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Literary Translation Portfolio

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MPhil in Literary Translation
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Student Number	21352428	Text Number	1
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Source Text		Target Text	
Title	Pescaria	Title	Fishing
Year Published	1964		
Author	Cecília Meireles		
Language	Portuguese	Language	English
Word Count	59	Word Count	77
Description of Source Text <i>understanding of source text</i> <i>knowledge of genre within source contexts</i> <i>situation of source text</i> <i>familiarity with the formal features of a text (language variation(s), register, dialect)</i> (200 words max)	“Pescaria” is a poem published in the children’s poetry book <i>Ou Isto ou Aquilo</i> (Meireles 2020). It describes the high tide as the sea’s hands fruitlessly tries to retrieve the fish lying on the sand. - The sonority is one of the most important aspects of this poem (Russomano 1979, 101). Meireles uses rhymes, similar words with different meanings (e.g. lines 1-4) and rhythm (e.g. lines 9-1) (Ibidem, 90). - The book’s vocabulary is made up of simple and everyday words, with occasional appearances of high register words in some of the poems (Ibidem, 103). This poem does not contain high register words. - Between lines 6 and 16, sibilances and diphthongs evoke the sound of water and its back-and-forth movement over the sand (Costa 2012, 37; Russomano 1979, 100). This rhythm, like the tide, invades the soundscape of the poem and then retreat again. The irregularity of the length of the verses also evokes the movement of the waves (Costa 2012, 37-38). - There’s a slight change in word order in the stanzas in lines 6-7 and 18-19, slightly changing its meaning: [the foam cries over the sand, in the high tide] vs. [cries, over the sand, the foam of the high tide].		
Strategy <i>identification of translation problems</i>	This poem is to be published within the translation of the whole book <i>Ou Isto ou Aquilo</i>, with a target audience of children between 6 and 12 years old.		

• <i>knowledge of genre within target context and situation of target text</i> • <i>justification of translation production of genre for target context</i> (200 words max)	• I will choose words with sibilant sounds and rhymes over simple vocabulary, such as in: “sobs” for <i>chora</i> [cries] (lines 6 and 18); “surge and wane” for <i>vem e vão</i> [come and go] (lines 9 and 13); “shan’t attain the fish on the strand” for <i>não chegarão aos peixes no chão</i> [won’t make it to the fish on the ground] (lines 15 and 16). • I will make the verses between line 6 and 16 only rhyme among themselves to create the back-and-forth illusion of water movement because this part had this special role highlighted by Costa (2012, 37-38) and Russomano (1979, 100). • I will use “flood tide” instead of “high tide” to have a repetition for the /f/ sound and soften the strong /aɪ/ sound that could not be avoided in “tide”. Also adding the word “roam” – “the flood tide roam” to rhyme with “foam” and further soften the strong /aɪ/ in “tide”. This word is particularly useful because it reinforces the imagery of the water roaming the sand to try to reach for the fish.
Critical Reflection • <i>textual analysis</i> (200 words max)	• The translation presented a higher register than the source text’s, as I had to opt between sonority and register. But as Meireles’s children’s poetry is speckled with high register words (Russomano 1979, 103), it would not stand out in the collection. • I showed the poem to two English speakers (monolingual), a bilingual Brazilian (with native English and Portuguese) and a Brazilian with fluent English. All of them affirmed they could hear the sound of water and the back-and-forth movement of the waves mimicked in the sound. • I managed to make the verses of the abovementioned chunk between lines 6 and 16 rhyme only among themselves except for line 16, that rhymed with line 18. I could have used the word “remain” to maintain rhyme and meaning, but I did not want to repeat the same word as in line 11. I felt it would have mitigated the sense of finality of the death of the fish, which is the core of this poem (Costa 2012, 38), and it would leave me in trouble to rhyme the word “sand” and make the two final verses cohesive with lines 6 and 7.

Works Cited • <i>use of sources and reference material</i>	• Costa, Mila Silva. "A palavra humanizadora em <i>Ou isto ou aquilo</i>, de Cecília Meireles." Pontifical Catholic University of São Paulo, 2012. • Meireles, Cecília. "Pescaria", in <i>Ou isto ou aquilo</i>. São Paulo: Global Editora, 2020. • Russomano, Moema. "Cecília Meireles e o mundo poético infantil." <i>Letras de Hoje</i> 14, 2. 1979.
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Source Text***Pescaria***

Cesto de peixes no chão.

Cheio de peixes, o mar.

Cheiro de peixe pelo ar.

E peixes no chão.

Chora a espuma pela areia,
na maré cheia.

As mãos do mar vêm e vão,
as mãos do mar pela areia
onde os peixes estão.

As mãos do mar vêm e vão,
em vão.

Não chegarão
aos peixes do chão.

Por isso chora, na areia,
a espuma da maré cheia.

Target Text***Fishing***

- | | |
|----|---------------------------------------|
| 1 | Basket of fish on the ground. |
| 2 | Plenty of fish in the sea. |
| 3 | Smell of fish all around. |
| 4 | And fish on the ground. |
| 5 | |
| 6 | Sea foam sobs on the sand |
| 7 | when the flood tide roams the strand. |
| 8 | |
| 9 | Ocean hands surge and wane, |
| 10 | ocean hands sweep the sand |
| 11 | where the fish remain. |
| 12 | |
| 13 | Ocean hands surge and wane |
| 14 | in vain. |
| 15 | They shan't attain |
| 16 | the fish on the strand. |
| 17 | |
| 18 | Therefore, sobs, on the sand, |
| 19 | the sea foam of the flood tide roam. |

Student Number	21352428	Text Number	2
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Source Text		Target Text	
Title	This Charming Man	Title	Este Homem Encantador
Year Published	2008		
Author	Marian Keyes		
Language	English	Language	Portuguese
Word Count	1013	Word Count	1010
Description of Source Text • <i>understanding of source text</i> • <i>knowledge of genre within source contexts</i> • <i>situation of source text</i> • <i>familiarity with the formal features of a text (language variation(s), register, dialect)</i> (200 words max)		• This is an excerpt of Marian Keyes's novel <i>This Charming Man</i>. The book is narrated in the first person by four different characters, each of them with a distinctive style (e.g. with variations in register, formality, first or third person narration). This excerpt is narrated by Lola, whose style has a strong element of humour, mixing extremely colloquial language with high-register words (e.g. lines 2, 3, 5, 7, 15, 17). It is very choppy, with some sentences that look like entries in a journal: short (average of six words per sentence), omitting pronouns, using only main clauses (e.g. lines 3, 5, 6, 8). And it has a lot of fashion vocabulary and camp talk (linguistic code of the LGBTQ+ community (Harvey 2000, 242) – e.g. lines 23, 48, 50, 53). • Lola erroneously refers to cross-dressers as “trannies”. “Trannies” are people whose biological sex is male but who identify with the female gender, whereas cross-dressers are people who enjoy dressing as another gender occasionally but who do not identify with that gender. Lola does it at first because she personally dislikes Noel (the other character that appears in this excerpt) and does not know the difference between transgender and cross-dresser. She learns that later, but keeps using the same word to pick on other cross-dressers she eventually befriends, with no meaning of being actually offensive.	

Strategy • <i>identification of translation problems</i> • <i>knowledge of genre within target context and situation of target text</i> • <i>justification of translation production of genre for target context</i> (200 words max)	• The target audience is young men and women with liberal views on gender roles. • The direct translation of “trannie” is <i>travesti</i>. <i>Travesti</i>, however, is extremely offensive when not used as a political identity (Carvalho, 2018 n.p.) and carries a history of violence inherent to the Brazilian context (De Jesus, 2012 n.p.) not present in the source context and, therefore, does not convey the light-heartedness of the source. I will opt for <i>trava</i>, short for <i>travesti</i> and a less charged term used by the LGBTQ+ community and by drag queen and transgender singers (Leona Vingativa (Werneck 2022, n.p.), Linn da Quebrada (Linndaquebrada 2017, n.p.) to refer to themselves. • I translated Lola’s camp talk using terms of <i>pajubá</i>: a way of speaking used by the LGBTQ+ community in Brazil (Barroso 2017, 19), and therefore the closest equivalent, also used by straight people close to members of the LGBTQ+ community (Ibidem, 94). • I will translate the choppy sentences also using only main clauses, dropping connectors, and dropping pronouns (e.g. lines 3, 5, 6, 8). • I will maintain the colloquial tone of the original, opting for contractions and deviations from standard grammar in the target text to mark a spoken style (e.g. lines 8, 9, 13, 34), but I’ll use high register words when the source does (e.g. lines 7, 15, 30).
Critical Reflection • <i>textual analysis</i> (200 words max)	• I showed the translation to a Brazilian translator who is a member of the LGBTQ+ community and his first reaction was to point that “trannie” was more offensive than <i>trava</i>. Therefore, my effort to provide a less offensive translation of the term was successful. He found the use of <i>pajubá</i> appropriate and the translation overall funny, laughing out loud many times. • The strategy of making the translation choppy by dropping pronouns did not have a big impact because in Portuguese, pronouns are dropped more often than in English, as the subject is made evident by subject-verb agreement. Moreover, connectors and articles cannot be dropped as freely without garbling the text excessively.

	However, the strategy of making it choppy by using short main-clause sentences was more visible in the text because Portuguese tends to use long sentences with many subordinate clauses, while the average number of words per sentence in the translation was also six.
Works Cited • <i>use of sources and reference material</i>	• Barroso, Renato Régis. "Pajubá: o código linguístico da comunidade LGBT." Universidade do Estado do Amazonas, 2017. • Carvalho, Mario. "'Travesti', 'mulher transexual', 'homem trans' e 'não binário': interseccionalidades de classe de classe e geração na produção de identidades políticas." <i>Cadernos Pagu</i> (2018). • Harvey, Keith. "Describing Camp Talk: Language/Pragmatics/Politics." <i>Language and Literature: Journal of the Poetics and Linguistics Association</i> 9, no. 3 (August 2000): 240–60. • de Jesus, Jaqueline Gomes. "Identidade de gênero e políticas de afirmação identitária." In <i>Congresso Internacional de Estudos sobre a Diversidade Sexual e de Gênero da ABEH [ABEH's International Congress of Sexual Diversity and Gender Studies]</i>, vol. 6, pp. 1-15. 2012. • Keyes, Marian. <i>This charming man</i>. London: Penguin UK, 2008. • Linndaquebrada. "A trava é minha pastora e nada me faltará". <i>Instagram</i>, May 3, 2017. Accessed February 20, 2023. https://www.instagram.com/p/BToyFm0FIk-/ • Werneck, Natasha. "Leona Vingativa convoca as 'poc', as 'trava' e toda a galera para a Copa do Mundo". <i>POPline</i>. November 28, 2022. https://portalpopline.com.br/leona-vingativa-convoca-poc-trava-galera-copa-do-mundo/

Source Text <i>This Charming Man</i>		Target Text <i>Este Homem Encantador</i>
7:07 P.M. He disappeared into the kitchen, coyly shutting the door. I sat on couch and waited. Quite miserable. Had got self into tight spot. Not sure how it happened. Had all started when he said to me that night in pub in Miltown Malbay, "Can you keep a secret?" I had answered, "No. Cannot keep mouth shut. Am famous for lack of discretion." Not true. Simply didn't want to keep <i>his</i> secret. Whatever it was, it would bind me to him in some heinous fashion. But he didn't care. He needed confessor. "I like wear ladies' clothes." Hadn't known quite what to say. Settled for, "I like wear ladies' clothes too." "Yes, but you <i>are</i> lady." "So you are trannie?" "Cross-dresser." Trannie, cross-dresser, is all the one, no? "You don't really have girlfriend?" I asked. "No." "Those size eleven shoes for you?" "Yes." (Had known he couldn't have both wife and girlfriend. Lucky to have even one woman.)	1 2 3 4 5 6 7 8 9 10 11 12 13 14	19:07 Ele sumiu dentro da cozinha, fechando a porta com modéstia. Sentei no sofá e esperei. Desolada. Tinha me metido numa fria. Não sei bem como. Tudo começou naquela noite no <i>pub</i> em Miltown Malbay, quando ele disse, "Sabe guardar segredo?" Respondi, "Não. Não sei fechar a boca. Sou famosa pela falta de discrição." Mentira. Só não queria guardar o segredo <i>dele</i>. Seja lá o que fosse, me vincularia a ele de alguma forma horrenda. Mas ele não estava nem aí. Precisava de um confessor. "Eu gosto de usar roupa de mulher." Não soube bem o que dizer. Então fui de, "Eu também." "Sim, mas você é mulher." "Então você é trava?" "<i>Cross-dresser</i>." Trava, <i>cross-dresser</i>, mesma coisa, não? "Então você não tem namorada?" perguntei. "Não." "O sapato 42 era pra você?" "Era." (Sabia que ele não podia ter esposa e namorada também. Já está no lucro de ter uma mulher.)

Over course of next hour, got his life story. Had lusted after women's clothes since late teens.

When he had house to himself – only happened rarely – he tried on wife's makeup and underwear.

But not her clothing – “Too dowdy.”

Over years he had assembled one outfit of his own – dress, accessories, wigs, makeup, but no shoes;

was making do with open-toed slingbacks in size eight, biggest he could get, but toes and heels stuck out over edges and was painful to walk in.

He kept outfit in trunk of his car. Lived in terror of wife finding it.

Then watershed: went to Amsterdam for stag weekend.

Slipped away from companions. Found trannie shop.

Had time of life trying on shoes that fitted him, wide choice underwear, negligées, frocks. “Never knew it could feel so wonderful!”

Bought large quantity of merchandise, but after leaving shop, lost his nerve.

Feared airport customs man might do random search on his bag – in front of all his pals.

Shame would kill him. Decided to dispose of stuff.

15 Durante a próxima hora, me contou a história de vida. Desejara roupas de mulher desde o fim da adolescência.

16 Quando ficava sozinho em casa – o que era raro – experimentava as calcinhas e a maquiagem da esposa.

17 Mas não as roupas – “Roupa de tia.”

18 Ao longo dos anos montara um *look* próprio – vestido, acessórios, perucas, maquiagem, mas não sapatos.

19 Estava se virando com uma sandália 38, a maior que achou, mas os dedos e o calcanhar ficavam de fora e doía para andar.

20 Guardava o *look* no porta-malas do carro. Vivia apavorado que a mulher descobrisse.

21 Então o divisor de águas: foi numa despedida de solteiro em Amsterdã.

22 Escapuliu dos companheiros. Achou uma loja de trava.

23 Se divertiu como nunca experimentando sapatos que serviam, grande variedade de roupas íntimas, *négligés*, vestidos. “Nunca sonhei que podia ser tão maravilhoso!”

24 Comprou grande quantidade de produtos, mas perdeu a coragem depois de sair da loja.

25 Ficou com medo que o cara da alfândega fizesse revista aleatória na mala – na frente dos amigos.

26 A vergonha o mataria. Decidiu se livrar das coisas.

Walked around Amsterdam for hours. Eventually threw purchases into canal – littering.

When got back to hotel, mates demanded know where he'd been. He had to lie and say he had gone with prostitute.

Mates scandalized. Atmosphere strained for remainder of weekend.

Back home, Noel couldn't settle. Friends giving him wide berth for prostitute offense.

But far worse, couldn't shake memory of how he had felt while twirling before mirror in trannie shop.

"For that short time I was true self. Awoke something in me.

Tried bury it, but couldn't. And then you walk into office and say you are stylist!"

"...Er... yes... but you don't need me. I'm sure you can get trannie clothing on Internet."

"Can't get it on Internet. Can't look at sites at work. They could check. Even if erase, it stays on hard drive.

And even if could look at sites in anonymous Internet café far from Ennistymon hinterland, cannot have stuff delivered to home.

Wife would see. Would open parcels."

"Even though addressed to you?" His wife has nerve.

27 Rodou Amsterdã por horas. Por fim jogou as compras no canal – poluindo.

28 Quando voltou ao hotel, os amigos perguntaram onde estivera. Teve que mentir e dizer que saíra com prostituta.

29 Amigos escandalizados. Climão pelo resto do fim de semana.

30 Em casa, Noel não sossegava. Amigos dando gelo por causa do delito com prostituta.

31 Mas, pior ainda, não conseguia esquecer a sensação que tivera ao rodopiar na frente do espelho na loja de trava.

32 "Naquele breve momento fui meu verdadeiro eu. Aquilo despertou algo dentro de mim.

33 Tentei sufocar esse algo, mas não consegui. E aí você chegou na repartição e disse que era *stylist*!"

34 "Er... é... mas você não precisa de mim. Com certeza dá pra comprar roupa de trava na Internet."

35 "Não dá pra comprar na Internet. Não posso olhar os sites no trabalho. Eles podem checar. Mesmo se apagar, fica no disco rígido.

36 E mesmo que pudesse olhar num cybercafé anônimo bem longe de Ennistymon, no meio do nada, não dá pra mandar entregar em casa.

37 Minha mulher ia ver. Ia abrir os pacotes."

38 "Mesmo com seu nome neles?" Que cara de pau.

“Well, maybe she wouldn’t open, but she would drive me up wall, asking what was in parcel, who was it for, could she see it... She would break me down.”

I had sudden thought. “Would it be so bad if she knew?”

“Jesus!” He buried fizzog in hands. “Don’t even want to think about it! No one must know!

I have three young children. I am respected in community. I am taking massive risk telling you all this.”

“All right, keep pants on.”

7:22 P.M.

“Da-dah!” Proudly and shyly, Noel emerged from kitchen, wearing short, stretchy orange-and-black leopard-skin dress, elbow-length leopard-skin evening gloves, and – of course – the leopard-skin shoes.

By look of things, he likes leopard skin. (Have often found that redheads do.)

Fishnet tights, Tina Turner wig, badly applied makeup. His look quite trashy.

All a little *obvious*. Less is more, often find. But say nothing.

He has his look, is working it.

Also do not want to engage with him and prolong his presence here.

39 “Bom, talvez não fosse abrir, mas ia me encostar na parede, perguntar o que tem no pacote, pra quem é, se pode ver... Ela ia arrancar a verdade de mim.”

40 Algo me ocorreu de repente. "Seria tão ruim se ela soubesse?"

41 “Meu Deus!” Enterrou a cara nas mãos. “Não quero nem pensar! Ninguém pode saber!

42 Tenho três filhos pequenos. Sou respeitado na comunidade. Já estou correndo um risco enorme te contando.”

43 “Tá bom, não precisa rasgar a calcinha.”

44

45 19:22

46 “Tcharam!” Com orgulho e timidez, Noel emergiu da cozinha com um vestido de oncinha laranja e preto, justo e curtinho, luva de oncinha até o cotovelo e, claro, os sapatos de oncinha.

47 Pelo jeito, ele gosta de oncinha. (As ruivas gostam, sempre notei.)

48 Meia-arrastão, peruca da Tina Turner, maquiagem mal feita. Uó, o *look* dele.

49 Tudo muito *óbvio*. Menos é mais, sempre pensei. Mas não disse nada.

50 É o *look* dele, e ele está se jogando.

51 Também não queria interagir e prolongar sua presença aqui.

"I'm Natasha," he said, in "lady" voice. "Do you have my new catalogs?"

"...Er... yes... here." "Let's have little drinky. Little tippie."

Stared at him. Did not want to have little drinky.

Apart from being poisoned after weekend, this was veering further and further into realm of nightmare.

"The wine I brought," he said impatiently. "Open the wine."

Oh. Was not gift for me. Was for him. Well, for Natasha.

Opened bottle. Poured him glass.

He sipped at wine and perused new catalogs in leisurely fashion, legs crossed as if at hairdresser's.

Shapely pins. Long, slender, not very hairy, and what hairs were were pale and ginger colored. Many a woman would be proud.

I watched. Anxious. How long more was he going stay? I had plans for evening. (Sea wall, Mrs. Butterly, etc.)

He looked up. "Have you any snacks?" "Snacks? Like what?"

"Cheese straws." "*Cheese straws?* Where would get cheese straws in Knockavoy?"

"Okay. Any crisps? Peanuts?" "Probably not." "Check."

Grumpily, went to kitchen. Located half-bag of greasy peanuts in back of press.

"Found peanuts, but God knows how long they've been –"

52 "Sou a Natasha," disse ele, com "voz de mulher". "Está com meus catálogos novos?"

53 "Er... sim... Aqui." "Vamos tomar um drinquezinho. Uma bebidinha."

54 Olhei pra ele. Não queria tomar drinquezinho.

55 Além de intoxicada depois do fim de semana, a coisa estava guinando cada vez mais para o campo do pesadelo.

56 "O vinho que eu trouxe," disse ele com impaciência. "Abre o vinho."

57 Ah. Não era presente pra mim. Era pra ele. Bom, pra Natasha.

58 Abri a garrafa. Servi uma taça pra ele.

59 Ele bebericou e folheou os catálogos casualmente, pernas cruzadas como se estivesse no cabeleireiro.

60 Belas pernocas. Compridas, esguias, não muito cabeludas, e os poucos pelos, claros e ruivos. Muitas mulheres teriam orgulho.

61 Fiquei observando. Nervosa. Quando ele iria embora? Eu tinha planos pra hoje. (Calçadão, Sra. Butterfly, etc.)

62 Ergueu os olhos. "Tem algo pra petiscar?" "Petiscar? Tipo o quê?"

63 "Palitinhos de queijo." "*Palitinhos de queijo?* Onde eu ia arrumar palitinhos de queijo em Knockavoy?"

64 "OK. Batata frita? Amendoim?" "Acho que não." "Vai olhar."

65 Fui pra a cozinha de mau humor. Localizei meio saquinho de amendoim rançoso atrás do espremedor.

68 "Achei amendoim, mas só Deus sabe há quanto tempo..."

“Put them in bowl – nice bowl – and offer them to me.”

Muttering to self, “What your last slave die of?” returned to kitchen and tipped them into dish, but not very nice one, just out of spite.

“Peanut, Noel?” “Natasha.” “Peanut, Natasha?”

“Oh, cannot! Watching figure!” “But you just asked for them!”

Then understood. Was fiction. Obligated to join in.

“But you have gorgeous figure, Natasha. You did not have dessert all week and you did Bums, Tums and Thighs class this morning.”

Getting carried away. Feeling mildly hysterical.

“Be naughty girl. Have peanut. And another little drinky!” Sloshed more rosé into his glass.

“Oh! You are very bold! Will have another drink if you join me.”

Wicked twinkle in his eye – so much blue eyeshadow! – “Go on, Lola, one little drinky won’t kill you.”

Is this way girls behave? Is this what he sees?

Accepted little drinky. Quite grateful for it at this stage.

69 “Coloca numa tigela – uma tigela bonita – e sirva-os para mim.”

70 Resmungando, “Sua última escrava morreu do quê?” voltei para a cozinha e coloquei eles num prato, mas não num muito bonito, só de birra.

71 “Amendoim, Noel?” “Natasha.” “Amendoim, Natasha?”

72 “Ah, não posso! O corpinho!” “Mas você acabou de pedir!”

73 Então entendi. Era ficção. Obrigada a participar.

74 “Mas seu corpinho é maravilhoso, Natasha. Você passou a semana toda sem doce e treinou perna, bumbum e barriga de manhã.”

75 Perdendo a mão. Me sentindo ligeiramente histérica.

76 “Seja safadinha. Come um amendoim. E toma outro drinquezinho!” Virei mais rosé na taça.

77 “Ah! Que danada! Vou tomar outro drinque se você me acompanhar.”

78 Brilho malvado no olho dele – quanta sombra azul! – “Vamos lá, Lola, um drinquezinho não tira pedaço.”

79 As mulheres são assim? É isso que ele enxerga?

80 Aceitei o drinquezinho. Já bem grata por um nesse ponto.

Student Number	21352428	Text Number	3
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Source Text		Target Text	
Title	COMPLETO: Discurso de Temer na abertura da ONU	Title	Opening Speech by Michel Temer on the General Assembly of the United Nations
Year Published	2016		
Author	Michel Temer		
Language	Portuguese	Language	English
Word Count	592	Word Count	588
Description of Source Text <i>understanding of source text</i> <i>knowledge of genre within source contexts</i> <i>situation of source text familiarity with the formal features of a text (language variation(s), register, dialect)</i> (200 words max)		- This is part of the transcription of the opening speech of Brazilian vice president Michel Temer at the General Assembly of the UN in 2016. - Temer is renowned for his grandiloquent and uber-formal style (Carlos and Teixeira 2018, 230-231), using outdated words and inverting the structure of the sentences instead of using the subject-verb-object order (SVO) that is the standard in Portuguese (Othero 2009, 194). He uses this style to set himself apart from his left-wing predecessors and identify with a “refined” extraction of society (Carlos and Teixeira 2018, 229-230). - This excerpt is particularly garbled. It has many inverted sentences (such as lines 1, 2, 3, 9, 11, 19). For example, line 3 reads as <i>Coexistem hoje, sabemos todos, em nossa região governos de diferentes inclinações políticas</i>. [Coexist today, we all know, in our region, governments of different political leanings]. It also has many sentences with more than one subordinate clause (e.g. lines 1, 2, 4, 7, 8, 10, 14). - In this excerpt, Temer’s prosody is choppy. He makes awkward pauses (e.g., minutes 10:42 - 10:53; 10:54 - 11:04) that make it difficult to understand when sentences begin and finish. - This excerpt uses high register language.	

Strategy • <i>identification of translation problems</i> • <i>knowledge of genre within target context and situation of target text</i> • <i>justification of translation production of genre for target context</i> (200 words max)	• The TT will serve as support material for conference interpreters interpreting this speech. • Simultaneous interpreters undergo three consecutive efforts (Giles 1999, 154): 1. Listening and analysing, 2. Speech production, 3. Retaining information in short-term memory. The TT has the goal of helping the interpreter in the first and second efforts. The way to do it is: ○ 1. restructuring Temer's sentences in an SVO structure and not breaking its subordinate clauses in different smaller sentences. Being the main rule for Portuguese (Othero 2009, 194), an SVO-structured translation may help the interpreter to understand where Temer is going (effort 1). Furthermore, the SVO structure is the canonical English sentence structure (Caro 1993, 115), which will help in speech production (effort 2). However, the same number of sentences must be maintained to facilitate the interpreter in keeping up with the spoken speech through the visual cues of capital letters and periods. ○ 2. maintaining the number of words of the TT as close as possible to the ST. As the TT will base the simultaneous interpretation of a spoken speech, it cannot be much shorter than the original audio, despite Portuguese being wordier than English (Lobo 1998, 254) (effort 2).
Critical Reflection • <i>textual analysis</i> (200 words max)	• To assess if the strategy worked in its two goals, I used a sample audience. I asked an interpreter to interpret the excerpt using the translation. Her feedback was that the TT was helpful for its clear sentences against the backdrop of Temer's choppy speech, and that it was easy to follow despite the sentences' restructuring. She mostly just read the translation, unlike what she does when the support material she receives is too different from the source audio – which is putting it aside unless for a quick glance searching for terminology. Therefore, the strategy was reasonably successful for this sample audience. The TT is different from the ST for its drastically restructured sentences into the SVO order (e.g. lines 1, 3, 9, 19). Those sentences have been restructured, but not broken in smaller sentences. Therefore, TT is similar to ST in the sense of having many sentences with subordinate clauses, and it has the same number of sentences as the TT (42). This strategy and difference worked well for the sample

	audience, because it kept the visual references of capital letters and periods that facilitated her keeping up with the speech. The TT has a high register like the ST, but it is not grandiloquent. Therefore, the TT blurs the political language choices of the vice president (Carlos and Teixeira 2018, 229-230). However, this choice is based on Brazilian domestic politics, so the non Portuguese-speaking audience unfamiliar to the details of Brazilian culture and politics might not be hurt by this flattened style.
Works Cited <i>use of sources and reference material</i>	- Carlos, Valeska Gracioso; Teixeira, Mariano Jeferson. "Temer e os memes: a norma culta na oralidade do Presidente e as repercussões em comentários na internet." <i>Muitas Vozes</i> 7, no. 1 (2018): 223-236. - Caro, Elena Martínez. "Non-SVO constructions in English: some pragmatic and functional considerations". <i>Revista Alicantina de Estudios Ingleses</i> 6 (1993): 115-130. - Clipping CACD. "COMPLETO: Discurso de Temer na abertura da ONU". YouTube video, 10:26-15:39. September 20, 2016. https://www.youtube.com/watch?v=ngwOEiwcPnY&ab_channel=ClippingCACD (Accessed in September 9, 2023). - Dong, Yanping et al. Nan Zhao. "Acquisition of interpreting strategies by student interpreters." <i>The Interpreter and Translator Trainer</i> 13, no. 4 (2019): 408-425. - Gile, Daniel. "Testing the Effort Models' tightrope hypothesis in simultaneous interpreting-A contribution." <i>HERMES-Journal of Language and Communication in Business</i> 23 (1999): 153-172. - Lobo, Luiza. "The Reception in Brazil of the First Portuguese Translation of Robert Burns." <i>Studies in Scottish Literature</i> 30, no. 1 (1998): 26. - Othero, Gabriel de Ávila. "Um breve estudo sintático-formal sobre a estrutura básica da frase em português". <i>Letrônica</i>, vol. 2, n. 1 (2009): 194-211.

Source Text <i>Excerto do Pronunciamento do senhor Presidente da República, Michel Temer, durante abertura do Debate Geral da 71ª Assembleia Geral das Nações Unidas - Nova York/EUA</i>		Target Text <i>Excerpt of the Opening Speech by President of the Republic Michel Temer on the General Debate of the 71st Session of the General Assembly of the United Nations – New York, USA</i>
Senhor Presidente. A promoção da confiança entre brasileiros e argentinos na área nuclear, que acabei de exemplificar, está na origem de nossa experiência de integração. Está na base de projetos como o Mercosul. A integração latino-americana é, para o Brasil, não apenas uma política de governo, mas é um princípio constitucional e prioridade permanente da política externa. Coexistem hoje, sabemos todos, em nossa região governos de diferentes inclinações políticas. Mas isso é natural e salutar. O essencial é que haja respeito mútuo e que sejamos capazes de convergir em função de objetivos básicos, como o crescimento econômico, os direitos humanos, os avanços sociais, a segurança e a liberdade de nossos cidadãos. São esses os objetivos que orientam a presença das Nações Unidas no Haiti. O Brasil lidera desde 2004 o componente militar da MINUSTAH e já enviou ao país caribenho mais de 33 mil militares. Confiamos que a presença da ONU nesse terreno possa voltar-se mais para o desenvolvimento e o fortalecimento das instituições.	1 2 3 4 5 6 7	Mr. President. As in the example I just gave, the promotion of trust between Brazilians and Argentinians in the nuclear field bases our integration experience. It bases projects such as the MERCOSUR. In Brazil, Latin-American integration isn't a policy that changes according to each administration, but a constitutional principle and a permanent priority of our foreign policy. As we all know, governments of different political leanings presently coexist in our region. But that is natural and healthy. The essential is that there'd be mutual respect and that we can converge in behalf of basic goals, like economic growth, human rights, social development, safety, and freedom for our citizens. Those are the goals that guide the presence of the United Nations in Haiti. Brazil has been leading the military component of MINUSTAH since 2004 and has sent over 33 thousand servicemen to this Caribbean country. We trust that the UN's presence in this area may change its focus to developing and strengthening institutions.

A vizinhança brasileira também se estende a nossos irmãos africanos, ligados a nós pelo Oceano Atlântico e por uma longa história.

Sediaremos, aliás, neste ano, a Cúpula da Comunidade dos Países de Língua Portuguesa. Dos nove membros da Comunidade, seis são africanos.

O Brasil olha para a África com amizade e respeito, com a determinação de empreender projetos que nos aproximem ainda mais.

Senhor Presidente. O desenvolvimento, mais do que um objetivo, é um imperativo.

Uma sociedade desenvolvida é aquela em que todos têm direito a serviços públicos de qualidade – educação, saúde, transportes, segurança. É aquela em que se garante a igualdade de oportunidades.

É aquela em que o acesso ao trabalho decente não é privilégio de alguns.

Em uma palavra, desenvolvimento é dignidade – e a dignidade da pessoa humana é um dos fundamentos do Estado brasileiro, conforme previsto no artigo primeiro da nossa Constituição Federal.

A Agenda 2030, Senhor Presidente, é a maior empreitada das Nações Unidas em prol do desenvolvimento. Tirá-la do papel demandará mais do que a soma de esforços nacionais.

O apoio aos países em desenvolvimento será decisivo para a concretização dos Objetivos de Desenvolvimento Sustentável. A prosperidade e o bem-estar no presente não podem penhorar o futuro da humanidade.

8 Brazil's good relations are also extended to our African brothers, connected to us by the Atlantic Ocean and by a long history.

9 By the way, in this year we will host the conference of the Community of Portuguese Speaking Countries. Of its nine members, six are African countries.

10 Brazil looks at Africa with friendship and respect, determined to undertake projects that will bring us even closer.

11 Mr. President, development, more than a goal, is a necessity.

12 A developed society is one where all have the right to a high quality public services – education, health, transportation, safety. It's one that ensures equality of opportunity.

13 It's one where access to decent employment is not a privilege of some.

14 In one word, development is dignity – and human dignity is one of the pillars of the Brazilian state, as provided in the first article of our Federal Constitution.

15 The 2030 Agenda, Mr. President, is the greatest undertaking of the United Nations in behalf of development. Making it happen will demand more than the sum of national efforts.

16 Support to developing countries will be a decisive factor for the fulfilment of the Sustainable Development Goals. Prosperity and well-being in the present cannot pledge the future of humanity.

Mais do que possível, é necessário crescer de forma socialmente equilibrada com respeito ao meio ambiente. O planeta é um só. Não há plano B.

Devemos tomar medidas ambiciosas, sob o princípio das responsabilidades comuns, porém diferenciadas.

Depositarei, a propósito, amanhã, o instrumento de ratificação pelo Brasil do Acordo de Paris sobre mudança no clima.

O Brasil, país mais biodiverso do mundo, detentor de matriz energética das mais limpas, é uma potência ambiental que tem compromisso inequívoco com o meio ambiente.

O desenvolvimento depende, também, do comércio. Em cenários de crise econômica, o reflexo protecionista faz-se sentir. Há que contê-lo.

O protecionismo é uma perversa barreira ao desenvolvimento. Subtrai postos de trabalho e faz de homens, mulheres e famílias de todo Brasil, vítimas do emprego e da desesperança igualmente no mundo.

O sistema multilateral de comércio é parte da luta contra esse mal. De particular importância para o desenvolvimento é o fim do protecionismo agrícola.

Já não podemos adiar o resgate do passivo da Organização Mundial do Comércio, em agricultura.

É urgente impedir que medidas sanitárias e fitossanitárias continuem a ser utilizadas para fins protecionistas.

17 Growing with social balance and respect to the environment is not only possible, but necessary. We have only one planet. There's no plan B.

18 We must take far-reaching measures according to the principle of common but differentiated responsibilities.

19 By the way, tomorrow I will deposit Brazil's Instrument of Ratification of the Paris Agreement about climate change.

20 Brazil, the most biodiverse country in the world, and with one of its cleanest energy mixes, is an environmental power with unquestioning commitment to the environment.

21 Development also depends on commerce. In a scene of economic crisis, we feel the protectionist reflex. We must contain it.

22 Protectionism is a perverse obstacle to development. It reduces employment and turns men, women, and families all over Brazil and the world into victims of employment and hopelessness.

23 The multilateral trading system is part of the fight against this problem. Something particularly important for development is the end of agricultural protectionism.

24 We can no longer postpone the redemption of the agricultural liabilities of the World Trade Organization.

25 It's urgent to prevent sanitary and phytosanitary measures from being used for protectionist ends.

É urgente disciplinar subsídios e outras políticas distorcivas de apoio doméstico no setor agrícola.

Com sua agricultura moderna, diversificada e competitiva, o Brasil é um fator de segurança alimentar. Produzimos para nós mesmos e ajudamos a alimentar o mundo.

26 It's urgent to discipline subsidies and other distorting policies of domestic support to the agricultural sector.

27 With its modern, diverse, and competitive agriculture, Brazil is a factor for food security. We produce for ourselves and we help to feed the world.

Student Number	21352428	Text Number	4
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Source Text		Target Text	
Title	Entrevistão com a mãe de santo Luiza Moreira	Title	Interview with saint-mother Luiza Moreira
Year Published	2014		
Author	Mãe Luiza Moreira		
Language	Portuguese	Language	English
Word Count	418	Word Count	519
Description of Source Text <i>understanding of source text</i> <i>knowledge of genre within source contexts</i> <i>situation of source text</i> <i>familiarity with the formal features of a text (language variation(s), register, dialect)</i> (200 words max)		- The ST is the transcription of an excerpt of an interview with Mother Luiza Moreira, an Umbanda priestess (also called yalorisha or saint-mother), by a Brazilian independent news agency. - As it is in a conversation format, the interviewer interrupts the interviewee occasionally, they repeat each other's words and say <i>entendeu?</i> [did you get it?] in phatic communication (lines 3, 8, 9, 10, 13, 18-23). - The register is colloquial and the interviewee leaves many sentences unfinished, interrupting a thought or rephrasing what she was saying (lines 2, 5, 11, 12, 30, 31, 32, 34, 36, 37). - In this excerpt, the priestess is describing initiation rites. She talks about orishas, who are deities of Umbanda (Rabelo and Aragão 2018, 84), and other entities – such as drovers, eshus, and gypsies. Those entities are not deities, but minor spirits (ibidem). She uses many terms referring to specific practices and the cosmology of the religion (e.g. lines 1, 3, 4, 11, 12, 14, 18). She explains the meaning of three terms (lines 1, 4, 17), the remaining are left unexplained.	

Strategy • <i>identification of translation problems</i> • <i>knowledge of genre within target context and situation of target text</i> • <i>justification of translation production of genre for target context</i> (200 words max)	• The translation is to be published in the culture section of the Irish Times, in a special edition of world religions, together with an article about Umbanda. 57% of this newspaper's readership is ABC1 and 37% have a 3rd level education or higher (The Irish Times). The translation will contain footnotes to clarify terms for the journalists working on the article. • The colloquial register will be maintained (e.g. lines 2, 7), but I will omit unfinished sentences and repetitions between interviewer and interviewee to make the material more readable (e.g. lines 20, 21, 22, 23, 34, 36). • I will use footnotes to explain terms without a direct translation into English: <i>filhos de santo</i> [saint-children] (line 3), <i>pai de santo</i> [saint-father] (line 33), <i>orixá</i> [orisha] (line 17), <i>pai pequeno</i> [small father] (line 29), and <i>ponto</i> [signature] (line 38). • I will use the English standard spelling of orishas' names (they are also worshipped in Nigeria and other English-speaking West African countries). For spirits' categories and other specific terms of the religion, I will translate as they were referred to in academic works on the subject originally written in English. The sources I am consulting are Goldman (2007), Lopes (2004), Isaia (2020), and Nicklas (1990).
Critical Reflection • <i>textual analysis</i> (200 words max)	• Trimming down most incomplete sentences and phatic communication led to much fewer words in the TT than in the ST (418 versus 368, disregarding the footnotes), despite Portuguese being wordier than English (Lobo 1998, 254). The TT also ended up with much fewer words than the ST (62 versus 35, disregarding the footnotes). • Using footnotes only for the terms listed in my strategy left many practices possibly obscure for the reader. Firstly, the word <i>terreiro</i>, that literally means plot of land but in this case is the temple and the space around it where religious practices take place, was left untranslated and italicized in the reference literature. Moreover, I did not anticipate that despite some terms having a direct translation into English, like <i>cabeça</i> [head] and <i>anjo da guarda</i> [guardian angel] (line 12), they have a much different meaning in that context. If I were to translate it again, I would

	take into consideration not only terms without a direct translation into English, but also terms used to describe practices and concepts of that religion that are much different than catholic and protestant practices.
Works Cited • <i>use of sources and reference material</i>	• Goldman, Marcio. "How to learn in an Afro-Brazilian spirit possession religion", in Burbano, Ramón Sarró (eds). <i>Learning religion: anthropological approaches</i>. New York: Berghahn Books, 2007, 103-120. • The Irish Times. "Advertise with the Irish Times". Accessed on February 23, 2023. https://www.irishtimes.com/about-us/advertise • Isaia, Artur Cesar. "The Religious Project of 'Padrinho Laudelino' in Southern Brazil in the First Half of the 20th Century: Between Saint Francis of Assisi and Afro-Indigenous Ancestry." <i>Research on Humanities and Social Sciences</i> 10, 10 (2020). • Lobo, Luiza. "The Reception in Brazil of the First Portuguese Translation of Robert Burns." <i>Studies in Scottish Literature</i> 30, no. 1 (1998): 26. • Lopes, Nei. "African religions in Brazil, negotiation, and resistance: A look from within." <i>Journal of Black Studies</i> 34, no. 6 (2004): 838-860. • Nicklas, Michael A. "Mythology, Knowledge, and Power: An Examination of Social Forces in Brazil and the Emergence of Umbanda." <i>Folklore Forum</i> 23 (1/2) (1990): 85-97. • Pinto, Altair. <i>Dicionário da Umbanda: contendo o maior número de palavras, usadas na Umbanda no Candomblé e nos cultos Afro-Brasileiros</i>. São Paulo: Editora Eco, 1986. • Rabelo, Miriam, and Ricardo Aragão. "Caboclos e Orixás no Terreiro: modos de conexão e possibilidades de simbiose." <i>Religião & Sociedade</i> 38 (2018): 84-109. • Silva, Carlos Eduardo Elias da. "candomblé e (re) africanização: um estudo sobre a religião tradicional yorùbá no Mato Grosso do Sul." <i>Democracias e Ditaduras no Mundo Contemporâneo: XIII encontro da Associação Nacional da História</i> (2014): 1-13.

- | | |
|--|---|
| | <ul style="list-style-type: none">• TV Diarinho. "Entrevistão com a mãe de santo Luiza Moreira". YouTube video, 0:00-2:54. November 8, 2014. https://www.youtube.com/watch?v=-OEAgSTq3FM&ab_channel=TVDiarinho (accessed in January 11, 2023).• Valle, Arthur. "Brazilian <i>pontos riscados</i>: spiritual invocation, nomination, geometric thought." <i>MOTION: TRANSFORMATION</i> (2021): 263.• Vinay, Jean-Paul, and Jean Darbelnet. <i>Comparative stylistics of French and English: A methodology for translation</i>. Vol. 11. John Benjamins Publishing, 1995. |
|--|---|

Source Text		Target Text
<i>Entrevistão com a mãe de santo Luiza Moreira</i>		<i>Big interview with saint-mother Luiza Moreira</i>
Qual é a responsabilidade de uma Yalorixá, que é uma espécie de sacerdotisa do terreiro de umbanda?	1	What are the responsibilities of a yalorisha, a kind of priestess of a Umbanda <i>terreiro</i> ?
Uai, a responsabilidade minha... Os filhos vem, né. Eu tenho que dar doutrina pra eles, eu tenho que explicar pra eles como eles têm que obedecer, o que vai...	2	Well... The sons and daughters come, right. I have to teach them the doctrine, explain how they must obey...
Filhos que a senhora fala são os filhos de santo.	3	The sons and daughters you're talking about are the saint-sons and saint-daughters ¹ ?
Os filhos de fé do terreiro, os filhos de santo. Eles têm que obedecer. Aqui dentro são todos irmãos.	4	The children in faith of the <i>terreiro</i> , the saint-sons and saint-daughters. They must obey. Here, all of them are brothers and sisters.
Eles não podem... fora do respeito, tem que ser respeitado. Dar o respeito pra ser respeitado.	5	They can't disrespect, they must be respectful. Be respectful in order to be respected.
E assim eu, a mesma coisa. Eu tenho que dar o respeito pros meus filhos de fé pra ser respeitada.	6	It's the same with me. I have to respect my children in faith to be respected in turn.
Se eu virar bagunça, eles continuam com a mesma bagunça, né. E assim vai.	7	If I'm not serious, they'll act the same. That's how it goes.
Então todos os ensinamentos da religião a senhora passa pros seus filhos?	8	So, do you pass all the teachings of the religion on to them?
Passo pra eles.	9	I do.
A senhora tem essa responsabilidade.	10	That's your responsibility.

¹ Initiated followers of the religion: saint-sons and saint-daughters, saint-children, children in faith, children. All of those terms are synonyms.

Isso, é, essa responsabilidade. Quando eles vão fazer a primeira das Sete Linhas,

primeiro vão fazer o batismo, eu dou o anjo de guarda, né... Fazer o vinho na cabeça...

Que que é o vinho?

O vinho na cabeça é botar as frutas na mente deles, na cabeça deles, né.

Fazer tudo que tem que fazer preparadinho direitinho, água benta, um pombo, o pombo se solta, vivo.

O que são as Sete Linhas?

As Sete Linhas são sete orixás.

Ele tem contato com os sete orixás e incorpora ou...?

Sim, incorpora.

Ah, incorpora.

Sim, incorpora.

Sete diferentes.

Sete diferentes.

Quais são esses orixás?

Conforme que vem na mente dos filhos, né. Se é o Ogum, se é Xangô, se é Oxóssi, entendeu.

11 Yes. When they start the first of the Seven Lines,

12 when they are baptised, I pass on their guardian angel, I pour the wine over their heads.

13 **What wine?**

14 Pouring the wine over their heads is putting the fruit in their minds, in their heads.

15 I do everything that must be done really carefully, holy water, a pigeon that will be released, alive.

16 **What are the Seven Lines?**

17 They are seven orishas².

18 **Do the sons and daughters have contact with seven orishas and are possessed by them?**

19 Yes.

20

21

22

23

24 **Who are those orishas?**

25 Those that come to their minds. Whether it's Ogun, Shango, Oshossi,

² Forces of nature or divinized ancestors who mediate between the supreme God and humanity.

Se é uma Iemanjá, se é uma Oxum, se é uma Nanã...

Se é um marinheiro, se é um boiadeiro... Entendeu.

(...)

Aí são os pai pequeno. Aí é a preparação do pai pequeno.

Aí pega os bicho novamente. Coelho, pombo, entendeu.

Peixe... Tudo que... Camarão, entendeu. Pra fazer a comida dos orixás pra levar tudo na cachoeira.

Levar na mata, na cachoeira... Na praça, quando é cigano...

Como a senhora seleciona um médium para ser Pai de Santo?

Porque eles vêm... Eles estão aqui né, então eles têm a doutrina.

Tem o ritual deles. É assim, é assim, é assim, e é assado. Vamos continuar.

Então... então é continuado. Aí eles recebem...

Se eles já recebe Ogum, se ele recebe Xangô, se ele recebe a Oxóssi, se ele recebe um boiadeiro, recebe o exu...

Entendeu? Se ele recebe os sete completo e já risca o ponto, ele já é confirmado.

26 Yemanja, Oshun, Nana...

27 Whether it's a Sailor, or a Drover...

28 (...)

29 Those are the small fathers³ and that is their preparation.

30 We get the animals again. A rabbit, a pigeon,

31 fish, shrimp... All that is needed to prepare the food of the orishas, and then we take it to a waterfall,

32 to the woods, or to a square, when it's for a Gypsy.

33 **How do you select a medium to become a saint-father⁴?**

34 They attend the *terreiro*, so they know the doctrine.

35 They have their ritual, that we do in a certain way. And then we just go on from there.

36

37 If they can already be possessed by Ogun, by Shango, by Oshossi, by a Drover, by an Eshu...

38 If they can already be possessed by seven who draw their *pontos*⁵, they can be confirmed.

³ Second authority in a *terreiro*, below the yalorisha (saint-mother) and the babalorisha (saint-father).

⁴ Saint-fathers or babalorishas are the main male authorities in a *terreiro*. The main female authorities or saint-mothers or yalorishas.

⁵ Drawings and writings made with chalk on the ground, used to summon an entity or drawn by the own entity as a signature. Usually it takes some weeks until an entity that has began possessing a certain medium writes its own name and performs its duties fully.

Student Number	21352428	Text Number	5
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Source Text		Target Text	
Title	Consent: it's simple as tea	Title	Consentimento, simples como café
Year Published	2015		
Author	Emmeline May and Blue Seat Studios, published by the Thames Valley Police		
Language	English	Language	Portuguese
Word Count	550	Word Count	455
Description of Source Text <i>understanding of source text</i> <i>knowledge of genre within source contexts</i> <i>situation of source text familiarity with the formal features of a text (language variation(s), register, dialect)</i> (200 words max)		- The source text is a British educational video about consent by the Thames Valley Police in partnership with the Oxfordshire Sexual Abuse & Rape Crisis Centre, the charity Rape Crisis England & Wales, and the Oxford University Student Union, as part of the campaign #consentiseverything. - The video shows how simple consent can be by comparing it with the everyday act in British culture of making someone a cup of tea. The point is that if one can understand when someone does not want or is hesitant in having a cup of tea, or unconscious and unable to drink it, one can understand when someone does not want to or is unable to consent to sex. - It is a humorous animation with stick figures and uses colloquial language, but no slang. The language and the animation do not identify the gender of neither the person who offers tea nor of the person to whom it is offered. That is done intentionally, as the campaign stresses that anyone can be a victim of rape, regardless of one's gender.	
Strategy <i>identification of translation problems</i>		The translation was commissioned in subtitle format by a Human Rights project that is going to present it in public schools for students between 12 and 18 years old.	

• <i>knowledge of genre within target context and situation of target text</i> • <i>justification of translation production of genre for target context</i> (200 words max)	• This will be an instrumental translation, as defined by Nord (2006, 142). The intended function is to be educational through relatability and humour. • It will follow Netflix's guidelines for Brazilian Portuguese – maximum number of characters per line: 42; per second: 17, with a 10% tolerance. When I have to break the lines, I will avoid including a line break between noun and adjective, or between article and noun. • I will replace tea and milk by coffee and sugar to make it more relatable, because Brazil is the second largest consumer market for coffee and most Brazilians drink coffee daily (Sousa and da Costa 2015, 1615), usually sweetened with sugar (Ibidem, 1617). • I will use slang (lines 5, 19, 47, 50, 53) because that is a linguistic code that makes young people identify with the text (Araújo and Bueno 2012, n.p.). • I will keep the gender-neutral language by using adjectives in the masculine form, as the male grammatical gender is the generic one in Portuguese (Mäder 2015, 34).
Critical Reflection • <i>textual analysis</i> (200 words max)	• The TT is more informal than the ST because it uses more markers of spoken language. The markers of spoken language in the TT are: avoiding the use of clitic pronouns even when it would be mandatory according to grammatical rules (lines 13, 14, 19, 28, 39, 51), use of slang (lines 5, 19, 47, 50, 53), use of contractions (<i>está</i> [is] – <i>tá</i> [is]; <i>estão</i> [are] – <i>tão</i> [are]) (lines 1, 20, 40), and interjections (1, 20, 33, 40). The oral language markers in ST are: contractions (present in 28 of the total 58 lines), and interjections (1, 2, 7, 8). • In lines 20, 33, 51, and 52, to save on CPS, I omitted the object <i>um café</i> [a coffee] for the verbs “to want” or “to be in the mood”. These verbs with an unspecified object gave them a stronger sexual connotation than what they have in the ST.
Works Cited • <i>use of sources and reference material</i>	• Araújo, Rafaela Cabrera; Bueno, Elza Sabino da Silva. “A gíria como linguagem alternativa na construção do sentido do texto de histórias em quadrinhos em gibis.” <i>Anais do ENIC</i> 4 (2012).

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| | <ul style="list-style-type: none"> • Mäder, Guilherme Ribeiro Colaço, and Heronides Maurílio de Melo Moura. "O masculino genérico sob uma perspectiva cognitivo-funcionalista." <i>Revista do GELNE</i> 17, no. 1/2 (2015): 33-54 • Netflix. "Portuguese Timed Text Style Guide". Netflix Partner Help Center. Accessed on January 25, 2023. https://partnerhelp.netflixstudios.com/hc/en-us/articles/216787938-Portuguese-Timed-Text-Style-Guide • Nord, Christiane. "Translating as a purposeful activity: a prospective approach." <i>Teflin Journal</i> 17, no. 2 (2006): 131-143. Thames Valley Sexual Violence Prevention Group. "#Consentiseverything". Accessed on January 25, 2023. http://www.consentiseverything.com/#Home • da Costa, Teresa Helena Macedo; Sousa, Alessandra Gaspar. "Usual coffee intake in Brazil: results from the National Dietary Survey 2008-9". <i>British Journal of Nutrition</i> 113 (2015): 1615-1620. |
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Source Text <i>Consent it's simple as tea</i>		Target Text <i>Consentimento é simples igual café</i>
If you're still struggling with consent	1	00:00:00,820 --> 00:00:03,342
		Se tá difícil entender o que é consentimento,
just imagine instead of initiating sex	2	00:00:03,422 --> 00:00:05,659
		imagina que em vez de começar uma transa,
you're making them a cup of tea.	3	00:00:05,739 --> 00:00:07,192
		você vai passar um café.
You say "hey, would you like a cup of tea?"	4	00:00:07,665 --> 00:00:09,948
		Você fala: "Quer tomar café?"
and they go "oh my god I would love a cup of tea. Thank you!"	5	00:00:10,028 --> 00:00:13,458
		E eles respondem:
		"Nossa, demorou! Valeu!"
Then you know they want a cup of tea.	6	00:00:13,984 --> 00:00:15,940
		Aí você sabe que eles querem café.
If you say "hey, would you like a cup of tea?"	7	00:00:16,789 --> 00:00:19,374
		Se você disser: "Quer tomar café?"
and they're like "er... you know I'm not really sure"	8	00:00:19,454 --> 00:00:22,473
		e eles responderem: "Ah... não sei",
then you can make them a cup of tea, or not,	9	00:00:22,553 --> 00:00:25,429
		você pode passar café ou não,

but be aware that they might not drink it,	10	00:00:25,509 --> 00:00:27,892 mas eles podem não tomar.
and if they don't drink it then -	11	00:00:27,972 --> 00:00:29,944 E se eles não tomarem,
and this is the important bit -	12	00:00:30,024 --> 00:00:31,540 e esta é a parte principal,
don't make them drink it.	13	00:00:32,229 --> 00:00:34,089 não force eles a tomar.
Just because you made it doesn't mean you are entitled to watch them drink it.	14	00:00:34,169 --> 00:00:37,601 Só porque você passou, não te dá direito de fazer eles tomarem.
And if they say "no thank you"	15	00:00:38,423 --> 00:00:40,636 E se eles disserem: "Não, obrigado",
then don't make them tea.	16	00:00:40,716 --> 00:00:42,179 então nem passa o café,
At all.	17	00:00:42,259 --> 00:00:43,327 de jeito nenhum.
Just don't make them tea,	18	00:00:43,407 --> 00:00:44,747 É só não passar.
don't make them drink tea, don't get annoyed at them for not wanting tea.	19	00:00:45,143 --> 00:00:48,652 Não force eles a tomarem, não fique puto se não quiserem tomar,

They just don't want tea, ok?	20	00:00:48,732 --> 00:00:50,591 eles não tão a fim, tá bom?
They might say "yes please that's kind of you"	21	00:00:51,777 --> 00:00:54,777 Eles podem falar: "Sim, por favor. Muito obrigado."
and then when the tea arrives they actually don't want the tea at all.	22	00:00:54,857 --> 00:00:58,472 E quando você vem com o café, eles não querem mais.
Sure, that's kind of annoying as you've gone to all the effort of making the tea,	23	00:00:58,552 --> 00:01:02,573 O que é meio chato, já que você teve o trabalho de passar o café,
but they remain under no obligation to drink the tea.	24	00:01:02,653 --> 00:01:05,390 mas mesmo assim eles não são obrigados a tomar.
They did want tea, now they don't.	25	00:01:06,935 --> 00:01:09,286 Eles queriam café, mas agora não querem mais.
Some people change their mind in the time it takes to boil that kettle, brew the tea and add the milk.	26	00:01:09,366 --> 00:01:13,823 Tem gente que muda de ideia no tempo de ferver água, passar café e pôr açúcar.
And it's ok for people to change their mind.	27	00:01:13,903 --> 00:01:15,995 Mas tudo bem mudar de ideia,

And you are still not entitled to watch them drink it.

And if they are unconscious, don't make them tea.

Unconscious people don't want tea

and they can't answer the question "do you want tea"

because they are unconscious.

Ok, maybe they were conscious when you asked them if they wanted tea,

and they said yes, but in the time it took you to boil that kettle,

brew the tea and add the milk, they are now unconscious.

28	00:01:16,075 --> 00:01:19,085 e você não tem direito de obrigar eles a tomar o café.
29	00:01:19,165 --> 00:01:22,020 E se eles estiverem inconscientes, não passe café.
30	00:01:22,100 --> 00:01:24,345 Gente inconsciente não quer tomar café
31	00:01:24,425 --> 00:01:27,193 e não pode responder à pergunta "Quer tomar café?"
32	00:01:27,273 --> 00:01:28,862 porque está inconsciente.
33	00:01:29,662 --> 00:01:33,092 Tá, eles podiam estar conscientes quando você perguntou se eles queriam
34	00:01:33,172 --> 00:01:36,092 e eles disseram que sim, mas no tempo de ferver a água,
35	00:01:34,368 --> 00:01:39,215 passar o café e pôr açúcar, eles ficaram inconscientes.

You should just put the tea down,	36	00:01:39,295 --> 00:01:41,243
make sure the unconscious person is safe,	37	00:01:41,323 --> 00:01:43,590
and this is the important part again,	38	00:01:43,670 --> 00:01:46,027
don't make them drink the tea.	39	00:01:46,107 --> 00:01:47,776
They said "yes" then, sure,	40	00:01:48,060 --> 00:01:50,496
but unconscious people don't want tea.	41	00:01:50,576 --> 00:01:53,172
If someone said "yes" to tea, started drinking it,	42	00:01:54,034 --> 00:01:56,863
and then passed out before they'd finished it,	43	00:01:56,943 --> 00:01:58,903
don't keep on pouring it down their throat.	44	00:01:58,983 --> 00:02:01,180
Take the tea away. Make sure they are safe.	45	00:02:01,260 --> 00:02:04,364
		Guarde o café

Because unconscious people don't want tea.	46	e cuide que eles estejam em segurança, 00:02:04,444 --> 00:02:07,102 porque gente inconsciente não quer tomar café.
Trust me on this.	47	00:02:07,182 --> 00:02:08,433 Pode crer.
If someone said "yes" to tea around your house last Saturday,	48	00:02:08,841 --> 00:02:11,822 Se alguém aceitou um café na sua casa sábado passado,
that doesn't mean they want you to make them tea all the time.	49	00:02:11,902 --> 00:02:14,794 não significa que vai querer tomar café o tempo todo.
They don't want you to come around to their place unexpectedly	50	00:02:14,737 --> 00:02:17,560 Eles não querem que você brote na casa deles,
and make them tea and force them to drink it going "but you wanted tea last week",	51	00:02:17,640 --> 00:02:21,884 passe um café e force eles a tomar dizendo: "Mas você quis semana passada."
or to wake up to find you pouring tea down their throat going "but you wanted tea last night."	52	00:02:21,964 --> 00:02:26,498 Ou acordar engasgando com seu café e ouvindo: "Mas você quis ontem à noite."
If you can understand how completely ludicrous it is	53	00:02:26,578 --> 00:02:29,195

to force people to have tea when they don't want tea,

and you are able to understand when people don't want tea,

then how hard is it to understand when it comes to sex?

Whether it's tea or sex, Consent is Everything.

And on that note, I am going to make myself a cup of tea.

54	Se dá pra entender como é louco 00:02:29,275 --> 00:02:31,764 forçar os outros a tomar café sem querer,
55	00:02:31,844 --> 00:02:34,743 e dá pra entender quando não querem tomar café,
56	00:02:34,823 --> 00:02:38,163 então qual é a dificuldade quando o assunto é sexo?
57	00:02:38,124 --> 00:02:41,817 No café ou no sexo, consentimento é tudo.
58	00:02:42,417 --> 00:02:45,544 E com essa, vou ir passar um café.

Student Number	21352428	Text Number	6
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Source Text		Target Text	
Title	The Tell-Tale Heart	Title	O Coração Delator
Year Published	1843		
Author	Edgar Allan Poe		
Language	English	Language	Portuguese
Word Count	2,145	Word Count	1,916
Description of Source Text <i>understanding of source text</i> <i>knowledge of genre within source contexts</i> <i>situation of source text familiarity with the formal features of a text (language variation(s), register, dialect)</i> (200 words max)	- The source text is a classic horror short story by Edgar Allan Poe. The story is told in the first person by a narrator who tries to prove to his/her interlocutor that he/she is not insane, while his/her speech and reasoning show exactly the opposite. The speech is choppy, confusing, alternating moments of collected fluency with excited and nervous repetition. - The narrator murders an old man for no reason other than the distress he/she feels towards the old man's blue cataract stricken eye. The reason for this distress is unclear and adds to the suspense of the story. - The gender or profession of the narrator are never specified. It is understood that he/she cares for the old man, but their exact relationship is never made clear. Gita Rajan (2014, 40) argues that despite the lack of gender markings in the story, readers have assumed that "the narrator is male because a neutralized and unmarked term is generally granted to be male". Sherry (2005, 19) points that despite its apparent neutrality, the English language can carry an implicit gender charge. I believe the nature of the crime committed adds to it, despite he/she does nothing a woman would be physically incapable of doing.		
Strategy <i>identification of translation problems</i>	In Portuguese, the subject has a grammatical gender with which adjectives and articles must agree (Martin 1975, 3). Therefore, if the subject is "I", its subject becomes evident in articles, pronouns, and adjectives. Based on the idea of Godard, a feminist translation theorist, of translation as reworking of meaning (as quoted by Sherry 2005,		

• <i>knowledge of genre within target context and situation of target text</i> • <i>justification of translation production of genre for target context</i> (200 words max)	23), I want to offer a new reading of this story, intentionally surprising the reader by presenting the main character as female. To do so, I will agree the adjectives used by the main character to describe herself with the feminine. • The short story is going to be published in a psychoanalysis journal. The translation is going to be accompanied by articles on Edgar Allan Poe. One of them is going to be Gita Rajan's "A Feminist Rereading of Poe's 'The Tell-Tale Heart'" (2014). • I will use high register words (e.g. lines 2, 5, 6, 10, 16, 18) to help setting the story in the nineteenth century. • The narrator is going to address her interlocutor formally as <i>o senhor</i> [the sir, or "you" in a formal tone, addressing a man]. The interlocutor or his/her gender is never identified in the short story, but as it is someone the narrator is trying to convince that she is not crazy after having confessed the crime, I will suppose it is a psychiatrist, that at the time could only be male (Sanes 1944, 83).
Critical Reflection • <i>textual analysis</i> (200 words max)	• Death watch beetles (line 26) and the superstition connected to them are reasonably unknown in Brazil, so they were replaced by the flapping of a moth's wings in the TT. When a black moth (whose grammatical gender is feminine and which is also known as <i>bruxa</i> [witch]) enters a house, it is a sign of bad luck or impending death. That added a feminine connotation to an image that is gender-neutral in the ST. Moreover, "death" (line 34) is personalized as male in the ST. In Portuguese, "death" is a feminine noun and the Grim Reaper is female, and this is how it reads in the TT. If this stylistic choice could be a hint of the author to the gender of the narrator, it has been reversed in the TT. The female gender of the main character ended up reinforced by these figures of speech that are feminine in the TT, while neutral or male in the ST. Building on Sherry's (2005, 19) idea that English can carry an implicit gender charge (such as in declarations like "representatives and their wives"), we can raise the hypothesis that languages that do have a grammatical gender, like Portuguese, may also carry an implicit gender charge in their metaphors.
Works Cited	• Martin, John W. "Gênero?". <i>Revista Brasileira de Lingüística</i> 2 (1975), 3-8.

• <i>use of sources and reference material</i>	• Poe, Edgar Allan. "The Tell-Tale Heart". Accessed on January 30, 2023. The Poe Museum. https://poemuseum.org/the-tell-tale-heart/ • Rajan, Gita. "A Feminist Rereading of Poe's 'The Tell-Tale Heart.'" In Bloom, Harold, ed. <i>Edgar Allan Poe's The tell-tale heart and other stories</i>. Infobase Publishing, 2014. • Sanes, Samuel. "Elizabeth Blackwell: her first medical publication." <i>Bulletin of the History of Medicine</i> 16 (1944) 83-88. • Simon, Sherry. "Challenging Grammatical Gender" in <i>Gender in Translation: Cultural Identity and the Politics of Transmission</i>. New York: Routledge, 2005. • Schulz, Dorothy Moses. "From Policewoman to Police Officer: an unfinished revolution". <i>Journal of Criminal Justice</i> 23.6 (1995): 571-572
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Source Text <i>The Tell-Tale Heart</i>		Target Text <i>O Coração Delator</i>
True!—nervous—very, very dreadfully nervous I had been and am; but why will you say that I am mad? The disease had sharpened my senses—not destroyed—not dulled them. Above all was the sense of hearing acute. I heard all things in the heaven and in the earth. I heard many things in hell. How, then, am I mad? Hearken! and observe how healthily—how calmly I can tell you the whole story. It is impossible to say how first the idea entered my brain; but once conceived, it haunted me day and night. Object there was none. Passion there was none. I loved the old man. He had never wronged me. He had never given me insult. For his gold I had no desire. I think it was his eye! yes, it was this! He had the eye of a vulture—a pale blue eye, with a film over it. Whenever it fell upon me, my blood ran cold; and so by degrees—very gradually—I made up my mind to take the life of the old man, and thus rid myself of the eye forever. Now this is the point. You fancy me mad. Madmen know nothing. But you should have seen me.	1 2 3 4 5 6 7 8 9	É verdade! – nervosa – demasiado, pavorosamente nervosa estive e estou; mas por que diria que sou louca? A doença aguçou meus sentidos – ao invés de destruí-los – ao invés de embotá-los. Mais do que tudo, estava minha audição aguçada. Ouvi tudo que há no céu e na terra. Ouvi muito do que há no inferno. Como, então, sou louca? Ouçá! e observe com que sanidade – com que calma eu conto a história inteira. É impossível dizer quando a ideia entrou na minha cabeça; mas uma vez concebida, assombrava-me dia e noite. Objetivo não havia. Paixão não havia. Eu amava o velho. Ele jamais me acometera. Ele jamais me insultara. Seu ouro eu não desejava. Deve ter sido o olho! sim, foi isso! Ele tinha um olho de abutre – um olho azul pálido, coberto por uma película. Sempre que o olho me fixava, meu sangue gelava; e assim aos bocados – muito lentamente – resolvi tirar a vida do velho e me livrar para sempre do olho. Agora esta é a questão. O senhor me supõe louca. Loucos não sabem de nada. Mas o senhor devia ter me visto.

You should have seen how wisely I proceeded—with what caution—with what foresight—with what dissimulation I went to work!

I was never kinder to the old man than during the whole week before I killed him. And every night, about midnight, I turned the latch of his door and opened it—oh so gently!

And then, when I had made an opening sufficient for my head, I put in a dark lantern, all closed, closed, that no light shone out, and then I thrust in my head.

Oh, you would have laughed to see how cunningly I thrust it in! I moved it slowly—very, very slowly, so that I might not disturb the old man's sleep. It took me an hour to place my whole head within the opening so far that I could see him as he lay upon his bed. Ha! would a madman have been so wise as this.

And then, when my head was well in the room, I undid the lantern cautiously—oh, so cautiously—cautiously (for the hinges creaked)—I undid it just so much that a single thin ray fell upon the vulture eye.

And this I did for seven long nights—every night just at midnight—but I found the eye always closed; and so it was impossible to do the work; for it was not the old man who vexed me, but his Evil Eye.

10 O senhor devia ter visto a prudência com que procedi – com que cautela – com que previdência – com que dissimulação me pus ao trabalho!

11 Nunca fui mais doce com o velho do que na semana antes de matá-lo. E toda noite, perto da meia-noite, eu girava o trinco da porta e a abria – com que delicadeza!

12 Então, ao abrir o suficiente para passar a cabeça, eu colocava para dentro um lampião bem fechado, fechado, para que não escapasse nenhuma luz, e enfim passava a cabeça.

13 Ah, o senhor ria ao ver com que esperteza eu passava a cabeça! Eu me movia devagar – bem, bem devagar, para não perturbar o sono do velho.

14 Levava uma hora para terminar de passar a cabeça pela abertura até poder enxergá-lo onde jazia na cama. Há! se um louco seria esperto assim.

15 Então, com a cabeça já bem dentro do quarto, abria o lampião cuidadosamente – bem cuidadosamente – cuidadosamente (pois as dobradiças rangiam) – abria só uma fresta para que um único feixe de luz caísse sobre o olho de abutre.

16 E assim o fiz por sete longas noites – toda noite bem à meia-noite – mas sempre encontrei o olho fechado; e assim era impossível realizar o trabalho; porque não era o velho que me perturbava, mas seu Olho Maligno.

And every morning, when the day broke, I went boldly into the chamber, and spoke courageously to him, calling him by name in a hearty tone, and inquiring how he has passed the night.

So you see he would have been a very profound old man, indeed, to suspect that every night, just at twelve, I looked in upon him while he slept.

Upon the eighth night I was more than usually cautious in opening the door. A watch's minute hand moves more quickly than did mine.

Never before that night had I felt the extent of my own powers—of my sagacity. I could scarcely contain my feelings of triumph.

To think that there I was, opening the door, little by little, and he not even to dream of my secret deeds or thoughts.

I fairly chuckled at the idea; and perhaps he heard me; for he moved on the bed suddenly, as if startled. Now you may think that I drew back—but no.

His room was as black as pitch with the thick darkness, (for the shutters were close fastened, through fear of robbers,) and so I knew that he could not see the opening of the door, and I kept pushing it on steadily, steadily.

17 E toda manhã, ao romper do dia, eu entrava confiante no quarto, e lhe falava corajosamente, chamando-o pelo nome em tom caloroso e perguntando-lhe como passara a noite.

18 Então o senhor entende que de fato ele teria de ser um velho muito arguto para suspeitar que toda noite, bem à meia-noite, eu o observava em seu sono.

19 Na oitava noite, fui mais cautelosa que de hábito ao abrir a porta. O ponteiro dos minutos do relógio avançava mais rápido do que a minha mão.

20 Jamais antes daquela noite eu sentira a extensão do meu poder – da minha sagacidade. Eu mal podia conter minha sensação de triunfo.

21 Pensar que lá estive, abrindo a porta, pouco a pouco, e ele sequer sonhava meus atos e pensamentos secretos.

22 Ri-me abertamente com a ideia; e talvez ele tenha me ouvido; pois moveu-se na cama abruptamente, como se assustado. O senhor pode pensar que eu recuei – mas não.

23 O quarto estava negro como breu com a densa escuridão (pois as janelas estavam bem fechadas, devido ao medo de ladrões), então eu sabia que ele não podia ver a porta se abrindo, e segui abrindo-a sem parar, sem parar.

I had my head in, and was about to open the lantern, when my thumb slipped upon the tin fastening, and the old man sprang up in bed, crying out—"Who's there?"

I kept quite still and said nothing. For a whole hour I did not move a muscle, and in the meantime I did not hear him lie down.

He was still sitting up in the bed listening;—just as I have done, night after night, hearkening to the death watches in the wall.

Presently I heard a slight groan, and I knew it was the groan of mortal terror. It was not a groan of pain or of grief—oh, no!—it was the low stifled sound that arises from the bottom of the soul when overcharged with awe.

I knew the sound well. Many a night, just at midnight, when all the world slept, it has welled up from my own bosom, deepening, with its dreadful echo, the terrors that distracted me.

I say I knew it well. I knew what the old man felt, and pitied him, although I chuckled at heart.

I knew that he had been lying awake ever since the first slight noise, when he had turned in the bed.

His fears had been ever since growing upon him. He had been trying to fancy them causeless, but could not.

24 Já estava com a cabeça dentro do quarto e prestes a abrir o lampião, quando meu polegar escorregou no fecho de lata e o velho pulou na cama, gritando – “Quem está aí?”

25 Mantive-me imóvel e não disse nada. Por uma hora inteira não movi um músculo, e durante esse tempo, não o ouvi se deitar.

26 Ele ainda estava sentado na cama escutando; – assim como eu o fizera, noite após noite, ouvindo o bater de asas das mariposas na parede.

27 Naquele momento ouvi um rouco gemido, e soube que era um gemido de terror mortal. Não de dor ou pesar – não! – era o som baixo e abafado que desponta das funduras da alma quando tomada pelo pavor.

28 Eu conhecia bem aquele som. Por muitas noites, justo à meia-noite, enquanto todo o mundo dormia, ele irrompia do meu peito, aprofundando, com seu temível eco, os terrores que turbavam-me.

29 Eu disse que o conhecia bem. Eu sabia bem como o velho se sentia, embora, no fundo, eu me risse.

30 Eu sabia que estava desperto desde o primeiro leve ruído, quando virara-se na cama.

31 Seus medos desde então agigantavam-se sobre ele. Ele tentava imaginar que não tinham razão, mas não conseguia.

He had been saying to himself—"It is nothing but the wind in the chimney—it is only a mouse crossing the floor," or "It is merely a cricket which has made a single chirp."

Yes, he had been trying to comfort himself with these suppositions: but he had found all in vain.

All in vain; because Death, in approaching him had stalked with his black shadow before him, and enveloped the victim.

And it was the mournful influence of the unperceived shadow that caused him to feel—although he neither saw nor heard—to feel the presence of my head within the room.

When I had waited a long time, very patiently, without hearing him lie down, I resolved to open a little—a very, very little crevice in the lantern.

So I opened it—you cannot imagine how stealthily, stealthily—until, at length a simple dim ray, like the thread of the spider, shot from out the crevice and fell full upon the vulture eye.

It was open—wide, wide open—and I grew furious as I gazed upon it.

I saw it with perfect distinctness—all a dull blue, with a hideous veil over it that chilled the very marrow in my bones; but I could see nothing else of the old man's face or person:

for I had directed the ray as if by instinct, precisely upon the damned spot.

32 Ele dizia a si mesmo – “Não passa do vento na chaminé – é só um rato pelo chão”, ou “É apenas o único cricrilar de um grilo”.

33 Sim, ele tentava tranquilizar-se com essas suposições: mas todas lhe foram em vão.

34 Todas em vão; pois a Morte, ao acercá-lo, avançara sua sombra negra sobre ele, e cingira sua vítima.

35 E fora a infausta influência da sombra invisível que fizera com que sentisse – embora sem ver ou ouvir – com que sentisse a presença da minha cabeça dentro do quarto.

36 Após esperar muito tempo, muito pacientemente, sem que o ouvisse se deitar, decidi abrir uma pequena – uma pequeniníssima fresta no lampião.

37 E eu a abri – o senhor não pode imaginar quão furtivamente, furtivamente – até que, por fim, um fraco feixe de luz, como um fio de teia de aranha, disparou da fresta e caiu sobre o olho de abutre.

38 Que estava aberto – bem, bem aberto – e fiquei furiosa ao mirá-lo.

39 Eu o vi com perfeita distinção – todo aquele azul fosco, com a horrenda película que me gelava até o tutano dos ossos; mas não vi nada do rosto ou da pessoa do velho:

40 pois direcionara o feixe, como por instinto, precisamente àquele ponto maldito.

And have I not told you that what you mistake for madness is but over-acuteness of the sense?—now, I say, there came to my ears a low, dull, quick sound, such as a watch makes when enveloped in cotton.

I knew that sound well, too. It was the beating of the old man's heart. It increased my fury, as the beating of a drum stimulates the soldier into courage.

But even yet I refrained and kept still. I scarcely breathed. I held the lantern motionless.

I tried how steadily I could maintain the ray upon the eye. Meantime the hellish tattoo of the heart increased.

It grew quicker and quicker, and louder and louder every instant. The old man's terror must have been extreme!

It grew louder, I say, louder every moment!—do you mark me well I have told you that I am nervous: so I am.

And now at the dead hour of the night, amid the dreadful silence of that old house, so strange a noise as this excited me to uncontrollable terror.

Yet, for some minutes longer I refrained and stood still. But the beating grew louder, louder! I thought the heart must burst.

And now a new anxiety seized me—the sound would be heard by a neighbour! The old man's hour had come!

41 E já não disse que o que o senhor toma por loucura não é nada além da extrema agudeza dos sentidos? – nessa hora, eu lhe digo, veio-me aos ouvidos um som baixo, abafado, súbito, como o de um relógio envolto em algodão.

42 Eu conhecia bem aquele som, também. Era o bater do coração do velho. Ele aumentou minha fúria, como o bater do tambor desperta a coragem no soldado.

43 Mas ainda assim me contive e permaneci imóvel. Eu mal respirava. Segurava o lampião sem me mexer.

44 Experimentei com que estabilidade conseguia manter o feixe sobre o olho. Entrementes, a infernal batida do coração aumentava.

45 Ficou mais e mais rápida, mais e mais alta a cada instante. O terror do velho deve ter sido extremo!

46 Ficou mais e mais alta, eu disse, a cada instante! – se prestou-me atenção, eu lhe disse que sou nervosa: e o sou.

47 E então, na hora morta da noite, no terrível silêncio daquela casa velha, tal estranho som excitou em mim um terror incontável.

48 Entretanto, contive-me por mais alguns minutos e permaneci imóvel. Mas a batida ficou mais alta, mais alta! Achei que o coração fosse estourar.

49 E então uma nova ansiedade apoderou-se de mim – que o som fosse ouvido por um vizinho! Chegara a hora do velho!

With a loud yell, I threw open the lantern and leaped into the room. He shrieked once—once only.

In an instant I dragged him to the floor, and pulled the heavy bed over him. I then smiled gaily, to find the deed so far done.

But, for many minutes, the heart beat on with a muffled sound. This, however, did not vex me; it would not be heard through the wall.

At length it ceased. The old man was dead. I removed the bed and examined the corpse. Yes, he was stone, stone dead.

I placed my hand upon the heart and held it there many minutes. There was no pulsation. He was stone dead. His eye would trouble me no more. if still you think me mad, you will think so no longer when I describe the wise precautions I took for the concealment of the body.

The night waned, and I worked hastily, but in silence. First of all I dismembered the corpse. I cut off the head and the arms and the legs.

I then took up three planks from the flooring of the chamber, and deposited all between the scantlings.

I then replaced the boards so cleverly, so cunningly, that no human eye—not even his—could have detected any thing wrong. There was nothing to wash out—no stain of any kind—no blood-spot whatever.

50 Com um alto brado, abri o lampião completamente e saltei para dentro do quarto. Ele gritou uma vez – só uma vez.

51 Em um instante eu o arrastei para o chão e puxei a cama pesada sobre ele. Então sorri alegre ao ver o trabalho realizado até tal ponto.

52 Mas, por vários minutos, o coração bateu com um som abafado. O que, contudo, não me perturbou; não seria ouvido através das paredes.

53 Finalmente o ruído cessou. O velho estava morto. Empurrei a cama e examinei o corpo. Sim, mortinho da Silva.

54 Pus a mão sobre o coração e lá a deixei por vários minutos. Sem pulso. Estava mortinho da Silva. Seu olho não mais me afligia.

55 Se o senhor ainda me acha louca, mudará de ideia quando eu descrever as cautas precauções que tomei para esconder o corpo.

56 A noite findava, e trabalhei com celeridade, mas em silêncio. Primeiro desmembrei o corpo. Cortei a cabeça, os braços e as pernas.

57 Depois ergui três tábuas do chão do quarto e deposei tudo entre as lascas.

58 Recoloquei as tábuas com tanta esperteza, tanta astúcia, que nenhum olho humano – nem o dele – poderia detectar nada de errado. Não ficou nenhuma sujeira – nenhum tipo de mancha – nenhum respingo de sangue que fosse.

I had been too wary for that. A tub had caught all—ha! ha! When I had made an end of these labors, it was four o'clock—still dark as midnight.

As the bell sounded the hour, there came a knocking at the street door. I went down to open it with a light heart,—for what had I now to fear?

There entered three men, who introduced themselves, with perfect suavity, as officers of the police.

A shriek had been heard by a neighbour during the night; suspicion of foul play had been aroused; information had been lodged at the police office, and they (the officers) had been deputed to search the premises.

I smiled,—for what had I to fear? I bade the gentlemen welcome. The shriek, I said, was my own in a dream.

The old man, I mentioned, was absent in the country. I took my visitors all over the house. I bade them search—search well.

I led them, at length, to his chamber. I showed them his treasures, secure, undisturbed.

In the enthusiasm of my confidence, I brought chairs into the room, and desired them here to rest from their fatigues, while I myself, in the wild audacity of my perfect triumph, placed my own seat upon the very spot beneath which reposed the corpse of the victim.

59 Fui muito cuidadosa para tanto. A banheira pegou tudo – ha! ha! Quando findei os trabalhos, era quatro da manhã – ainda escuro como à meia-noite.

60 Quando o sino marcou a hora, bateram à porta da rua. Desci para abri-la com o coração leve, – pois o que tinha agora a temer?

61 Entraram três homens, que se apresentaram, com perfeita suavidade, como oficiais da polícia.

62 Um vizinho ouvira um grito noturno; suspeitou-se que algo errado se passava; informara-se a delegacia e eles (os policiais) foram enviados para averiguar a área.

63 Sorri, – pois o que tinha a temer? Dei as boas-vindas aos cavalheiros. O grito, eu disse, eu mesma soltei durante o sono.

64 O velho, mencionei, viajara para o campo. Guiei os visitantes por toda a casa. Disse-lhes que fizessem a busca – fizessem com presteza.

65 Levei-os, enfim, ao quarto do velho. Mostrei-lhes seus bens, seguros, intactos.

68 No entusiasmo da minha autoconfiança, trouxe cadeiras para o quarto e expressei o desejo que ali descansassem de suas fadigas enquanto eu, na arrebatada ousadia de meu triunfo perfeito, colocava minha própria cadeira no exato local onde jazia o cadáver da vítima.

The officers were satisfied. My manner had convinced them. I was singularly at ease. They sat, and while I answered cheerily, they chatted of familiar things.

But, ere long, I felt myself getting pale and wished them gone. My head ached, and I fancied a ringing in my ears: but still they sat and still chatted.

The ringing became more distinct:—It continued and became more distinct: I talked more freely to get rid of the feeling;

but it continued and gained definiteness—until, at length, I found that the noise was not within my ears.

No doubt I now grew very pale;—but I talked more fluently, and with a heightened voice. Yet the sound increased—and what could I do?

It was a low, dull, quick sound—much such a sound as a watch makes when enveloped in cotton. I gasped for breath—and yet the officers heard it not.

I talked more quickly—more vehemently; but the noise steadily increased.

I arose and argued about trifles, in a high key and with violent gesticulations; but the noise steadily increased. Why would they not be gone?

69 Os policiais ficaram satisfeitos. Meu proceder os convencera. Estava particularmente tranquila. Sentaram-se, e enquanto eu respondia alegremente, conversavam banalidades.

70 Logo, porém, senti-me empalidecer e desejei que partissem. Minha cabeça doía, e notei um ruído em meus ouvidos: mas continuaram acomodados, conversando.

71 O ruído tornou-se mais distinto: – Ele seguia e tornava-se mais distinto: eu falava com mais liberdade para livrar-me da sensação;

72 mas ele seguia e tornava-se mais nítido – até que, por fim, descobri que o ruído não estava em meus ouvidos.

73 Sem dúvida agora eu muito empalidecia; – mas falava com mais fluência, e com a voz mais aguda. Contudo, o som aumentava – o que eu podia fazer?

74 Era um som baixo, abafado, acelerado – muito similar ao som de um relógio envolto em algodão. Ofeguei – e ainda assim os policiais não escutavam.

75 Eu falava mais rápido – com mais veemência; mas o ruído aumentava continuamente.

76 Ergui-me e discuti trivialidades, em tom agudo e gesticulando com violência; mas o ruído aumentava continuamente. Por que não iam embora?

I paced the floor to and fro with heavy strides, as if excited to fury by the observations of the men—but the noise steadily increased. Oh God! what could I do?

I foamed—I raved—I swore! I swung the chair upon which I had been sitting, and grated it upon the boards, but the noise arose over all and continually increased.

It grew louder—louder—louder! And still the men chatted pleasantly, and smiled. Was it possible they heard not?

Almighty God!—no, no! They heard!—they suspected!—they knew!—they were making a mockery of my horror!—this I thought, and this I think. But anything was better than this agony! Anything was more tolerable than this derision!

I could bear those hypocritical smiles no longer! I felt that I must scream or die! and now—again!—hark! louder! louder! louder! louder!

“Villains!” I shrieked, “dissemble no more! I admit the deed!—tear up the planks! here, here!—It is the beating of his hideous heart!”

77 Andei de um lado para o outro com passos fortes, como se inflamada até a fúria pelas observações dos homens – mas o ruído aumentava continuamente. Deus! O que eu podia fazer?

78 Espumei – taramelei – xinguei! Balancei a cadeira em que me sentava e arrastei-a contra as tábuas, mas o ruído a tudo se sobrepunha e aumentava continuamente.

79 Ficou mais alto – mais alto – mais alto! E ainda assim os homens conversavam amenamente, e sorriam. Seria possível que não ouvissem?

80 Nosso Pai! – não, não! Eles ouviam! – eles suspeitavam! – eles sabiam! – estavam ridicularizando o meu terror! – isso pensei, e isso penso.

81 Mas qualquer coisa seria melhor do que essa agonia! Qualquer coisa seria mais tolerável do que esse escárnio!

82 Não podia mais tolerar aqueles sorrisos hipócritas! Senti que devia gritar ou morrer! e agora – de novo! ouçam! mais alto! mais alto! mais alto! mais alto!

83 “Patifes!” gritei, “basta com essa dissimulação! Eu confesso o ato! – arranquem as tábuas! aqui, aqui! – É o batimento do horrendo coração dele!”

Student Number	21352428	Text Number	7
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Source Text		Target Text	
Title	Trem de Ferro	Title	Running Train
Year Published	1936		
Author	Manuel Bandeira		
Language	Portuguese	Language	English
Word Count	126	Word Count	151
Description of Source Text <i>understanding of source text</i> <i>knowledge of genre within source contexts</i> <i>situation of source text familiarity with the formal features of a text (language variation(s), register, dialect)</i> (200 words max)	- This is a poem in free verse by Manuel Bandeira, one of the defining figures of modernism in Brazil (Jardim 2011, 37). The poem's rhythm, when read aloud, mimics a train picking up speed (Nóbrega 2008, 199; Dias 2021, 8). - The first stanza mimics the up-and-down movements of the engine (Nóbrega 2008, 199; Dias 2021, 8) repeating the line <i>café com pão</i> [coffee with bread] (ibidem), and ends in a long line that breaks the rhythm momentarily and could be a passenger's shout (Dias 2021, 8) or the whistle. - The first, second, and last stanzas are narrated by the train itself (Dias 2021, 8-9). The remaining stanzas have a faster pace and are narrated by a passenger (Dias 2021, 8), someone from the backlands of the state of Pernambuco (Carvalho and Guimarães 2014, 7) that sees and thinks about common elements of his everyday life (Nóbrega 2008, 200). - Eight words are spelled in a way that show a rural manner of speaking (lines 4, 35, 36, 38, 44, 47), which can convey a lack of formal education (Braga 2014, 5).		
Strategy <i>identification of translation problems</i> <i>knowledge of genre within target context and situation of target text</i>	- The main objective of the translation strategies is to transplant the setting of the poem to rural Ireland while maintaining the sonority of the train. - The <i>café com pão</i> [coffee with bread] that is key to create the illusion of the engine with its four poetic syllables (Nóbrega 2008, 200) will be translated as typical Irish food also containing four poetic syllables: potato and beef.		

• <i>justification of translation production of genre for target context</i> (200 words max)	• Maintaining an approximate number of syllables in the TT's verses as in the ST's. • Using words and expressions of Irish English in lines 4, 6, 8, 9, 21, 25, 36, 41, 57, 58, 59 (e.g. "Jaysus"). • Replacing elements of the Brazilian culture/landscape for Irish equivalents: ○ <i>Ingazeira</i> [ice-cream bean tree] for "willow" as a tree that grows by the water (line 28) ○ <i>Pé de cana</i> [sugar cane] for "sheep" as elements of rural landscape (line 37) ○ <i>Canaviá</i> [sugar cane plantation] for "spot of fencing" (that can mean either fixing a fence or being on one's own for a moment (Sixsmith 2014, n.p.) as a farmer's activity (line 36) ○ <i>Oficiá</i> [officer] for "constable", referencing the Royal Irish Constabulary (RIC), that could be an equivalent repressive police force of the early twentieth century (line 38) ○ <i>Sertão</i> [backlands of the Brazilian Northeast] and "Ouricuri" for Westmeath and Offlay, counties in the relatively rural Midland Region (lines 49 and 50)
Critical Reflection • <i>textual analysis</i> (200 words max)	• Except for "Jaysus" (line 4) and "shmoke" (line 9), the TT does not contain non-standard spelling that shows rural orality like the ST. Therefore, the TT does not convey a lack of education in the part of the narrator. • I read the TT aloud to a rural Irish person. His feedback was: ○ "Constable" (line 38) helped dating the poem in the early twentieth century. Therefore, the TT is dated in a way the ST is not, as the word <i>oficiá</i> [officer] is not exclusive of that period. ○ "A spot of fencing" made him think of smuggling. In the TT, the stanza between lines 35 and 38 conveys a treason, and according to him, an illegal action, while in the ST it conveys excessive use of force by the authorities. Therefore, the TT and ST tell different stories. ○ You can tell the poem is set in rural Ireland because of the landscape and Irishisms. However, awkward "little tells" make you see it was not written by an Irish person, what I expected. But the unusual format of the poem made him think it was a translation, what I did not expect. We may say, then, that mimicking a

	foreign modernist style in poetry translation can be a form of foreignization as defined by Venuti (1995, 20).
Works Cited • <i>use of sources and reference material</i>	• Bandeira, Manuel. <i>Estrela da manhã</i>. Global Editora e Distribuidora Ltda, 2019. • Braga, Rosélis Alves de Oliveira. "O ensino da língua padrão X o dialeto caipira na educação do campo". The Federal University of Paraná. 2014. • Carvalho, Juliana Holanda de; Guimarães, Kalina Naro. "Aspectos da poesia social de Manuel Bandeira e uma proposta de transposição didática para o Ensino Médio". <i>Annals of V ENLIJE – Ensino de Literatura e Políticas Públicas de Formação de Leitores</i>. Universidade estadual da Paraíba, 2014. • Dias, Mara. "Trem de ferro - Livro do Professor". In Bandeira, Manuel. <i>Trem de Ferro</i>. São Paulo: Grupo Editorial Global, 2021. • Jardim, Mara Ferreira. "Manuel Bandeira e a poesia modernista." <i>Letras de hoje</i> 46.2 (2011): 37-42. • Nóbrega, Maria Marta. "A resignificação lexical e sonora em poemas de Manuel Bandeira." <i>Revista do GELNE</i> 10, no. 2 (2008): 12-15. • Venuti, Lawrence. <i>The Translator's Invisibility: A history of translation</i>. London & New York: Routledge (1995). • Sixsmith, Lorna. "12 Phrases Farmers Use (and expect you to understand)". About Irish Farmerette – Lorna Sixsmith. Accessed February 24, 2023. http://www.lornasixsmith.com/20-farming-terms-farmers-use-expect-understand/

Source Text <i>Trem de Ferro</i>		Target Text <i>Runnin' Train</i>
Café com pão	1	Potato and beef
Café com pão	2	Potato and beef
Café com pão	3	Potato and beef
Virge Maria que foi isto maquinista?	4	Sweet suffering Jaysus, what was it, engineer?
	5	
Agora sim	6	Now you're on
Café com pão	7	Potato and beef
Agora sim	8	Now you're on
Voa, fumaça	9	Flying shmoke
Corre, cerca	10	Fly by fence
Ai seu foguista	11	Mr. Stoker
Bota fogo	12	Feed the fire
Na fornalha	13	In the furnace
Que eu preciso	14	'Cause I need
Muita força	15	Much force
Muita força	16	Much force
Muita força	17	Much force
	18	
Ôo...	19	Ooh

Foge, bicho	20	Run, beasts
Foge, povo	21	Run, folks
Passa ponte	22	Passing bridges
Passa poste	23	Passing posts
Passa pasto	24	Passing fields
Passa boi	25	Passing yokes
Passa boiada	26	Passing herds
Passa galho	27	Passing branches
De ingazeira	28	Of the willow
Debruçada	29	That are pointing
No riacho	30	To the stream
Que vontade	31	How it makes me
De cantar!	32	Want to sing!
Ôo...	33	Ooh
	34	
Quando me prendero	35	When I was arrested
No canaviá	36	Doing a spot of fencing
Cada pé de cana	37	Under every sheep's skin
Era um oficiá	38	Was a constable menacing
Ôo...	39	Ooh
	40	
Menina bonita	41	Pretty girleen

Do vestido verde
Me dá tua boca
Pra matá minha sede
Ôo...

Vou mimbora vou mimbora
Não gosto daqui
Nasci no sertão
Sou de Ouricuri
Ôo...

Vou depressa
Vou correndo
Vou na toda
Que só levo
Pouca gente
Pouca gente
Pouca gente...

42	Pale blue eyes
43	Give me your lips'n'
44	Quench my desire
45	Ooh...
46	
47	I'm going away, I'm going away
48	I don't like it here
49	I was born in Westmeath
50	Grew up in Offlay
51	Ooh...
52	
53	I'm rushing
54	I'm hasting
55	I'm dashing
56	'Cause I carry
57	Just' few folks
58	Just' few folks
59	Just' few folks

Student Number	21352428	Text Number	8
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Source Text		Target Text	
Title	Translations	Title	Traduções
Year Published	1980		
Author	Brian Friel		
Language	English	Language	Portuguese
Word Count	687	Word Count	684
Description of Source Text <i>understanding of source text</i> <i>knowledge of genre within source contexts</i> <i>situation of source text familiarity with the formal features of a text (language variation(s), register, dialect)</i> (200 words max)		- This is a scene from a play set in the nineteenth century in Ballybeg, a fictional village in Donegal, Ireland. The play is written in English, with the exception of a few quotes in Latin, but we are asked to imagine that some of the characters are speaking Irish. - In this scene, two English officials (Lancey and Yolland) explain to Irish locals that they are making a map of the country. The English cannot speak Irish, and most of the Irish locals cannot speak English – except for Hugh, fluent in both languages, and Owen, the interpreter of the British authorities. - At the beginning of the scene, Lancey addresses the Irish audience in English repeating himself and explaining simple concepts, as if the communication gap was of a cognitive and not linguistic nature. After Owen reassures him that he will be translated, he proceeds to speak in a formal register – using high register words and scientific terms, speaking in a protocol manner in the name of the British crown, using respectful terms like “sir”. Yolland stammers and speaks humbly in a colloquial and approachable manner. Owen is formal when addressing Lancey and uses a familiar tone and colloquial register when translating to the Irish and talking to Yolland.	

Strategy • <i>identification of translation problems</i> • <i>knowledge of genre within target context and situation of target text</i> • <i>justification of translation production of genre for target context</i> (200 words max)	• The target audience is made up of theatre directors willing to stage the play in Brazil. • Latin quotes will not be translated. • The English will be translated into Portuguese, which will also represent two languages onstage. To make the difference more acute, I will foreignize (Venuti 1995, 20) the lines that represent English. I will use the Brazilian translation by Jorge Pontual of <i>Asterix in Britain</i> (Goscinnny and Uderzo, 1985) as a source of inspiration. This text mimicks the structure of the English language and the mannerisms of the British (da Silva 2011, 6; Barbosa 2006, 66; Aragão 2012, 77). The features that I will use in the TT are: ○ Calques – e.g. lines 14 (<i>eu vejo</i> [I see]); 21 (<i>encima-da-data</i> [up-to-date]); 38 (<i>lamento</i> [I lament], “sorry” in the ST); ○ Always positioning the adjective before the noun – e.g. lines 9, 16, 21 ○ Use of the synthetic form of future simple instead of the periphrasal (<i>irei</i> vs. <i>eu vou</i> [I’ll go]) ○ Insertion of catchphrases from Pontual’s translation (1985): ○ <i>Gentis-homens</i> [gentlemen], “them” in the ST (line 1) ○ <i>Sir</i> [sir] – insertion in lines 2, 11, 35, 39 ○ <i>Eu digo</i> [I say] – line 14 (“Well.” in the ST); line 40 (“Indeed I do” in the ST); line 29 (addition after emphatic statement by Lancey) ○ <i>Um pedaço de felicidade</i> [A piece of happiness] – line 43 (“very happy” in the ST). ○ Translating “very” as <i>assaz</i> [very], an outdated word. ○ <i>Desgostante</i> [unpleasant] – line 43 (“crude” in the ST)
Critical Reflection • <i>textual analysis</i> (200 words max)	• In the TT, the “English” dialogues sound more formal than in the ST because of the addition of <i>gentis-homens</i> [gentlemen], <i>sir</i> [sir], the use of the outdated word <i>assaz</i>, and the use of the synthetic form of the simple future, which is not usual in spoken or informal language (da Silva and Souza 2019, 381-382). This has flattened out the

	differences among the styles of Lancey, Hugh, Owen and Yolland. Owen is more formal when he talks to Lancey than with Yolland, whom he is friends with. And Yolland uses colloquial English when addressing the Irish audience, for whom he has sympathy – unlike Lancey, who is impersonal and haughty. Those character traits and relationships would have to be conveyed by the Brazilian actors with body language, voice intonation, and facial expressions, while in the ST they are apparent in language choices. • The English lines are caricatural in the TT in a way that they are not in the ST, and do not sound natural and fluid like in the ST. Therefore, the Brazilian adaptation can be more comedic than its representations in the source language. • I presented the TT to two monolingual Brazilians familiar with <i>Asterix in Britain</i>, but made no comment about my strategy. They both recognized elements of <i>Asterix</i> in the TT. So, the TT have an intertextual element perceivable by a segment of the potential spectators and can add new layers of meaning to the play that can be a problem, as they are very out of context with the ST.
Works Cited • <i>use of sources and reference material</i>	• Aragão, Sabrina Moura. “Imagem e texto em tradução: uma análise do processo tradutório nas histórias em quadrinhos”. Universidade de São Paulo, 2012. • Barbosa, Alexandre Valença Alves. “Histórias em quadrinhos: sobre a História do Brasil em 1950: a narrativa dos artistas da EBAL e outras editoras”. Universidade de São Paulo, 2006. • Friel, Brian. <i>Translations</i>. London: Faber and Faber, 1981. Pilkington, Lionel. “Languages and Politics in Brian Friel’s ‘Translations’”. In <i>Irish University Review</i> 20 (2), 1990: 282-298. • GOSCINNY, René; UDERZO, Albert. <i>Uma aventura de Asterix, o gaúlo: Asterix entre os Bretões</i>. Rio de Janeiro: Record (1985). • Da Silva, Adriano Clayton. “Asterix em tradução: da França para a Inglaterra e para o Brasil”. <i>1ª Jornada Internacional de Histórias em Quadrinhos</i>. Universidade de São Paulo. 2011.

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Source Text <i>Translations</i>		Target Text <i>Traduções</i>
Lancey I'll say what I have to say, if i may, and as briefly as possible. Do they speak any English, Roland?	1	Lancey Direi o que devo dizer, se lhe agrada, e tão brevemente quanto possível. Esses gentis-homens falam algum inglês, Roland?
Owen Don't worry. I'll translate.	2	Owen Não se preocupe, <i>sir</i> . Traduzirei.
Lancey I see. <i>(He clears his throat. He speaks as if he were addressing children – a shade too loudly and enunciating excessively.)</i> You may have seen me – seen me – working in this section – section? – working. We are here – here – in this place – you understand? – to make a map – a map – a map and –	3	Lancey Eu vejo. <i>(Limpa a garganta. Fala como se estivesse falando com crianças – um pouco alto demais e enunciando em excesso.)</i> Você devem ter me visto – me visto – trabalhando nesta seção – seção? – trabalhando. Estamos aqui – aqui – neste lugar – entendem? – para fazer um mapa – um mapa – um mapa e –
Jimmy <i>None Latine loquitur?</i>	4	Jimmy <i>None Latine loquitur?</i>
<i>Hugh holds up a restraining hand.</i>	5	<i>Hugh levanta a mão pedindo silêncio.</i>
Hugh James.	6	Hugh James.
Lancey <i>(to Jimmy)</i> I do not speak Gaelic, sir. <i>(He looks at Owen.)</i>	7	Lancey <i>(para Jimmy)</i> Eu não falo Gaélico, sir. <i>(Olha para Owen.)</i>
Owen Carry on.	8	Owen Prossiga.
Lancey A map is a representation on paper – a picture – you understand picture? – a paper picture – showing, representing this country – yes? – showing your country in miniature – a scaled drawing on paper of – of – of –	9	Lancey Um mapa é uma representação em papel – uma imagem – vocês entendem imagem? – uma papel-imagem – mostrando, representando este país – sim? – mostrando seu país em miniatura – um escalado desenho em papel de – de – de –
<i>Suddenly Doalty sniggers. Then Bridget. Then Sarah. Owen leaps in quickly.</i>	10	<i>De repente Doalty solta uma risada pelo nariz. E então Bridget. E então Sarah. Owen intervém rapidamente.</i>
Owen It might be better if you <i>assume</i> they understand you –	11	Owen Quiçá seja melhor <i>pressupor</i> que o entendem, <i>sir</i> –

Lancey Yes?

Owen And I'll translate as you go along.

Lancey I see. Yes. Very well. Perhaps you're right. Well. What we are doing is this.

He looks at Owen. Owen nods reassuringly.

His Majesty's government has ordered the first ever comprehensive survey of this entire country – a general triangulation which will embrace detailed hydrographic and topographic information and which will be executed to a scale of six inches to the English mile.

Hugh (*pouring a drink*) Excellent – excellent.

Lancey looks at Owen.

Owen A new map is being made of the whole country.

Lancey looks to Owen: Is that all? Owen smiles reassuringly and indicates to proceed.

Lancey This enormous task has been embarked on so that the military authorities will be equipped with up-to-date and accurate information on every corner of this part of the Empire.

Owen The job is being done by soldiers because they are skilled in this work.

Lancey And also so that the entire basis of land valuation can be reassessed for purposes of more equitable taxation.

12 **Lancey** Sim?

13 **Owen** E traduzirei a medida que avança.

14 **Lancey** Eu vejo. Sim. Perfeitamente. Talvez você esteja certo. Eu digo. O que estamos fazendo é isto.

15 *Ele olha para Owen. Owen acena com a cabeça de forma tranquilizadora.*

16 Sua Majestade's governo ordenou a primeiríssima abrangente pesquisa deste inteiro país – uma geral triangulação que englobará detalhadas hidrográficas e topográficas informações e que será executada em escala de seis polegadas para uma inglesa milha.

17 **Hugh** (*servindo uma bebida*) Excelente – excelente.

18 *Lancey olha para Owen.*

19 **Owen** Estão fazendo um mapa novo do país inteiro.

20 *Lancey olha para Owen: Só isso? Owen sorri de forma tranquilizadora e indica que prossiga.*

21 **Lancey** Embarcamos nesta enorme tarefa para que as militares autoridades estejam equipadas com encima-da-data e precisas informações sobre cada canto desta parte do Império.

22 **Owen** São soldados que estão fazendo o trabalho porque são eles que sabem fazer.

23 **Lancey** E também para que a inteira base da terra-avaliação possa ser reavaliada para propósitos de mais equitativa taxação.

Owen This new map will take the place of the estate-agent's map so that from now on you will know exactly what is yours in law.

Lancey In conclusion I wish to quote two brief extracts from the white paper which is our governing charter: (*Reads.*)

'All former surveys of Ireland originated in forfeiture and violent transfer of property; the present survey has for its object the relief which can be afforded the proprietors and occupiers of land from unequal taxation.'

Owen The captain hopes that the public will cooperate with the sappers and that the new map will mean that taxes are reduced.

Hugh A worthy enterprise – *opus honestum*! And Extract B?

Lancey 'Ireland is privileged. No such survey is being undertaken in England. So this survey cannot but be received as proof of the disposition of this government to advance the interests of Ireland.' My sentiments, too.

Owen This survey demonstrates the government's interest in Ireland and the captain thanks you for listening so attentively to him.

Hugh Our pleasure, Captain.

Lancey Lieutenant Yolland?

Yolland I – I – I've nothing to say – really –

Owen The captain is the man who actually makes the new map. George's task is to see that the place-names on this map are... correct.

24 **Owen** O novo mapa vai substituir o mapa da agência imobiliária anterior para que a partir de agora saibam exatamente o que é legalmente seu.

25 **Lancey** Em conclusão, desejo citar dois breves excertos do branco papel que é nossa reguladora carta: (*Lê.*)

26 'Todas as anteriores pesquisas da Irlanda geraram confisco e violenta transferência de propriedade; a presente pesquisa's objetivo é o desagravo possível de ser concedido a proprietários e ocupantes da terra de desigual taxaço.

27 **Owen** O capitão espera que o público coopere com os sapadores e que o novo mapa signifique redução de impostos.

28 **Hugh** Uma obra digna – *opus honestum*! E o Extrato B?

29 **Lancey** "A Irlanda é assaz privilegiada. Nenhuma tal pesquisa está sendo realizada na Inglaterra. Então esta pesquisa não pode senão ser recebida como um pedaço de prova da disposição deste governo de cuidar dos Irlanda's interesses." Esses também são meus sentimentos, eu digo.

30 **Owen** Esta pesquisa demonstra o interesse do governo na Irlanda e o capitão agradece a vocês por ouvirem com tanta cortesia.

31 **Hugh** Capitão, o prazer é nosso, se lhe agrada.

32 **Lancey** Tenente Yolland?

33 **Yolland** Eu – eu – a dizer não tenho nada – realmente –

34 **Owen** O capitão é quem realmente faz o mapa. A tarefa de George é conferir se os nomes dos lugares no mapa estão... corretos.

(to Yolland.) Just a few words – they’s like to hear you.

(to class) Don’t you want to hear George, too?

Maire Has he anything to say?

Yolland *(to Maire)* Sorry – sorry?

Owen She says she’s dying to hear you.

Yolland *(to Maire)* Very kind of you – thank you... *(to class)* I can only say that I feel – I feel very foolish to – to – to be working here and not to speak your language. But I intend to rectify that – with Roland’s help – indeed I do.

Owen He wants me to teach him Irish!

Hugh You are doubly welcome, sir.

Yolland I think your countryside is – is – is very beautiful. I’ve fallen in love with it already. I hope we’re not too – too crude an intrusion on your lives. And I know that I’m going to be happy, very happy, happy here.

35 *(para Yolland.)* Apenas algumas palavras – eles assaz gostariam de lhe ouvir, sir.

36 *(para a classe)* Não querem ouvir o George também?

37 **Maire** Ele tem algo a dizer?

38 **Yolland** *(para Maire)* Lamento – lamento?

39 **Owen** Ela disse que está assaz interessada em lhe ouvir, sir.

40 **Yolland** *(para Maire)* Isso é assaz gentil – meus agradecimentos... *(para a classe)* Posso apenas dizer que eu me sinto – eu me sinto assaz tolo de – de – de estar aqui trabalhando e não poder falar a sua língua. Mas pretendo retificar isso – com a ajuda de Roland – eu digo.

41 **Owen** Ele quer que eu ensine irlandês pra ele!

42 **Hugh** O senhor é duplamente bem-vindo, *sir*.

43 **Yolland** Penso que o seu campo-região é – é – é assaz lindo. Já caí de amores por ele. Espero não sermos uma assaz – assaz desgostante intrusão na sua vida. E sei que aqui encontrarei um assaz – assaz considerável pedaço de – pedaço de felicidade.