and nickname: Guilherme (Guê);
| production of genre for target context (200 words max) | - Donegal countryside will be replaced by Sao Paulo countryside;
- Irish cultural preferences and references (e.g., 2) will be replaced by Brazilian ones to enhance the comedy;
- The supporting character (Madge) will have her name adapted (Marta);
- I will adapt the casual register to a contemporary Brazilian register using the appropriate linguistic features; |
|---|---|
| Critical Reflection | - I held my translation to a Sample Audience (SA) of Brazilians currently living in Ireland and experiencing the work and study programme.
- The song adaption (1.6 and 1.35) to a famous sertanejo song brought a feeling of ‘cultural intimacy’ and ‘homesickness’, as said by the SA. The song was highly effective and resonated with the immigration background because the lyrics are about the son who decided to leave his parent’s house and explore the world. By using and adapting the first line of the chorus of this song, I managed to add an indirect reflection on the father-and-son relationship.
- The religious reference to the ‘Angelus’ time and the comedy-relief situation with a pollock fish (1.33) was an unexpected challenge not predicted in the strategy. Although 50% of Brazil’s population is Catholic (IBGE 2010), I decided to adapt to a football context, which enhanced the humour and avoided harming the Christian's feeligns.
- The adaptation regarding the act of violence (1.41-48) was positively welcomed because it illustrates Brazilians' political frustration without sounding too brutal. The violence reference on 1.66 was subtle and necessary for bringing out an uncomfortable situation that can happen to every Brazilian in Ireland. |


<table>
<thead>
<tr>
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1. Kitchen in the home of County Councillor S. B. O’Donnell who owns a general shop. As the curtain rises Madge, the housekeeper, enters from the scullery with a tray in her hands and finishes setting the table. She is a woman in her sixties. She walks as if her feet were precious. She pauses on her way past the shop door.

2. Madge Gar! Your tea!
3. Public (off) Right!

4. She finishes setting the table and is about to go to the scullery door when Public Gar marches on stage.
5. He is ecstatic with joy and excitement: tomorrow morning he leaves for Philadelphia.

6. Gar (singing) ‘Philadelphia, here I come, right back where I started from …’ (Breaks off and catches Madge.) Come on, Madge! What about an old time waltz!
7. Madge Agh, will you leave me alone.

8. He holds on to her and forces her to do a few steps as he sings in waltz time.

9. Public ‘Where bowers of flowers bloom in the spring’ –
10. Madge (struggling) Stop it! Stop it! You brat you!
11. Public Madge, you dance like an angel. (Suddenly lets her go and springs away from her.) Oh, but you’d give a fella bad thoughts very quick!

12. Madge And the smell of fish of you, you dirty thing!

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1. Cozinha na casa do Vereador S. B. de Oliveira, dono de uma loja de 1,99. Quando a cortina sobe, Marta, a diarista, entra da copa com uma bandeja nas mãos e termina de arrumar a mesa. É uma mulher na casa dos sessenta. Ela anda como se seus pés fossem preciosos. Ela faz uma pausa enquanto passa pela porta da loja.

2. Marta Gui! Seu café!
3. Público (fora do palco) Já vou!

4. Ela termina de arrumar a mesa e está prestes a ir até a porta quando o Gui Público entra no palco.
5. Ele está extático de tanta alegria e empolgação: amanhã, ele viajará para Dublin.

6. Gar (cantando) “No dia em que eu saí de casa, minha mãe me disse …” (Para de cantar e pega a Marta.) Vem Marta! Vamos dançar, dois pra lá e dois pra cá!
7. Marta Credo, garoto, me deixa em paz.

8. Ele segura os braços dela e tenta forçá-la a dar alguns passos enquanto canta imitando o cantor sertanejo.

9. Público “Passou a mão em meus cabelos, olhou em meus olhos…”
10. Marta (se debatendo) Para! Para! Olha aqui, seu safado!
11. Público Marta, você dança igual um anjo. (Solta ela do nada e sai de perto dela.) Ah, os homens devem cair de boca em você!
12. Marta E você fede a peixe, seu pervertido!

13. Ele segura os braços dela e deixa o rosto bem próximo ao dela, de maneira íntima.
13. He grabs her again and puts his face up to hers, very confidentially.

14. Public Will you miss me?
15. Madge Let me on with my work!
16. Public The truth!
17. Madge Agh, will you quit it, will you?
18. Public I’ll tickle you till you squeal for mercy.
19. Madge Please, Gar …
20. Public (tickling her) Will you miss me, I said?
21. Madge I will – I will – I will – I –
22. Public That’s better. Now tell me: What time is it?
23. Madge Agh, Gar –
24. Public What time is it?
25. Madge (looking at clock) Ten past seven.
26. Public And what time do I knock off at?
27. Madge At seven.
28. Public Which means that on my last day with him he got ten minutes’ overtime out of my hide. (He releases Madge.) Instead of saying to me: (grandly) ‘Gar, my son, since you are leaving me for ever, you may have the entire day free,’ what does he do? Lines up five packs of flour and says: (in flat dreary tones) ‘Make them up into two-pound pokes.’
29. Madge He’s losing a treasure, indeed!
30. Public So d’you know what I said to him? I just drew myself up and looked him straight in the eye and said to him: ‘Two-pound pokes it will be’ – just like that.
31. Madge That flattened him.
32. She goes off to the scullery. He stands at the door and talks in to her.
33. Public And that wasn’t it all. At six o’clock he remembered about the bloody pollock, and him in the middle of the Angelus. (Stands in

14. Público Vai sentir saudade?
15. Marta Deixa eu trabalhar!
16. Público Diga a verdade!
17. Marta Ahe, vai parar se eu disser?
18. Público Vou fazer cócegas até você implorar por misericórdia.
19. Marta Por favor, Gui …
20. Público (façando cócegas nela) Vai sentir saudade, não vai?
22. Público Acho bom. Agora me diz: que horas são?
23. Marta Ai, Gui…
24. Público Que horas são?
25. Marta (olhando para o relógio) Sete e dez.
26. Público E que horas eu saio do trabalho?
27. Marta Às sete.
28. Público O que significa que no meu último dia com ele, ele conseguiu me fazer trabalhar dez minutos a mais. (Ele solta a Marta.) Ao invés de me dizer: (falando grosso) ‘Gui, meu filho, já que você vai ficar fora por muito tempo, pode tirar o dia de folga,’ e o que ele faz? Pega os negócios no estoque e diz: (em tom monótono) “Faz o inventário disso aqui.”
29. Marta Realmente, ele é que vai sair perdendo!
31. Marta É, apostou que ele tremou na base.
32. Ela vai para a copa. Ele fica na porta e fala com ela.
33. Público E não foi só isso, não. Às seis, ele daquela merda dos doces, bem na hora do jogo do Corinthians na tevê. (Levanta-se e imita a posição do seu pai: cabeça levantada, mãos apoiadas no balcão, olhos vidrados. Voz em ritmo rápido e nervoso quando fala do jogo)
imitation of the Father: head bowed, hands on chest. In flat tones —) ‘Behold-the-handmaid-ofthe-Lord-Gut-and-salt-them-fish.’ So by God I lashed so much salt on those bloody fish that any poor bugger that eats them will die of thirst. But when the corpses are strewn all over Ballybeg, where will I be? In the little old USA! Yipeeee!

34. (He swings away from the scullery door and does a few exuberant steps as he sings –) ‘Philadelphia, here I come, rightah backah where Ah started from–’
35. He goes into his bedroom, flings himself down on his bed, rests his head on his hands, and looks at the ceiling. Sings alternate lines of ‘Philadelphia’ – first half – with Private (off).

36. **Public** It’s all over.
37. **Private** (off, in echo-chamber voice) And it’s all about to begin. It’s all over.
38. **Public** And all about to begin.
39. **Private** (now on) Just think, Gar.
40. **Public** Think …
41. **Private** Think … Up in that big bugger of a jet, with its snout pointing straight for the States, and its tail belching smoke over Ireland; and you sitting up at the front (**Public acts this**) with your competent fingers poised over the controls; and then away down below in the Atlantic you see a bloody bugger of an Irish boat out fishing for bloody pollock and –
42. **Public** nose-dives, engines screaming, machine guns stuttering.

44. Private Abandon ship! Make for the life-boats! Send for Canon Mick O’Byrne!
45. Public gains altitude and nose-dives again.
47. Private To hell with women and children! Say an Act of Contrition!
48. Public Yip-eeee! (He finishes taking off the shop coat, rolls it into a bundle, and places it carefully on the floor.)

49. Private It looks as if – I can’t see very well from the distance – but it looks as if – yes! – yes! – the free is being taken by dashing Gar O’Donnell (Public gets back from the coat, poises himself to kick it) pride of the Ballybeg team. (in commentator’s hushed voice) O’Donnell is now moving back, taking a slow, calculating look at the goal, I’ve never seen this boy in the brilliant form he’s in today – absolute magic in his feet. He’s now in position, running up, and –

50. Public kicks the shop coat into the air.

51. Public Ya-hoooo! (Sings and gyrates at same time.) ‘Philah-delph-yah, heah Ah come, rightah backah weah Ah stahted from, boom-boom-boom-boom –’

52. He breaks off suddenly when Private addresses him in sombre tones of a judge.

53. Private Gareth Mary O’Donnell.

54. Public Springs to attention, salutes, and holds this absurd military stance. He is immediately inside his bedroom door, facing it.

55. Public Sir.

47. Privado Mas não tem colina no cerrado! Então todo mundo que se foda!
48. Público Ih-háááá! (Ele termina pegando o uniforme do 1,99, enrola ele e coloca cuidadosamente no chão.)
49. Privado Parece que – não dá pr aver muito bem de longe – mas parece que – sim! – sim! – os políticos estão cagados de medo do Gui de Oliveira (Público pega o uniforme, faz uma bola e chuta), o orgulho do time de Lindóia. (Voz sussurrada de comentarista) Oliveira está no campo, vai bater a falta, calcula o ângulo da bola, nunca vi esse garoto jogando tão bem quanto hoje – esse daí tem mágica nos pés. Ele está em posição, corre pra bola e...

50. Público chuta o uniforme no ar.

51. Público Gooooooo! (Canta e dança ao mesmo tempo.) ‘E olhar de minha mãe na porta, eu deixei chorando, ao me abençoar...’

52. Ele para de repente quando o Privado se dirige a ele com o tom sombrio de um juiz.

53. Privado Guilherme de Oliveira.

54. O Público dá um salto ao ouvir seu nome, faz uma saudação e mantém a posição militar ridícula. Ele está bem na abertura da porta do quarto, de frente para ela.

55. Público Senhor.
56. Privado Você tem plena consciência de todas as consequências da sua decisão?
56. **Private** You are full conscious of all the consequences of your decision?
57. **Public** Yessir.
58. **Private** Of leaving the country of your birth, the land of the curlew and the snipe, the Aran sweater and the Irish Sweepstakes?
59. **Public** (with fitting hesitation) I-I-I-I have considered all these, Sir.
60. **Private** Of going to a profane, irreligious, pagan country of gross materialism?
61. **Public** I am fully sensitive to this, Sir.
62. **Private** Where the devil himself holds sway, and lust – abhorrent lust – is everywhere indulged in shamelessly?
63. **Public** winks extravagantly and nudges an imaginary man beside him.
64. **Public** Who are you tellin’? *(poker-stiff again)* Shamelessly, Sir, shamelessly.
65. **Madge has entered from the scullery, carrying an old suitcase and a bundle of clothes.**
66. **Private** And yet you persist in exposing yourself to these frightful dangers?
67. **Public** I would submit, Sir, that these stories are slightly exaggerated, Sir. For every door that opens –

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65. **Marta enters from the scullery, carrying a medium-sized suitcase and a handbag.**
66. **Private** And yet you persist in exposing yourself to these frightful dangers?
67. **Public** I would submit, Sir, that these stories are slightly exaggerated, Sir. For every door that opens –

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67. **Public** I would submit, Sir, that these stories are slightly exaggerated, Sir. For every door that opens –

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58. **Privado** De deixar seu país, terra do pão de queijo, do sertanejo, das praias tropicais e da corrupção?
59. **Público** *(com grande hesitação)* Eu-eu-eu pensei nisso tudo, senhor.
60. **Privado** E que vai pra uma terra católica, cheia de ruivos, lar da cerveja Guinness e do Bono Vox?
61. **Público** Estou completamente ciente disso, senhor.
62. **Privado** Onde eles têm um sotaque impossível de entender, não tem verão — sério, não tem verão — e o sol aparece lá de vez em quando?
63. **Público** finge que fica cabisbaixo e chora.
64. **Público** E você acha que isso vai me abalar? *(cutuca)* Honestamente, senhor. Honestamente.
65. **Marta entra na copa, carregando uma mala tamanho médio de rodinhas e uma mala de bordo.**
66. **Privado** E ainda assim prefere se submeter à possíveis ovadas e humilhações?
67. **Público** E um e submeteria, sim senhor. Isso não acontece com todos, senhor. Essa oportunidade vai me abrir muitas portas...